## INSTITUTE OF ENGLISH, UNIVERSITY OF KERALA

### M.A. PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
(Under Credit and Semester System w.e.f. 2017 Admissions)

<table>
<thead>
<tr>
<th>Sem. No.</th>
<th>Course code</th>
<th>Name of Course</th>
<th>No. of credits</th>
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<tbody>
<tr>
<td>I</td>
<td>ENG-C-411</td>
<td>Chaucer to the Augustan Age</td>
<td>4</td>
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<td></td>
<td>ENG-C-412</td>
<td>Shakespeare</td>
<td>4</td>
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<td></td>
<td>ENG-C-413</td>
<td>English Language Teaching</td>
<td>4</td>
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<tr>
<td></td>
<td>ENG-C-414</td>
<td>Keralam: History, Culture and Literature</td>
<td>4</td>
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<tr>
<td></td>
<td>Internal Electives</td>
<td>Introduction to Gender Studies</td>
<td>2</td>
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<tr>
<td></td>
<td>ENG-E-415</td>
<td>European Fiction</td>
<td>2</td>
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<tr>
<td>II</td>
<td>ENG-C-421</td>
<td>Romantics and Victorians</td>
<td>4</td>
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<td></td>
<td>ENG-C-422</td>
<td>The Twentieth Century</td>
<td>4</td>
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<tr>
<td></td>
<td>ENG-C-423</td>
<td>Literary Theory I</td>
<td>4</td>
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<tr>
<td></td>
<td>Internal Electives</td>
<td>Dalit Writing</td>
<td>2</td>
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<tr>
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<td>ENG-E-424</td>
<td>Indian Fiction in English Translation</td>
<td>2</td>
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<tr>
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<td>ENG-E-425</td>
<td>An Introduction to Canadian Studies</td>
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<td>ENG-E-426</td>
<td>Imagining the Arctic Landscape</td>
<td>2</td>
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<td>ENG-E-427</td>
<td>Australia: History, Culture and Literature</td>
<td>2</td>
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<tr>
<td>III</td>
<td>ENG-C-431</td>
<td>American Literature</td>
<td>4</td>
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<tr>
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<td>ENG-C-432</td>
<td>Indian Writing in English</td>
<td>4</td>
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<td>ENG-C-433</td>
<td>Literary Theory II</td>
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<td>Diaspora Writing: Theory and Practice</td>
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<td>ENG-E-434</td>
<td>Translation and its Contexts</td>
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<td>ENG-E-435</td>
<td>Introduction to Native Canadian Literature</td>
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<td>ENG-E-436</td>
<td>Literature and Ecology</td>
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<td>ENG-C-441</td>
<td>Contemporary Literatures in English</td>
<td>4</td>
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<td>ENG-C-442</td>
<td>Cultural Studies</td>
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<td>ENG-C-443</td>
<td>Linguistics</td>
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<td>ENG-D-444</td>
<td>Dissertation</td>
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### Extra Departmental Elective Course

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<td>English for Communication</td>
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AIM

The course aims at providing a comprehensive introduction to English Literature starting from the Age of Chaucer to the Neoclassical Age.

COURSE OBJECTIVES

➢ To introduce students to the origin and development of English Poetry
➢ To familiarise students to the genres, drama, prose and fiction during the period
➢ To familiarise students with the contemporary critical responses on the period

COURSE CONTENT

Module I

- Socio-political background of Chaucer’s Age
- The Renaissance in England
- Ballads and sonnets – Wyatt, Surrey, Sidney, Spenser
- Metaphysical poetry – Donne, Herbert, Vaughan, Marvell
- The development of prose – More, Sidney, Bacon, Browne, Izaac Walton, Thomas Hobbes
- The rise of English drama – Miracle plays, Morality plays, Interlude, Revenge tragedy.
- University Wits – Ben Jonson – Comedy of Humours
- Jacobean drama – Webster, Beaumont, Fletcher, Massinger and Dekker
- The Reformation
- Milton – life and works
- The Restoration
- The poetry of Dryden and Pope
- Transitional poetry – Gray, Collins, Cowper, Burns
- The rise of modern prose – criticism, satire, diaries – Milton, Dryden, Swift,
Locke, Pepys, Addison, Steele and Dr. Johnson.

- Restoration drama – Comedy of Manners – Heroic drama – anti-sentimental comedy – Wycherley, Congreve, Goldsmith, Sheridan
- The rise of the novel – Richardson, Fielding, Sterne, Smollett

Module II

- **Chaucer:** “General Prologue.” *Canterbury Tales:* lines 1-41, The Wife of Bath (lines 455-486, The Summoner (lines 641-688) (Nevil Coghill’s version)
- **Spenser:** “Epithalamion”
- **Donne:** “The Canonization”. Meditation 17 (from “Devotions UponEmergent Occasions”, *Norton Anthology*)
- **Marvell:** “To His Coy Mistress”.
- **Ballad:** “Sir Patrick Spens”
- **Milton:** *Paradise Lost Book I* – lines 1 to 26
- **Dryden:** “Absalom and Achitophel” – the portraits of Achitophel and Zimri
- **Blake:** “The Sick Rose”; “The Tiger”; “Proverbs of Hell” (*Norton Anthology*)
- **Gray:** “An Elegy Written in a Country Churchyard”

Module III

- **Bacon:** “Of Discourse”
- **Sidney:** *An Apology for Poetry.* Ed. V. Chatterjee. Orient Blackswan.
- **Dr. Johnson:** “Preface to Shakespeare”

Module IV

- **Defoe:** *Robinson Crusoe*
- **Sterne:** *Tristram Shandy*
Module V

- Kyd: *The Spanish Tragedy*
- Marlowe: *Dr. Faustus*
- Congreve: *The Way of the World*
- Sheridan: *The Rivals*

Module VI

AIM
The course focuses on the study of the works of Shakespeare as our contemporary that
factors in recent scholarship on his works.

COURSE OBJECTIVES
➢ To introduce students to the Shakesperean Age and the evolution of the western theatre
  tradition
➢ To familiarize students to Shakesperean drama and poetry
➢ To familiarize students to the contemporary critical responses on the period

COURSE CONTENT

Module I

- Shakespeare and his age
- Elizabethan theatre and audience
- Life and works of Shakespeare – sources – Comedies – Histories – Problem Plays –
  Tragedies – the Last Plays – Sonnets
- Folios and Quartos
- Shakespeare’s language – use of blank verse – prose
- Shakespeare’s characters – heroes, women, villains, fools and clowns
- Songs
- The Supernatural element
- Imagery
Module II
- *The Merchant of Venice*
- *Julius Caesar*
- *Hamlet*

Module III
- *Othello*
- *Macbeth*
- *Richard II*

Module IV
- *Measure for Measure*
- *The Tempest*
- *The Sonnets*

Module V
- Bradley, A. C. *Shakespearean Tragedy* (Lecture 1)

Module VI
AIM
The course aims to introduce students to the basic concepts and the current developments in English Language Teaching.

COURSE OBJECTIVES
➢ To introduce students to learning theories and its impact on language teaching.
➢ To introduce students to the various classroom strategies, techniques and teaching aids.
➢ To familiarise the process and procedure for testing and evaluation and materials production.

COURSE CONTENT

Module I
Basic Terms and Concepts: ESL and EFL; L1 and L2; Bilingualism and multilingualism; Teaching/Learning, Acquisition/Learning distinction; language skills – LSRW, critical & creative skills. Sociolinguistics, Psycholinguistics; communicative competence vs linguistic competence; ESP – Business English, Legal English, Medical English and Technical English.

Module II
Psychological approaches to language learning – Behaviourism, Cognitivism, Constructivism – Skinner, Chomsky, Vygotsky – learner factors – age, aptitude, personality, conditions of learning and environment.

Module III
Module IV
Classroom Procedures: Literature and Language Teaching; Practice in classroom teaching; Learner-oriented teaching – interactive teaching – peer/group work, seminars, tutorials and library work – Lesson Plans to teach grammar, prose, poetry, drama and fiction.

Module V
Testing and Evaluation – internal and external evaluation; types of tests, types of questions – criteria of a good test; preparation of model questions for evaluating LSRW.

Module VI
Materials production; teaching/learning packages for teaching LSRW; teaching/learning packages for teaching poetry, prose, drama and fiction.

REFERENCES
AIM
This course aims to offer a reading of the cultural history of Keralam, that is living, continuous and open, even as it takes a stand against the search for origins and cultural totalities.

COURSE OBJECTIVES

➢ To encourage the students to connect with the local and the specific.
➢ To introduce the students to the complexities of historiography and the different methodologies adopted by different schools of thought.
➢ To introduce students to ways of reading culturally significant activities from visual and performing arts, both “folk” and “classical”, to rituals and social customs.

COURSE CONTENT

Module I


Module II


**Module III**


• G. Arunima. “Multiple Meanings: Changing Conceptions of Matrilineal Kinship in Nineteenth and Twentieth Century Malabar.” *The Indian Economic and Social History Review* 33, no. 3.


**Module IV**


**Module V**

• Kumaran Asan: Excerpts from *Sita Immersed in Reflection*

• Edesseri Govindan Nair: “The Kuttippuram Bridge”
• Akkitham Achuthan Nampoothiri: “The Berry in the Palm”
• K. Satchidanandan: “How to Go to the Tao Temple”
• A. Ayyappan: “The Buddha and the Lamb”
• Savithri Rajeevan: “Gandhi”
• Balachandran Chullikkad: “Where Is John?”
• S. Joseph: “The Fishmonger”
• V.T. Bhattathiripad: Excerpts from *From the Kitchen to the Stage*
• C.N. Sreekantan Nair: Excerpts from *Kanchana Sita*
• C. Kesavan: Excerpts from *Life's Struggle*
• Kuttikrishna Marar: “Two Salutations”
• E.M.S. Namboodiripad: “The Malayalam of Malayalis”
• P.K. Balakrishnan: “The Evolution of Language and the Birth of Literature”
• B. Rajeevan: “Ethical Foundations of Modern Kerala”

**Module VI**

• O. Chandu Menon: Excerpts from *Indulekha*
• Lalithambika Antharjanam: “Admission of Guilt”
• Uroob: Excerpts from *The Beautiful and the Handsome*
• O.V. Vijayan: Excerpts from *The Legends of Khasak*
• Madhavikkutty (Kamala Das): “Scent of a Bird”
• P. Vatsala: Excerpts from *Aagneyam*
• M. Mukundan: Excerpts from *On the Banks of the Mayyazhi*
• C. Ayyappan: “Spectral Speech”
• Ashita: “In the Moonlit Land”
• S. Sithara: “Fire”
AIM

The aim of this course is to explore the theoretical deployment of the category of gender as it has come to occupy contemporary feminist thought, in a variety of national contexts and across various historical periods.

COURSE OBJECTIVES

➢ To introduce students to gender studies on a contemporary perspective
➢ To introduce students to the notions of natural difference in order to explore how such notions are implicated in epistemologies, histories, broader cultural practices and relations of power.
➢ To offer an interdisciplinary explanation of how the category of gender has come to defy the human subject.

COURSE CONTENT

Module I

• Mary Wollstonecraft, *Vindication of the Rights of Women*.

Module II

• Simone de Beauvoir, *The Second Sex*.

Module III

• Betty Friedan, *The Feminine Mystique*.

Module IV

• Uma Chakravarthy. “Whatever Happened to the Vedic Dasi”

Module V

• Tanika Sarkar. “Nationalist Iconography: The Image of Women in Nineteenth Century Bengali Literature.”
AIM
The course introduces the students to the evolution of European Fiction.

COURSE OBJECTIVES

➢ To acquaint the students with some of the major movements that shaped the growth of the European novel
➢ To introduce the students to the makers of European Fiction
➢ To acquaint the students with the writings of major novelists from its beginnings to its postmodern practitioners

COURSE CONTENT

Module I
• Emile Zola  
  * Nana
• Thomas Mann  
  * Death in Venice

Module II
• Fyodor Dostoevsky  
  * Crime and Punishment
• Marcel Proust  
  * Swann’s Way

Module III
• Gustav Flaubert  
  * Madame Bovary
• Boris Pasternak  
  * Doctor Zhivago

Module IV
• Herman Hesse  
  * Siddhartha
• Milan Kundera  
  * The Joke
• Nikos Kazantzakis  
  * Zorba the Greek
AIM
The course aims to familiarize students with the fundamental premises of the Romantic Movement and Victorian literature, their theoretical and ideological frameworks, and major trends and offshoots across various genres.

COURSE OBJECTIVES
➢ To introduce students to the age of Romantics and its revival
➢ To introduce students to the Victorian era, its theoretical and ideological frameworks.
➢ To introduce students to the major writers of prose, fiction, drama and poetry of the period

COURSE CONTENT

Module I

- The Romantic Revival–Wordsworth, Coleridge, Byron, Shelley, Keats
- Prose – modern review, magazines, essay, criticism – De Quincey, Coleridge, Hazlitt, Lamb, Mary Wollstonecraft
- Fiction – 19th century novel – Historical novel, Gothic novel, Domestic novel – Realism and the novel
- Social and political background of Victorian England–the politics of industrialization and colonization
- Science and religion in the Victorian period
- Victorian Poetry –Tennyson, Arnold, Clough, Elizabeth Barrett Browning, Browning
- Pre-Raphaelites
- Precursors to modernist poetry – Hopkins, Hardy, Kipling, Thompson, Housman, Bridges
- Prose and criticism – Carlyle, Ruskin, Arnold, Pater, Leslie Stephen, Huxley, Newman
- Comedy of Manners –Wilde
Module II

- Wordsworth  “Tintern Abbey”
- Coleridge  “Kubla Khan”
- Shelley  “Ode to the West Wind”
- Keats  “Ode to Autumn” and “Ode on a Grecian Urn”
- Tennyson  “Ulysses”
- Browning  “My Last Duchess”
- Rossetti  “The Blessed Damozel”
- Arnold  “Dover Beach”
- Hopkins  “The Windhover”

Module III

- Lamb  “Dream Children”
- Coleridge  Biographia Literaria – Chapter 14
- Mary Wollstonecraft  “The Rights and Involved Duties of Mankind Considered”
  [from A Vindication of the Rights of Woman. Part I. Chap. I]
- Arnold  “Sweetness and Light”, Culture and Anarchy. (Chapter I. Pp. 1-19)

Module IV

- Jane Austen  Pride and Prejudice
- Mary Shelley  Frankenstein
- Dickens  Oliver Twist
- Emily Bronte  Wuthering Heights
- Charlotte Bronte  Jane Eyre
- Hardy  Tess of the D’Urbervilles

Module V

- Oscar Wilde  The Importance of Being Earnest
Module VI

Semester : II
Course Code : ENG-C-422
Course Title : THE TWENTIETH CENTURY
Credits : 4

AIM
The course deals with the recent trends in British writing and the 20th century socio-political background in literature and society. It examines the movements that dominated arts, culture and literature that produced significant shifts in patterns of thinking and living.

COURSE OBJECTIVES
➢ To introduce students to the new trends in British Writing
➢ To introduce students to the major writers of prose, fiction, drama and poetry of the period
➢ To familiarize students to the contemporary critical responses on the period

COURSE CONTENT

Module I

• Liberal Humanism – literature and media.
• Drama – The new drama – influence of Ibsen – Bernard Shaw – poetic drama – Eliot,

- Recent trends in British writing.

### Module II
- W. B. Yeats  “The Second Coming” & “Leda and the Swan”
- W. H. Auden “In Memory of W. B. Yeats” & “Musee des Beaux Arts”
- Dylan Thomas “Poem in October”
- Philip Larkin “Church Going”
- Ted Hughes “Thought Fox”
- Seamus Heaney “Punishment”
- Andrew Motion “The Last Call”
- Carol Ann Duffy “Anne Hathaway”
- Benjamin Zephaniah “We Refugees”

### Module III
- T. S. Eliot “Tradition and the Individual Talent”
- I. A. Richards “Four Kinds of Meaning”
- Virginia Woolf “Modern Fiction”
- Raymond Williams Excerpt from “Culture Is Ordinary”

### Module IV
- G. B. Shaw *The Doctor’s Dilemma*
- Samuel Beckett *Waiting for Godot*
- Harold Pinter *The Birthday Party*
- Tom Stoppard *Rosencrantz and Guildenstern are Dead*
- Caryl Churchill *A Number*
Module V

- James Joyce  
  *The Portrait of an Artist as a Young Man*
- D. H. Lawrence  
  *Sons and Lovers*
- Doris Lessing  
  *The Golden Notebook*
- John Fowles  
  *French Lieutenant’s Woman*
- Jeanette Winterson  
  *Oranges Are Not the Only Fruit*

Module VI

- Jürgen Habermas:  
  “Modernity: An Unfinished Project”
- Georg Lukacs:  
  “The Ideology of Modernism”, in David Lodge, ed. 20th Century Literary Criticism.
AIM
The two courses on Literary Theory, spread over two semesters, introduce the students to some of the key concepts in contemporary literary theory and also to representative essays in the areas identified for study. Literary Theory I introduces representative works from important theoretical schools that have brought a paradigm shift in our understanding of language, ideology, mind, texts and social power structures.

COURSE OBJECTIVES
➢ To enable students to have a grounding in various critical approaches and advanced literary theories
➢ To facilitate the critical and analytical skills of students
➢ To help students participate in a self-evaluative process as they learn to use various concepts and ideas
➢ To familiarize the learners with the trends and cross-disciplinary nature of literary theories

COURSE CONTENT
Module I

Structuralism
Concepts:
• Structure
• Sign, Signifier, Signified
• System
• Langue and Parole
• Binary
• Synchrony
• Diachrony
• Narratology in India
• Semiotics and Semiology
• Discourse

**Psychoanalysis**

Concepts

• The Conscious and the Unconscious
• The Ego, the Id and the Super – Ego
• Oedipus Stage
• Mirror Stage
• Phallus
• Gaze
• The Semiotic and the Symbolic
• Sublimation
• Real
• Literature and Psychoanalysis

**Module II**

**New Historicism and Cultural Materialism**

Concepts

• Literature, Culture, History – Interrelatedness
• Discourse
• The historicity of the text and the textuality of history
• Representation
• Thick description
• High and Low Cultures
• Archive
• Structures of feeling
• Cultural Imaginary
• Residual, Emergent and Oppositional Cultural elements

**Feminism**

Concepts

• Patriarchy
• Female, Feminine, Feminist
• First and Second Wave Feminism
• Liberal Feminism
• Marxist Feminism
• Radical Feminism
• Socialist Feminism
• French Feminism
• Black Feminism
• Post-feminism

Module III

Structuralism


Text for methodological application

• William Blake “The Chimney Sweeper” from *Songs of Innocence*

Module IV

Psychoanalysis


Texts for Methodological Application

• “The Fall of the House of Usher” by Edgar Allan Poe.

Module V

New Historicism and Cultural Materialism

• Michel Foucault, Introduction to *The Archaeology of Knowledge.*
• Raymond Williams, “Base and Superstructure in Marxist Cultural Theory”

Text for methodological application

• William Shakespeare *Henry IV* Part 1
Module VI

Feminism

- Gayle Rubin, ‘Traffic in Women: Notes on the Political Economy of Sex’
- Gail Omvedt, “Women’s Movements: Some Ideological Debates’

Text for methodological application

- Andrew Marvell “To His Coy Mistress”
AIM
This course is intended to help students extend their appreciation and enjoyment of Dalit literature, to provide curricular recognition to the experience, art and knowledge of a marginalized community and to expose students to the Dalit renewal of the discussion on democracy, humanism and literature

COURSE OBJECTIVES
➢ To introduce students to modern Dalit writers and thinkers.
➢ To enhance their understanding of the issues at stake in the contemporary Dalit movement,
➢ To let them evolve an in-depth grasp of the field at the levels of experience as well as concept and extend their awareness of the social and aesthetic questions being raised in the writing.

Module I
• Definitions of Dalit
• Varna and caste hierarchy
• B. R. Ambedkar’s contributions to Dalit Movement
• Dalit Panther Movement
• Dalit Buddhist Movement
• Dalit Movement in Kerala and contributions of Sri Ayyankali

Module II

• Satish Chandar. “PanchamaVedam.” K. Satyanarayana and Susie Tharu, eds. *From Those Stubs Steel Nibs are Sprouting: New Dalit Writing from South India: Kannada and Telugu*. Pg 565-569

• Madduri Nagesh Babu. What People are You?” *From Those Stubs Steel Nibs are Sprouting*. Pg 653-655.

• N. K. Hanumanthiah. “Untouchable, Yes I am!”. *From Those Stubs Steel Nibs are Sprouting*. Pg 372-374.


**Module III**


**Module IV**


**Module V**


**Module VI**


• Gogu Syamala. “Raw Wound”. *From Those Stubs Steel Nibs are Sprouting*. Pg 715-731.
AIM

This course aims to familiarize the students to the development of Fiction in Indian languages other than English in the post-Independence period. The course will be based on the English translations of select masterpieces from various languages.

COURSE OBJECTIVES

➢ To learn the texts from different languages to understand their distinctive identities as well as their common concerns.
➢ To examine the narrative strategies/techniques/styles employed by writers in a multi-linguistic context
➢ To understand the movements which have become decisive in the evolution of fiction in a pan-Indian perspective.

COURSE CONTENT

Module I
• Bhishma Sahni: \textit{Tamas} (Tr. by author)
• Mahasweta Devi: \textit{The Breast Giver} (Tr. by Gayatri Spivak)

Module II
• M. T. Vasudevan Nair: \textit{Mist} (Tr. by Premila V.M.)
• O. V. Vijayan: \textit{Legends of Khasak} (Tr. by author)

Module III
• U. R. Anantamurti: \textit{Samskara} (Tr. A. K. Ramanujan)
• Tamil Neela Padmanabhan: \textit{Pallikondapuram} (Tr. Dakshinamurthy)

Module IV
• Mirza Muhammad Hadi Rusva: \textit{Umrao Jan Ada} (Tr.Khushwant Singh and MA
Husaini)

- Arupa Patangia Kalita: Written in Tears (Tr. Ranjita Biswas)

**Module V**

- Amrita Pritam: Pinjar (Tr. Khushwant Singh)
- Sachin Kundalkar: Cobalt Blue (Tr. by Jerry Pintot)
AIM

This course provides an introduction to the study of Canada from an interdisciplinary perspective. It will introduce some concepts and concerns that shape Canada.

COURSE OBJECTIVES

➢ To introduce students to Canadian Studies
➢ To discuss four major narratives, namely, History, Multiculturalism and Diaspora, Land and Environment, and Sports in Canada
➢ To introduce the students to interdisciplinary study in a specific area.

COURSE CONTENT

Module I
Writing History


Module II
Multiculturalism and Diaspora

Module III

Sports


Module IV

Land and Environment

AIM
The course will explore how Canada has understood and imagined the Arctic landscape.

COURSE OBJECTIVES
- To introduce the student to the idea of the North
- To help the student explore the mystery of the North
- To help the student examine concepts like historiography, geografictione and spatiality

Module I

Module II
- Rudy Wiebe. *Playing Dead: A Contemplation Concerning the Arctic*

Module III
- John Moss. *Enduring Dreams: An Exploration of Arctic Landscape*

Module IV
- Aritha Van Herk. *Places far from Ellesmere: A Geografictione*
AIM

This course is aimed at acquainting the students with Australian history, culture and literature.

COURSE OBJECTIVES

➢ To acquaint the students with the history of British Colonization of Australia and its cultural impact
➢ To help the student understand the complexities of experiencing and articulating the complexities of national cultural formations
➢ To introduce the students to Australian Literature

COURSE CONTENT

Module I

• David Day  
  Changing a Continent: A New History of Australia
• John Hirst  
  The Australians
• Mudrooroo  
  Us Mob: History, Culture and Struggle: An Introduction to Indigenous Australia
• Whitlock and Carter  
  Images of Australia

Module II

• Aboriginal Songs from the 1850s
• Barron Field  
  “The Kangaroo”
• Henry Lawson  
  “The Men Who Come Behind”
• C. J. Dennis  
  “The Traveller”
• Les Murray  
  “Immigrant Voyage”
• Fay Zwicky  
  “Reckoning”
- Chris Wallace-Crabbe  “The Shape-Changer”
- Barry Humphries  “Edna’s Hymn”
- Richard Allen  “Epitaph for the Western Intelligentsia”


**Module III**
- Sally Morgan  *My Place*
- Colleen McCullough  *Thornbirds*
- Thomas Keneally  *The Playmaker*
- Peter Carey  *Illywhacker*

**Module IV**
- Jack Davis  *No Sugar*
- David Williamson  *The Brilliant Lies*
AIM
The course aims to familiarize students with American Literature focusing on all the major writings from the early period to the present.

COURSE OBJECTIVES
➢ To introduce students to the origin of American Literature
➢ To introduce students to the major writers of prose, fiction, drama and poetry of the period
➢ To familiarize students with the contemporary critical responses on the period

COURSE CONTENT
Module I
• Historical background – colonization – European heritage
• Puritanism – Americanness of American literature – contributions of the 19th century
• Transcendentalism – Emerson, Thoreau, Poe
• Contributions of Dickinson – Whitman – Hawthorne – Melville – Mark Twain
• Lost generation – Hemingway – O’Neill – American Theatre
• New Critics
• Modernism – Frost – e. e. cummings – Williams Carlos Williams – Wallace Stevens – Harlem Renaissance – Langston Hughes
• Dramatists – Arthur Miller – Tennessee Williams – Sam Sheppard
• Recent trends in American literature

Module II
• Walt Whitman “Out of the Cradle Endlessly Rocking”
• Emily Dickinson 280: “I Felt a Funeral in My Brain”
  320: “There is a Certain Slant of Light”
  327: “Before I Got My Eye Put Out”
  465: “I Heard a Fly Buzz when I Died”
  1624: “Apparently with No Surprise”
• Edgar Allan Poe “Raven”
- Robert Lowell                      “Skunk Hour”
- Sylvia Plath                      “Daddy”
- Langston Hughes                  “Harlem”
- William Carlos Williams           “Red Wheel Barrow”
- Robert Frost                     “Birches” and “Fire and Ice”
- Allen Ginsberg                   “A Supermarket in California”
- Denise Levertov                  “Writer and Reader”

Module III
- Ralph Waldo Emerson              “Self-Reliance”
- Martin Luther King                “I Have a Dream”
- Leslie Fiedler                    Chapter I of *Love and Death in American Fiction*
- Wimsatt and Beardsley             “Intentional Fallacy” & “Affective Fallacy”

Module IV
- Eugene O’Neill                    *Emperor Jones*
- Arthur Miller                     *After the Fall*
- Edward Albee                      *Who’s Afraid of Virginia Woolf?*
- Lorraine Hansberry                *What Use Are Flowers?*

Module V
- Nathaniel Hawthorne              *The Scarlet Letter*
- William Faulkner                 *The Sound and the Fury*
- Ernest Hemingway                 *For Whom the Bell Tolls*
- Alice Walker                     *The Color Purple*
- Leslie Silko                     Ceremony
- Thomas Pyncheon                  *Crying of Lot 49*

Module VI
- Henry James                      “The Art of Fiction”
- Amiri Baraka                     “The ‘Blues Aesthetic’ and the ‘Black Aesthetic’: Aesthetics as the Continuing Political History of a Culture
The aim of this course is to introduce students to the various phases of the evolution in Indian Writing in English. The course will focus on the variant modes and genres, and acquaint students with the highly pluralistic and ideological dimensions of this literature, both in the original and in translation.

COURSE OBJECTIVES

➢ To introduce students to the origin and evolution of Indian Writing in English
➢ To introduce students to the major writers of prose, fiction, drama and poetry of the period
➢ To familiarize students with the contemporary critical responses on the period

COURSE CONTENT

Module I

• Historical context of the rise of Indian Writing in English
• Indian Renaissance – Rise of Indian nationalism – the concept of the nation
• Early Indian English poets – Toru Dutt and her contemporaries
• Contributions of Tagore – Vivekananda – Gandhi – Aurobindo – Nehru
• Development of Indian English fiction – the Big Three – Mulk Raj Anand, Raja Rao and R. K. Narayan
• Flowering of Indian English poetry
• Women novelists – their contributions
• Indian English drama – Tagore – Karnad – Tendulkar
• Major concerns in Indian fiction
• Indian writing in English translations
Module II

- Toru Dutt  “Our Casuarina Tree”
- Sarojini Naidu  “Bangle Sellers”
- Tagore  Songs 1, 6, 50, 81, 95 & 103 [from Gitanjali]
- Parthasarathy  “Exile”
- Nissim Ezekiel  “Goodbye Party to Miss Pushpa T. S.”
- Kamala Das  “Introduction”
- Intiax Dharkar  “Purdah I”
- A.K. Ramanujan  “Obituary”
- Jayanta Mahapatra  “Freedom”
- Arun Kolatkar  “An Old Woman”

Module III

- Macaulay  *Minute on Indian Education*
- M. K. Gandhi  *Hindswaraj*
- Partha Chatterjee  “Whose Imagined Community” from *Empire and Nation: Selected Essays*
- Meenakshi Mukherjee  “Realism and Reality: The Novel and Society in India Introduction.”
- Gauri Viswanathan  “The Beginning of English Literary Study.” *Masks of Conquest.*

Module IV

- Girish Karnad  *Hayavadana*
- Vijay Tendulkar  *Kanyadaan*
- Mahesh Dattani  *Final Solutions*
Module V

- R. K. Narayan  
  *Swami and Friends*
- Salman Rushdie  
  *Midnight’s Children*
- Shashi Tharoor  
  *The Great Indian Novel*
- Arundhati Roy  
  *The God of Small Things*
- Amitav Ghosh  
  *Shadow Lines*

Module VI

- O. Chandu Meno:  
  *Indulekha (1888).* Trans. Anitha Devasia
- U. R. Ananthamurthy  
  *Samskara: A Rite for a Dead Man.* Trans. A. K. Ramanujan
- Mahasweta Devi  
  *Draupadi.* Trans. Gayatri Chakravorty Spivak
- Bama  
  *Karukku.* Trans. Lakshmi Holmstrong
AIM
The course aims to acquaint students with socio – political and cultural issues in the contemporary world, drawing from the recent debates on historicity, discourse, representation and sexuality.

COURSE OBJECTIVES
➢ To enable students to have a grounding in various critical approaches and advanced literary theories
➢ To facilitate the critical and analytical skills of students
➢ To help students participate in a self-evaluative process as they learn to use various concepts and ideas
➢ To familiarize the learners with the trends and cross-disciplinary nature of literary theories

COURSE CONTENT
Module I
Post structuralism
Concepts:
• Supplementarity
• Trace
• Transcendental Signified
• Exergue
• Aporia
• Textuality
• Deconstruction
• Differance
• The Yale School
• French Post structuralisms /post structuralism

**Postmodernism**

Concepts:
• Modernism
• Subjectivity
• Historicity of texts
• Eclecticism
• Popular culture
• Anti-enlightenment
• Commodity culture in late capitalism
• Post-industrial society and culture
• Information society and cyber culture
• Amnesia

**Module II**

**Postcolonialism**

Concepts:
• Colonialism
• Colonisation
• The Orient
• Hegemony
• Ideology
• Decolonisation
• Abrogation
• Appropriation
• Creolisation
• Subaltern

**Gender and Sexuality**

Concepts:
• Sex and Gender
• Class, Race, Ethnicity and Gender
• Constructions of masculinity and femininity
• Gender Performance
• Institutionalized heterosexuality
• Regulation of gender and sexuality
• Racism, sexism, heterosexism, homophobia
• Heteronormativity and alternate sexualities
• Queer theory
• Popular Culture and representations of gender and sexuality

Module III
Poststructuralism

Text for Methodological Application
• Rudyard Kipling. “The Jungle Book.”

Module IV
Postmodernism

Texts for methodological application:
Module V
Postcolonialism

Text for Methodological Application
- *Heart of Darkness* by Joseph Conrad.

Module VI
Gender and Sexuality
- Judith Butler. “Subjects of Sex/Gender/Desire.” *Gender Trouble*

Text for methodological application
- Film: *Fire* Dir. Deepa Mehta
AIM

The theory of Diaspora Writing is significant in the context of globalization and multicultural societies and so this course introduces the student to some of the basic concepts about Diaspora.

COURSE OBJECTIVES

➢ To familiarize students on Languages and cultures and their transformation as they come into contact with other languages and cultures.
➢ To familiarise students on new dimensions of nationhood and narration.

COURSE CONTENT

Module I

Module II

Module III

Module IV
Jhumpa Lahiri: The Namesake

Module V
Michael Ondaatje: Anil’s Ghost

Module VI
Deepa Mehta: Water (Film)
Semester          : III  
Course Code        : ENG-E-435  
Course Title       : TRANSLATION AND ITS CONTEXTS  
Credits            : 2  

AIM  
This course aims to introduce the learner to some of the contexts in which translation functions.

COURSE OBJECTIVES

➢ To create an understanding of some of the ways in which translation impacts everyday living.
➢ To help students theorize different translation contexts
➢ To open new ways of understanding translation practice bearing in mind the issues that emerge in classroom discussions.

Module I


Module II


Module III


Module IV


Module V


Module VI

AIM
The course aims to provide a background and an introduction to Native Canadian Literature

COURSE OBJECTIVES
- To understand the socio-political, cultural, historical background of Native writing
- To introduce the students to Native poetry, prose, theatre and fiction
- To help students recognize the importance of the voice of Native Canadian writing

Module I

Module II
- Inuit. Orpingalik. “My Breath”
- First Nations. Iroquois. “Rainmaking”
- Duke Redbird. “I am a Canadian.”

Module III
- Tomson Highway. *The Rez Sisters*

Module IV
- Beatrice Culleton. *In Search of April Raintree*
- Basil H. Johnston. *Moosemeat and Wild Rice*
The two-credit course on Literature and Ecology aims at providing a comprehensive introduction to the ways in which the creative imagination has responded to Ecology. It aims to create an awareness of the ecological issues and to develop a movement from ego consciousness to Eco-consciousness.

**COURSE OBJECTIVES**

- To familiarise the students to the ecological concerns and the need to address the rising global threats.
- To evoke a strong sense of awareness among students on environmental issues.
- To introduce students to specific literary texts based on this topic.

**COURSE CONTENT**

**Module I**


**Module II**


- Ted Walter  “Spurned Goddess”.
- David Constantine  “Endangered Species”.

(From *Earth Songs: A Resurgence Anthology of Contemporary Eco-poetry*. Ed. Peter Abbs. Devon: Greenbooks, 2002.)

**Module III**
- Farley Mowat  *A Whale for the Killing*.
- Wangari Mathai  *Replenishing the Earth*

**Module IV**
- Amitav Ghosh  *The Hungry Tide*
- Nadine Gordimer  *The Conservationist*

**Module V**
- Rahul Varma  *Bhopal*
- Film  *Valiya Chirakulla Pakshikal* directed by Dr. Biju
AIM
The course introduces the student to emerging areas in English Studies which will help in interrogating some of the assumptions that govern the study of English in the classroom.

COURSE OBJECTIVES
- To introduce the students to the way the English language has found rich expression across continents.
- To discuss issues like the idea of “Englishes”, multiculturalism, nationalism, postcolonialism, race, ethnicity, and diaspora.
- To help the students interrogate some of the assumptions that govern the study of English in the classroom.

COURSE CONTENT
Module I
- Multiculturalism – Growth of “literatures” of national culture
- Language of resistance – colonial and postcolonial discourse
- Decolonization
- The Emergence of “Englishes”
- Race and Ethnicity
- Impact of colonialism/colonial encounters
- The emergence of diaspora
- Creolization
- Canon Formation
Module II

- Alamgir Hashmi “So what if I live in a house made by Idiots?”
- Maki Kureishi “Curfew Summer,” “Language Riot”
- Lakdasa Wikramasinha “Don’t talk to me about Matisse”
- Kamala Wijeratne “On Seeing a White Flag across a by-Road”
- Edwin Thumboo “Ulysses by the Merlion: A Poem for Singapore”
- Muhammed Haji Salleh “Blood”

Module III

- A.D. Hope “Death of a Bird” & “His Coy Mistress to Mr. Marvell”
- Allen Curnow “House and Land”
- Claire Harris “Translation into Fiction”
- Margaret Atwood “Notes towards a Poem that Can Never be Written”
- John Pepper Clark “Night Rain”
- Chinua Achebe “Refugee Mother and Child”
- Derek Walcott “A Far Cry from Africa”


Module IV

- Northrop Frye: “Conclusion to A Literary History of Canada”
- Ngugi Wo Thiongo “The Language of African Literature” from Decolonising the Mind
Module V

- David Williamson  *Money and Friends*
- Wole Soyinka   *Kongi’s Harvest*
- Drew Hayden Taylor  *Someday*

Module VI

- Khalid Hosseini  *And the Mountains Echoed*
- V.S. Naipaul  *The Enigma of Arrival*
- Robert Kroetsch  *Badlands*
- Hanif Kureishi  *The Buddha of Suburbia*
- Chimamanda Ngozi Adichie  *Half of a Yellow Sun*
Cultural Studies is a new area of research and teaching that brings in new perspectives to our notions regarding “texts” and “meanings” and therefore to the study of literatures, cultures and societies.

**COURSE OBJECTIVES**

- To help the students develop theoretical tools and critical perspective to interrogate advertisement, film, television, newspaper and internet texts that saturate our lives.
- To facilitate the critical and analytical skills of the students
- To help students participate in a self-evaluative process as they learn to use various concepts and ideas.

**COURSE CONTENT**

**Module I**
- Historical context for the rise of Cultural Studies
- New perspectives to the notion of “Texts”

**Module II**
- Defining Cultural Studies
- Cultural Studies and English Literature

**Module III**
- Revising the concept of “Culture”
- Hegemony, Culture and Power
• Adorno and Horkheimer: Excerpts from “The Culture Industry: Enlightenment as Mass Deception”

Module IV

• Culture and Discourse
• Culture and Representation

Module V

• Methodologies
• How to do Cultural Studies
• Stuart Hall. “Encoding, Decoding”.

Module VI

• Popular Culture
• Culture Industry
• Mass Culture
Aim

This course proposes to introduce the students to the latest trends in 20th century Linguistic theory, from the beginnings of modern linguistic theory to the characterization of linguistics today.

Course Objectives

➢ To introduce students to various schools of thought including Bloomfield’s American Structuralism and Noam Chomsky’s T. G. Grammar
➢ To enable students to study Singulary and Double-based transformations in T.G. Grammar, and the derivation of sentences.
➢ To introduce students to Sociolinguistics, Psycholinguistics and Stylistics, as well as aspects of Phonetics.

Course Content

Module I
- The Nature of Language – Linguistics as the scientific study of language.
- Human Languages and Systems of Animal Communication.
- The Properties of Natural Human Languages.

Module II
- The Fallacies of Traditional Grammar.
- Structuralism – its roots and theoretical formulation.

Module III
- Structural Morphology
- Structural Syntax
- IC Analysis and its limitations

Module IV
- Phrase Structure Grammar
- Analysis and Limitations
Module V

- The Need for Transformational Generative Grammar – Noam Chomsky and his theories
- Transformations:
  (a) Singular: [Interrogation (Y/N and Wh); Negation; Passivization; Tag Questions]
  (b) Double-based: (Relativization, Complementation, Adverbialization, Coordination).

Module VI

- Sociolinguistics
- Psycholinguistics
- Stylistics
- Structural Phonology and Phonetics.

References


AIM
The course aims at developing the communicative skills of students. Emphasis will be placed on the use of the language in various contexts of use thus enhancing their ability to deal with real life situations such as facing interviews, participating in group discussions. Communicative competence will be the prime concern of this course.

COURSE OBJECTIVES
➢ To communicate effectively and appropriately in real life situations.
➢ To develop and integrate the four language skills.
➢ To develop reading and writing ability in a variety of academic registers through lectures, seminars and presentations.

COURSE CONTENT
Module I
Listening Skills – Listening Comprehension – Types of Listening – Global and Specific; Practice exercises to improve listening comprehension.

Module II
Conversation Skills – Formal and informal Use of English; Interviews; Debates; Group Discussions; Telephone conversation; Practice Exercises to improve conversational skills.

Module III
Reading Skills – Types of reading – Skimming, Scanning; Vocabulary building; Synonyms, Antonyms, Homonyms, Homographs, Homophones; Phrasal Verbs; Idioms and Phrases; Practice exercises to improve reading skill.

Module IV
Written Comprehension – Correspondence: Formal and Informal; Business Correspondence; Agenda; Minutes; Advertisements; Notices; Reports; CV and Covering Letter.

Module V
Common Errors made by Indian users of English.
References:
Doff, Adrian and Christopher Jones. Language in Use. Upper-Intermediate. CUP, 1999