

UNIVERSITY OF KERALA



LEARNING OUTCOMES BASED CURRICULUM FRAMEWORK

(LOCF)

FOR INTEGRATED M.A. ENGLISH LANGUAGE AND LITERATURE

(2021 ADMISSION ONWARDS)

**Learning Outcomes based Curriculum Framework (LOCF) for Integrated M.A.
English Language and Literature
SEMESTERS I to X - COURSE BREAKUP
[2021 Admission onwards]**

Semester	COURSE CODE	COURSE TITLE	Instructional Hours	Credits	Marks		
					ESE	CE	Total
I	EN 1111.1	English I- Language Skills	5	4	80	20	100
		Additional Language-I	4	3	80	20	100
	EN 1121	(Foundation Course-I) Writings on Contemporary Issues	4	2	80	20	100
	IENLL 1141	Core-I Introduction to Literary Studies-I	6	4	80	20	100
	IENLL 1131	Complementary I Kerala Studies I	3	2	80	20	100
		Complementary II External Complementary	3	2	80	20	100
		Total	25	17			600
Semester	COURSE CODE	COURSE TITLE	Instructional Hours	Credits	Marks		
					ESE	CE	Total
II	EN 1211.1	English-II Environment Studies and Disaster Management	4	3	80	20	100
	EN 1212.1	English-III Modern English Grammar	5	4	80	20	100
		Additional Language-II	4	3	80	20	100
	IENLL 1241	Core II Introduction to Literary Studies-II	6	4	80	20	100

	IENLL 1231	Complementary III Kerala Studies II	3	3	80	20	100
		Complementary Course-IV External Complementary	3	3	80	20	100
		Total	25	20			600
Semester	COURSE CODE	COURSE TITLE	Instructional Hours	Credits	Marks		
					ESE	CE	Total
III	EN 1311.1	English-IV English for Career	5	4	80	20	100
		Additional Language-III	5	4	80	20	100
	IENLL 1321	Foundation Course-II Evolution of the English Language	4	3	80	20	100
	IENLL 1341	Core III British Literature-I	5	4	80	20	100
	IENLL 1331	Complementary V Narratives of Resistance	3	3	80	20	100
			Complementary VI External Complementary	3	3	80	20
		Total	25	21			600
Semester	COURSE CODE	COURSE TITLE	Instructional Hours	Credits	Marks		
					ESE	CE	Total
IV	EN 1411.1	English-V Readings in Literature	5	4	80	20	100
		Additional Language- IV	5	4	80	20	100
	IENLL 1441	Core IV British Literature-II	5	4	80	20	100
	IENLL 1442	Core V Literature of the 20 th Century	4	3	80	20	100
	IENLL 1431	Complementary VII Translation Studies-I	3	3	80	20	100

		Complementary VIII External Complementary	3	3	80	20	100
		Total	25	21			600
Semester	COURSE CODE	COURSE TITLE	Instructio- nal Hours	Credits	Marks		
					ESE	C E	Total
V	IENLL 1541	Core VI Literature of the Late 20 th Century and 21 st Century	4	4	80	20	100
	IENLL 1542	Core VII Postcolonial Literatures	4	4	80	20	100
	IENLL 1543	Core VIII English for the Media	3	2	80	20	100
	IENLL 1544	Core IX Linguistics and Structure of the English Language- I	4	4	80	20	100
	IENLL 1545	Core X Criticism and Theory	4	4	80	20	100
	IENLL 1551	Open Course	3	2	80	20	100
		Dissertation	3				
		Total	25	20			600
Semester	COURSE CODE	COURSE TITLE	Instructio- nal Hours	Credits	Marks		
					ES E	C E	Total
VI	IENLL 1641	Core XI Gender Studies	5	4	80	20	100
	IENLL 1642	Film Studies Core XII	5	4	80	20	100
	IENLL 1643	Core XIII Copy Editing	5	4	80	20	100
	IENLL 1644	Core XIV World Classics	4	3	80	20	100
	IENLL 1661.1 IENLL 1661.2	Elective Course- I (a) Theatre Studies (b) Screen Writing	3	2	80	20	100

	IENLL 1671	Project/Dissertation/Viva	3	4	80	20	100
		Total	25	21			600
Semesters I to VI		Total	150	120			3600
Semester	COURSE CODE	COURSE TITLE	Instructional Hours	Credits	Marks		
					ES E	CE	Total
VII	IENLL 2741	Core XV Chaucer to the Elizabethan Age	7	4	75	25	100
	IENLL 2742	Core XVI Shakespeare Studies	6	4	75	25	100
	IENLL 2743	Core XVII The Augustan Age	6	4	75	25	100
	IENLL 2744	Core XVIII Linguistics and Structure of the English Language-II	6	4	75	25	100
		Total	25	16			400
Semester	COURSE CODE	COURSE TITLE	Instructional Hours	Credits	Marks		
					ES E	CE	Total
VIII	IENLL 2841	Core XIX Romantics and Victorians	6	4	75	25	100
	IENLL 2842	Core XX From Modernism to the Present	6	4	75	25	100
	IENLL 2843	Core XXI Critical Studies-I	6	4	75	25	100
	IENLL 2861.1	Elective II African Literature	3	3	75	25	100
	IENLL 2861.2	European Literature					
	IENLL 2862.1	Elective III Canadian Literature	3	3	75	25	100
IENLL 2862.2	American Literature						
		Dissertation	1				
		Total	25	18			500

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Semester	COURSE CODE	COURSE TITLE	Instructional Hours	Credits	Marks		
					ES E	CE	Total
IX	IENLL 2941	Core XXII Indian Writing in English	6	4	75	25	100
	IENLL 2942	Core XXIII Critical Studies II	6	4	75	25	100
	IENLL 2943	Core XXIV Content Development	6	4	75	25	100
	IENLL 2961.1	Elective IV 20th Century Regional Literature in English Translation	3	3	75	25	100
	IENLL 2961.2	20th century Malayalam Literature in Translation					
	IENLL 2962.1	Elective V Study of an Author George Bernard Shaw	3	3	75	25	100
	IENLL 2962.2	Study of an Author Sylvia Plath					
		Dissertation	1				
		Total	25	18			500
Semester	COURSE CODE	COURSE TITLE	Instructional Hours	Credits	Marks		
					ES E	CE	Total
X	IENLL 21041	Core XXV English Language Teaching	6	4	75	25	100
	IENLL 21042	Core XXVI Cultural Studies	6	4	75	25	100
	IENLL 21043	Core XXVII Translation Studies II	6	4	75	25	100
	IENLL 21044	Core XXVIII Academic Writing	6	4	75	25	100

	IENLL 21071	Dissertation/Project/ Viva	1	4	75	25	100
		Comprehensive Viva					100
		Total	25	20			600
Semesters VII to X			100	72			2000
		Grand Total	250	192			5600

**Learning Outcomes based Curriculum Framework (LOCF)
for Integrated M.A. English Language and Literature
Programme Outcome**

PO 1: Enable comprehensive understanding of the philosophy of an integrated program that would render a practical know-how of the inter-related disciplines of literary and cultural studies with special focus on key areas identified.

PO 2: Realize the divergent and plural voices that come in to the making of the corpus of literary studies.

PO 3: Recognize the plurality of possibilities the discipline offers in terms of knowledge creation and skill acquisition.

PO 4: Develop knowledge competence in select thrust areas that would provide direction for students in terms of research as well as career options.

PO 5: Gain competence in translation and view the same not only as a tool for cultural transmission but also as skill acquirement.

PO 6: Provide rigorous writing practice to improve kinds of writing skills, academic as well as creative.

PO 7: Understand literature as one of the many arts that seeks literary expression and its close connection with other art forms like painting, music, dance, movie and so on down the ages.

PO 8: Imbibe the importance of multidisciplinary approach to understand the nuances of literary expressions.

PO 9: Understand the specific socio-cultural backdrop of the formation of literary representations.

PO 10: Form an awareness of the multiplicities of such socio-cultural realities that shape literary representations and to critique hegemonic structures.

PO 11: The ability to trace the development of the English language from the early writings to its present-day use in specific contexts.

PO 12: Address the requirements of the language use in a globalized context.

PO 13: Ensure the importance of study of the English language in relation to the study of language and literature of the mother tongue.

PO 14: Familiarize with the practice and politics of regional writings from various parts of India.

PO 15: Comprehend the current modes of writings – that which encompasses the issues related to race, gender, ethnicity, climate change etc. and realize the role of literature in inculcating social sensitiveness.

PO 16: Develop competence to identify the literary voices of dissent from diverse parts of the globe and learn to reflect on popular culture and literature.

PO 17: Cultivate a basic knowledge of research methodology and other areas related to the faculty of research.

PO 18: Imbibe a research-oriented approach to the study of humanities in connection with the basic understanding of social sciences to initiate a multidisciplinary approach of study.

PO 19: Contribute to the realm of knowledge production with an increased intellectual, creative, critical and multidisciplinary capability.

PO 20: Put in to practice the practical and performative elements within the learning of language and literature and connect it to the everyday realities of life and living.

SEMESTER I

Integrated M.A. English Language and Literature

Core I

IENLL 1141

Introduction to Literary Studies I

No. of Credits: 4

No. of Instructional hours: 6 per week [Total: 108 Hours]

Objectives

1. Develop an awareness of the diversity of world literature, representing different forms, time and space.
2. Create an awareness of genre, with emphasis on forms of poetry and drama.
3. Develop an inquisitiveness to read more of literature in the line of texts suggested in the course.

Course Outcome

CO 1: Recognize varied literary representations.

CO 2: Familiarize students with the nature and characteristics of literature.

CO 3: Discuss the nature and characteristics of literature.

CO 4: Acquire familiarity with two key genres of literature, poetry and drama.

CO 5: Possess a foundational understanding of poetry and drama.

COURSE OUTLINE

Module I Introduction

Art form-Oral-Written-Narrative Forms-Poetry- Prose- Literary Fiction- Novel-Novella-Short Story-Electronic Literature-Popular Literature

1. Rabindranath Tagore: "World Literature"
2. Mario Klarer: Chapter 2, 'Major Genres in Textual Studies' Section on Poetry and Drama Pages (27-56) *An Introduction to Literary Studies*. Routledge, 1999.

Module II Poetry- Forms

What is Poetry? Nature-Characteristics-Poetic Forms-Lyric-Epic-Elegy-Ballad-Ode-Sonnet-Dramatic Monologue-Narrative Poems-Pastoral-Free Verse-Blank Verse -Haiku -Performance Poetry-Graphic Poetry

1. Philip Sidney "Astrophil and Stella 106: O absent presence, Stella is not here"
www.poetryfoundation.org/poems/50419/astrophil-and-stella-106-o-absent-presence-stella-is-not-here

2. Edgar Allen Poe: “Annabel Lee”
www.poetryfoundation.org/poems/44885/annabel-lee
3. P. B. Shelley: “To a Skylark”
www.poetryfoundation.org/poems/45146/to-a-skylark
4. John Milton: “Lycidas”
www.poetryfoundation.org/poems/44733/lycidas
5. Edna St. Vincent Millay: “I, Being born a Woman and Distressed (Sonnet XLI)”
poets.org/poem/i-being-born-woman-and-distressed-sonnet-xli
6. Kae Tempest: “The woman the boy became”
kaleidoscopetodd.tumblr.com/post/108439629368/the-woman-the-boy-became
www.youtube.com/watch?v=YS7vPjsMsJw
7. Matsuo Basho: “The Old Pond”
www.poemhunter.com/poem/the-old-pond/

Module III- Glimpses of World Poetry

1. Khalil Gibran: “On Children”
poets.org/poem/children-1
2. Pablo Neruda: “Tonight I Can Write the Saddest Lines”
www.poemhunter.com/poem/tonight-i-can-write-the-saddest-lines/
3. Mary Elizabeth Frye: “Do not stand at my grave and weep”
www.poemhunter.com/poem/do-not-stand-at-my-grave-and-weep/
4. Gabriel Okara: “You Laughed and Laughed and Laughed”
theafricanbookreview.com/2014/05/09/you-laughed-and-laughed-and-laughed-gabriel-okara/
5. Wislawa Szymborska: “Possibilities”
www.poemhunter.com/poem/possibilities-21/
6. Amrita Pritam: “I will meet you yet again”
www.littlemag.com/ghosts/amritapritam.html
7. Anna Akhmatova: “The Muse”
www.poetryfoundation.org/poetrymagazine/browse?contentId=28754

Module IV Drama

What is Drama? Nature-Characteristics-Tragedy-Comedy-Tragicomedy-One Act Plays-Melodrama-Opera-Pantomime-Mime-Ballet

1. Cedric Mount: *The Never Never Nest*

kupdf.net/download/never-never-never-one-act-play_5bda8f69e2b6f5b855bfbcc6_pdf

2. Henrik Ibsen: *A Doll's House*

www.gutenberg.org/files/2542/2542-h/2542-h.htm

3. Marion Craig Wentworth: *War Brides*

www.gutenberg.org/files/14602/14602-h/14602-h.htm

Recommended Reading

Brillenburg Wrth, Kiene and Ann Rigney. *The Life of Texts: An Introduction to Literary Studies*. Amsterdam University Press, 2019.

Carey, John. *A Little History of Poetry*. Yale University Press, 2020.

Casey, Maryrose. *Creating Space Contemporary Indigenous Theatre*. University of Queensland Press, 2004.

Chaudhuri, Rosinka. *A History of Indian Poetry in English*. Cambridge University Press, 2016.

Damrosch, David. *What is World Literature?* Princeton University Press, 2018.

Fischer-Lichte, Erika. *History of Drama and Theatre*. Routledge, 2002.

Frow, John. *Genre*. Taylor and Francis, 2013.

Hart, Stephen M. *The Cambridge Companion to Latin American Poetry*. Cambridge University Press, 2008.

Hosein, Ann. *The History of Theatre*. The Rosen Publishing Group, 2015.

Ibsen, Henrik. *A Doll's House*. Outlook Verlag, 2018.

Klarer, Mario. *An Introduction to Literary Studies*. Taylor and Francis, 2005.

Lal, Ananda. *Theatres of India a Concise Companion*. Oxford University Press, 2009.

Mason, Bim. *Street Theatre and other Outdoor Performance*. Routledge, 1992.

McClatchy, J.D. *The Vintage Book of Contemporary World Poetry*. Vintage Books, 1996.

McClatchy, J.D. *The Vintage Book of Contemporary American Poetry*. Vintage Books, 2009.

Ricks, Christopher. *The Oxford Book of English Verse*. Oxford University Press, 1999.

Souza, Eunice de. *These my Words: The Penguin Book of Indian Poetry*. Penguin Books, 2012.

Styan, John L and John Louis Styan. *The English Stage: A History of Drama and Performance*. Cambridge University Press, 1996.

Thayil, Jeet, *60 Indian Poets*. Penguin Books Limited, 2008.

Turner, Palgrave Francis. *The Golden Treasury*. Steriling Publishing Private Limited, 2005.

Walton, Anthony and Michael S. Harper. *The Vintage book of African American Poetry*. Knopf Doubleday Publishing Group, 2012.

e-resources

www.youtube.com/watch?v=sr3nw7CZvO8 (Video of *A Doll's House*)

www.youtube.com/watch?v=yn2HdrAh-fA (Video of *Never Never Nest*)

www.youtube.com/watch?v=uCYFQvGdvpo&list=PLw835AzeS24O8LphQisApUy_APpNAG49e&index=14 (Video of *Matsyagandhi*)

pabloneruda.net/#

www.kahlilgibran.com/

www.poetryfoundation.org/poems/browse#page=1&sort_by=recently_added

www.poemhunter.com/

www.poetryinternational.org/pi/home

www.pitt.edu/~dash/folktexts.html

www.gutenberg.org/ebooks/search/?query=poetry&submit_search=Go%21

www.gutenberg.org/ebooks/search/?query=Drama&submit_search=Go%21

www.gutenberg.org/ebooks/search/?query=theatre&submit_search=Go%21

www.gutenberg.org/ebooks/search/?query=one+act+plays&submit_search=Go%21

SEMESTER I

Integrated M.A. English Language and Literature

Complementary I IENLL 1131 Kerala Studies I

No. of Credits: 2 No. of instructional hours: 3 per week [Total: 54 Hours]

Objectives:

1. To introduce the students to the socio-political and cultural history of modern Kerala
2. To highlight Dalit and women's interventions in the history of modern Kerala
3. To help them analyse and appreciate the unique features of Kerala modernity through select literary pieces

Learning Outcomes:

CO 1. Understand the socio-political and cultural history of modern Kerala

CO 2. Understand Dalit and women's interventions in the history of modern Kerala

CO 3. Analyse and appreciate the unique features of Kerala modernity in the select literary pieces

Course Description:

1. Brief socio-political and cultural history of modern Kerala
2. Brief history of Dalit and women's interventions in the history of modern Kerala
3. Select literary texts from Malayalam in translation from 1900 to the present

Module 1- Socio-Political and Cultural History of Modern Kerala

Kerala-Nineteenth Century-Travancore-Cochin-Malabar- Changes in Social and Cultural life-Matriliny- Kerala Renaissance-Nangeli-Chattampi Swamikal-Sree Narayana Guru-Ayyankali-Mannath Padmanbhan-Poykayil Yohannan-Pandit Karuppan-Dakshayani Velayudhan-V.T. Bhattathirippadu-Arya Pallom-Malayali Memorial-Ezhava Memorial-Malabar lahala-Wagon Tragedy-Vaikom Satyagraha-Guruvayur Satyagraha-Temple Entry Proclamation—Punnapra-Vayalar lahala-Working Class Movements-Kerala State

Texts prescribed for study:

Module 2: Poetry

1. Poykayil Appachan : "About My Race: A Song"
2. Kumaranasan : "Speaking to the Being Free from Guile"
3. G. Sankarakurup : "The Sunflower"
4. Vyloppili Sreedhara Menon : "Minstrels of Onam"

5. Edasseri Govindan Nair : “The Kuttipuram Bridge”

Module 3: Fiction, Short-Fiction and Drama

- Thakazhi Sivasankara Pillai : *Two Measures of Rice*
VKN : “Payyan Draws the line”
A group of Nambudiri Women : *To the Workplace*

Module 4

1. Robin Jeffrey. “Legacies of Matriliney: The Place of Women and the ‘Kerala Model’”. *Pacific Affairs*, vol. 77, no. 4, 2004, pp. 647-64,
www.jstor.org/stable/40023536.

Recommended Reading:

- A. Sreedhara Menon. *A Survey of Kerala History*. DC Books, 2008.
A. Sreedhara Menon. *Kerala History and its Makers*. DC Books, 2018.
Amma, K. Saraswathi. “In the Waiting Room”. Trans. J. Devika.
swatantryavaadini.in/category/fiction/
Appachan, Poykayil. “Unknown Subjects: Songs of Poykayil Appachan.” Ed by V.V. Swami and E.V Anil. Translated by Ajay Sekher, IPRDS, 2008.
Aswati Thirunal Gauri Lakshmi Bai. *Glimpses of Kerala Culture*. Konark Publishers, 2010.
Chandra Bose, Satheesh and Shiju Sam Varughese. *Kerala Modernity: Ideas, Spaces and Practices in Transition*. Orient Blackswan, 2017.
Jeffrey, Robin. *Media and Modernity: Communications and the State in India*. Permanent Black, 2010.
Mohan, P. Sanal. *Modernity of Slavery: Struggles Against Caste Inequality in Colonial Kerala*. Oxford University Press, 2015.
Nair, Anita. *Where the Rain is Born-writing About Kerala*. Penguin, 2003.
Nirmala, Mary and Sreedevi K. Nair, editors. *Ten Women Writers of Kerala*. SSS Publishers, 2012.
Pampirikunnu Dasan, et al. *The Oxford India Anthology of Malayalam Dalit Writing*. 2011.
Raveendran, P.P. and G.S. Jayasree. *The Oxford India Anthology of Modern Malayalam Literature*. 2017.
S. Pillai, Manu. *The Ivory Throne: Chronicles of the House of Travancore*. Harper Collins, 2016.
Sivasankara Pillai, Thakazhi. *Randidangazhi. (Two Measures of Rice.)* Translated by Shakoor M.A., Jaico Publishing House, 1967.
Sreekantan Nair, C.N. et al. *In the Shade of the Sahyadri: Selections from Malayalam Poetry and Short Fiction*. Oxford University Publishers, 2012.

SEMESTER II

Integrated M.A. English Language and Literature

Core II

IENLL 1241

Introduction to Literary Studies II

No. of Credits: 4 No. of instructional hours: 6 per week [Total: 108 Hours]

Objectives

1. Create an awareness of diverse literary representations from different time and space
2. Possess a foundational understanding of fiction and non-fiction.
3. Cultivate an awareness of genre, with emphasis on forms of short fiction, fiction and non-fiction.

Course Outcome

CO 1: Develop a taste for the literary among students

CO 2: Comprehend the nature and characteristics of different genres of literature.

CO 3: Acquire awareness of the two key genres of literature- fiction and non-fiction.

CO 4: Imbibe the representational possibilities of the respective genres.

CO 5: Instill a creative and critical aptitude

COURSE OUTLINE

Module I Short Story

What is a short story? History-Characteristics.

1. Rabindranath Tagore: "Kabuliwala"
theanonymouswriter.com/wp-content/uploads/2015/07/Kabuliwala-by-Rabindranath-Tagore.pdf
2. Hans Christian Anderson: "The Nightingale"
www.gutenberg.org/files/27200/27200-h/27200-h.htm#nighting
3. Fyodor Dostoyevsky: "An Honest Thief"
www.gutenberg.org/files/40745/40745-h/40745-h.htm#AN_HONEST_THIEF
4. O Henry: "The Ransom of Red Chief"
www.gutenberg.org/files/1595/1595-h/1595-h.htm#8
5. Katherine Mansfield: "The Garden Party"

www.gutenberg.org/files/1429/1429-h/1429-h.htm

6. Jamaica Kincaid: "Girl"

erhsnyc.org/ourpages/auto/2016/3/14/36191544/Girl%20by%20Jamaica%20Kincaid.pdf

7. Cynthia Ozick: "The Shawl"

www.newyorker.com/magazine/1980/05/26/the-shawl

8. Bram Stoker: "Dracula's Guest"

www.gutenberg.org/files/10150/10150-h/10150-h.htm

Module II Novella

History- Characteristics.

1. John Steinbeck: *The Pearl*

www.ptbeach.com/cms/lib02/NJ01000839/Centricity/Domain/211/The-Pearl-John-Steinbeck.pdf

2. Antoine de Saint-Exupery: *Little Prince*

verse.aasemoon.com/images/f/f5/The_Little_Prince.pdf

Module III Novel

History-Characteristics-Types

1. Bibhutibhushan Bandhyopadhyay: *Pather Panchali*

2. Samuel Butler: *Erewhon*

Module IV Non-Fiction

History-Characteristics-Type

1. Ramachandra Guha: "The Cities that Shaped Gandhi, the Cities that Gandhi Shaped"

ramachandraguha.in/archives/the-cities-that-shaped-gandhi-the-cities-that-gandhi-shaped-hindustan-times.html

2. Margaret Atwood: "Attitude" (Speech, 1983)

www.humanity.org/voices/commencements/margaret-atwood-university-toronto-speech-1983

3. Yuval Noah Harari: "A Day in the Life of Adam and Eve" from *Sapiens: A Brief History of Humankind*

Recommended Reading

Anjaria, Ulka. *A History of Indian Novel in English*. Cambridge University Press, 2015.

Bandopadhyay, Bibhutibhushan. *Pather Panchali*. Penguin Random House India Private

Limited, 2019.

Casserto, Leonard and Benjamin Reiss. *The Cambridge History of American Novel*. Cambridge University Press, 2011.

Farner, Geir. *Literary Fiction*. Bloomsbury, 2014.

Machiavelli, Niccolo. *The Prince*. Dante UP, 2003.

Moretti, Franco. *Atlas of the European Novel 1800-1900*. Verso, 1998.

Noah Harari, Yuval. *Sapiens: A Brief History of Humankind*. 2014.

Noah Harari, Yuval. *Homo Deus: A Brief History of Tomorrow*. 2016.

Quayson, Ato. *The Cambridge Companion to the Postcolonial Novel*. CUP, 2016.

Roy, Rituparna. *South Asian Partition Fiction in English, From Khushwant Singh to Amitav Ghosh*. Amsterdam UP, 2010.

Saunders Smith, Gail. *Non-Fiction Text Structures for better Comprehension and Response*, Maupin House, 2009.

Schwarz, Daniel R. *Reading the Modern European Novel Since 1900*. Wiley Blackwell, 2018.

Steinbeck, John. *The Pearl*. Penguin, 1992.

Tickell, Alex. *South-Asian Fiction in English, Contemporary Transformations*. Palgrave Macmillan, 2016.

e-resources

www.nobelprize.org/prizes/lists/all-nobel-prizes-in-literature/

www.thebalancecareers.com/the-man-booker-prize-winners-1968-to-present-2799885

www.abebooks.com/books/50-essential-non-fiction-books/index.shtml

www.gutenberg.org/ebooks/search/?query=novels&submit_search=Go%21

www.gutenberg.org/ebooks/search/?query=short+stories&submit_search=Go%21

encyclopedia.usmm.org/content/en/project/the-holocaust-a-learning-site-for-students

www.holocaust.com.au/resources/websites/

www.history.com/topics/world-war-ii/the-holocaust

margaretatwood.ca/

dostoevsky.org/

ramachandraguha.in/

www.ynharari.com/

SEMESTER II

Integrated M.A. English Language and Literature

Complementary III IENLL 1231 Kerala Studies II

No. of Credits: 3 No. of instructional hours: 3 per week [Total: 54 Hours]

Objectives:

1. To introduce the students to the socio-political and cultural history of Kerala from 1950s
2. To understand the art-forms- literature, theatre and cinema and various progressive cultural movements in Kerala from 1950 and to highlight Dalit and women's interventions in these movements
3. To help them analyse and appreciate the unique features of Kerala modernity through select literary pieces

Learning Outcomes:

CO 1. Understand the socio-political and cultural history of Kerala from 1950s

CO 2. Understand the art-forms- literature, theatre and cinema and various progressive cultural movements in Kerala from 1950 and also to understand Dalit and women's interventions in these movements

CO 3. Analyse and appreciate the unique features of Kerala modernity in the select literary pieces

Course Description:

1. Brief history of the socio-political and cultural history of Kerala from 1950s
2. Brief history of Dalit and women's interventions in the art and cultural history of Kerala
3. Select literary texts from Malayalam in translation from 1950 to the present

Module 1- Socio-political and Cultural History of Kerala from 1950

Formation of Kerala state- 1957- Land reforms- the Naxal Movement – Emergency- Governments- Participatory Democracy- Democratic De-centralization- Economy-State and Society-The Gulf Migration- Kerala Model Development-Literacy Mission
Print Media- Newspapers, Women's Magazines- Akashwani-Doordarshan- Theatre- KPAC- NatakaKalari-School of Drama- New Wave of Theatre- Cinema- Mainstream – Parallel-Film Society-Dalit Issues- P.K. Rosy- Dark heroes and heroines -Sreenivasan, Mandal Commission- KalabhavanMani- Vinayakan- Manikankantan- Women in Cinema Collective

Module 2: Poetry and Fiction

Texts Prescribed for Study:

Poetry

1. Akkitham : “Storm in the Teacup”
2. Kadammanitta : “The Hen”
3. VijilaChirappad : “A Place for Me”
4. K.K.S. Das : “My Soil”
5. Anwar Ali : “Ye Trees, Swaying Ramblers”

Fiction

M.T. Vasudevan Nair: *Nalukettu: The House Around the Courtyard*

Vaikkom Mohammed Basheer: *Me Grandad 'ad An Elephant!*

Module 3: Theatre and Cinema

Sajitha Madathil : *Matsyagandhi*

Ramu Kariat and P. Bhaskaran : *Neelakkuyil*

Sanal Sasidharan : *Ozhivu Divasathe Kali*

Module 4: Critical Essays

Rekha Raj : “Dalit Women as Political Agents: A Kerala Experience.”

Recommended Reading:

Basheer, Vaikkom Mohammed. *Me Grandad 'ad An Elephant!* Translated by R.E. Asher, Matrubbhoomi Books, 2015.

Dasan, Pradeepan Pampirikunnu, et al. *The Oxford India Anthology of Malayalam Dalit Writing.* 2011.

Joseph, Sara. *Retelling the Ramayana: Voices from Kerala.* Translated by Vasanthi Sankaranarayanan. Oxford UP, 2005.

Nirmala, Mary and Sreedevi K. Nair, editors. *Ten Women Writers of Kerala.* SSS Publishers, 2012.

Raj, Rekha. “Dalit Women as Political Agents: A Kerala Experience.” *Economic and Political Weekly*, vol. 48, no. 18, 2014, pp. 56-63. *JSTOR*, www.jstor.org/stable/23527309.

Raveendran, P.P. and G.S. Jayasree. *The Oxford India Anthology of Modern Malayalam Literature.* 2017.

Sreekantan Nair, C.N. et al. *In the Shade of the Sahyadri: Selections from Malayalam Poetry and Short Fiction.* Oxford University Publishers, 2012.

Vasudevan Nair, M.T. *Nalukettu: The House Around the Courtyard.* Translated by Gita

Krishnankutty, Oxford University Publishers, 2007.

SEMESTER III

Integrated M.A. English Language and Literature

Foundation Course-II IENLL 1321 Evolution of the English Language
No. of Credits: 3 No. of instructional hours: 4 per week [Total: 72 Hours]

Objectives

1. Facilitate a thorough understanding of the diachronic development of the English language down the ages.
2. Sensitize students to the changes that have shaped English
3. Enable understanding of the growth of English into a global language

Course Outcome:

CO 1: Learn to recognize the paradigm shifts in the development of English.

CO 2: Become aware of the historical paradigm shifts in the history of English Language

CO 3: Recognize the multiple socio-cultural factors that went into the shaping of the English Language.

CO 4: Place English language in a global context. CO 5: Recognize the politics of many 'Englishes'

COURSE OUTLINE

Module I

Language families – Indo-European family – Germanic group – Consonant shift –Grimm's law- Verner's law - Descent of English – Old English and its features- Umlaut and Ablaut – Dialects of OE – King Alfred's Contribution - Celtic, Latin and Scandinavian influences

Module II

Norman Conquest – French influence – Middle English – Decay of inflections – Loss of grammatical gender – Impact of Bible Translations – Contributions of Chaucer to English – Impact of the printing press

Module III

Modern English – Contributions of Spenser, Shakespeare and Milton to English –Changes in pronunciation (Great Vowel Shift) – Spelling reform – Dictionaries – Evolution of English as a Global Language

Module IV

Semantic changes in English -Word formation – Growth of vocabulary – Varieties of English - English and ICT

Recommended Reading:

Barber C.L. The Story of Language. Pan Books, 1972.

Barber C.L. The English Language, A Historical Introduction. CUP, 1993.

Baugh, Albert C. and Thomas Cable. A History of the English Language. Taylor and Francis, 1993.

Crystal, David. The Stories of English. Penguin, 2005.

Wood, Frederick T. An Outline History of English Language. Macmillan, 2000.

e-resources:

"The Adventure of English" www.youtube.com/playlist?list=PLbBvyau8q9v4hcgNYBp4LCyhMHSyq-lhe

“English language” www.britannica.com/topic/English-language “The History of English”
www.thehistoryofenglish.com/index.html “Studying the History of English” www.uni-due.de/SHE/index.html
“History of the English Language” en.wikipedia.org/wiki/History_of_the_English_language “History of English” www.englishclub.com/history-of-english/

SEMESTER III

Integrated M.A. English Language and Literature

Core III

IENLL 1341

British Literature I

No. of Credits: 4 No. of instructional hours: 5 per week [Total: 90 Hours]

Objectives

1. Familiarize the historical phases of English literature
2. Provide glimpses of writers and literary texts that are pivotal to an understanding of British literature
3. Discuss the development of British literature across time from Pre-Elizabethan to Restoration Era

Course Outcome

CO 1: Comprehend the origins of English literature

CO 2: Understand the specific features of the particular periods

CO 3: Understand themes, structure and style adopted by early British writers

CO 4: Gain knowledge of growth and development of British Literature in relation to the historical developments

CO 5: Understand how writers use language and creativity to capture human experience through different literary forms

COURSE OUTLINE

Module I Pre-Elizabethan Literature

Anglo-Saxon literature—Bede, Beowulf, King Alfred – Norman Conquest—Ballads—Fall of Constantinople—English Renaissance—Humanism—Reformation—Printing Press, Caxton—Chaucer, Langland—Mystery Plays, Miracle Plays, Morality Plays, Interlude—Thomas More

1. General Prologue, *Canterbury Tales* – Introduction- Lines 1-31
2. Deor's Lament
www.thehypertexts.com/Deor's%20Lament%20Translation.htm
3. Bede's Story of Caedmon book IV chapter xxiv from the Old English translation of *Historia Ecclesiastica Gentis Anglorum*
www.heorot.dk/bede-caedmon.html

Module II Elizabethan Age

Gorbuduc-Ralph Roister Doister-Tottel's Miscellany-University Wits-Sidney-Spenser-Isabella Whitney-Mary Sidney Herbert- Kyd-Marlowe-Bacon-Ben Jonson-Donne and Metaphysical Poetry.

1. Spenser- "Sonnet 30" (from Amoretti)
www.poetryfoundation.org
2. Thomas Wyatt: "Farewell love and all thy laws forever"
www.sonnets.org/wyatt.htm#103
3. Isabella Whitney: "A Sweet Nosegay, or Pleasant Poesy, Containing a Hundred and Ten Philosophical Flowers"
www.poetryfoundation.org/poems/45994/a-sweet-nosegay-or-pleasant-poesy-containing-a-hundred-and-ten-philosophical-flowers
4. Extract from *Doctor Faustus*- "Apostrophe to Helen"
5. Bacon's essays: "Of Friendship" and "Of Studies"
6. John Donne: "Valediction Forbidding Mourning"
www.poetryfoundation.org/poems/44131/a-valediction-forbidding-mourning

Module III Shakespeare

Elizabethan Theatre-Opening of Globe Theatre-Authorized version of the Bible-Beaumont and Fletcher-Webster

1. Shakespeare Sonnets 18 and 130 www.shakespeares-sonnets.com/all.php
2. Shakespeare: *A Midsummer Night's Dream*
shakespeare.mit.edu/

Module IV Puritan and Restoration Age

Milton—Bunyan—Civil War—Closing of Theatre—Cromwell—End of Commonwealth—Restoration of Monarchy—Opening of Theatres—Wycherley, Congreve, Etherege—Glorious Revolution

1. John Milton: Extract from Book 9 (*Paradise Lost*) - The Fall of Man – Lines 850-1055
rpo.library.utoronto.ca/poems/paradise-lost-book-ix
2. John Bunyan: "Of the Boy and the Butterfly"
www.poemhunter.com/poem/of-the-boy-and-butterfly/
3. Aphra Behn: "Song"
www.poetryfoundation.org/poems/50527/song-56d22db1a9572

Recommended Reading

Alexander, Michael. *A History of English Literature*. Macmillan.

Baugh, A.C. *A History of English Literature*. Routledge, 2013.

Boitani, Piero and Jill Mann, editors. *The Cambridge Companion to Chaucer*. CUP, 2003.

Carter, Ronald and John McRay. *The Routledge History of Literature in English*. Routledge, 2017.

Chaucer, Geoffrey. *The Canterbury Tales*. Translated by Neville Coghill, Penguin, 2003.

Christopher Ricks, editor. *English Poetry and Prose 1540-1674*.

G.C, Thornley and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

Peck, John and Martin Coyle. *A Brief History of English literature*. Palgrave, 2003.

Poplawski, Paul. *English Literature in Context*. CUP, 1993.

e- resources

library.baypath.edu/english-and-literature-web-sites

www.gutenberg.org/ebooks/search/?query=shakespeare&submit_search=Go%21

www.gutenberg.org/ebooks/search/?query=chaucer&submit_search=Go%21

www.literature-study-online.com/resources/#historical

www.universalteacher.org.uk/lit/history.htm

www.britannica.com/art/English-literature/Elizabethan-poetry-and-prose

www.encyclopedia.com/humanities/culture-magazines/restoration-literature-england

chaucer.fas.harvard.edu/

chaucer.fas.harvard.edu/pages/Synopses-Prolegomena

www.dartmouth.edu/~milton/reading_room/contents/text.shtml

www.gutenberg.org/files/29854/29854-h/29854-h.htm (Aphra Behn)

www.mindfulteachers.org/2013/05/women-writers-at-time-of-shakespeare-e.html

internetshakespeare.uvic.ca/Library/SLT/literature/women%20writers/morewomen.html

SEMESTER III

Integrated M.A. English Language and Literature

Complementary V IENLL 1331 Narratives of Resistance

No. of Credits: 3 No. of Instructional Hours: 3 [Total 54 Hours]

Objectives

1. To understand the various modes of resistance needed to subvert oppressive socio-cultural structures.
2. To provide insight into the struggles of people from around the world for identity and rights and contribute proactively to social dynamics.
3. To understand how literature acts as a vehicle for voices of dissent and protest.

Course Outcome

CO 1: Be able to identify themes of resistance in different forms and genres of literature.

CO 2: Have a sense of the various kinds of injustice related to race, ethnicity, gender etc. prevalent in society.

CO 3: Develop an idea of literature as a form of resistance to all forms of totalitarian authority.

CO 4: Understand the inter connection between various genres in manifesting resistance

CO 5: Recognize how resistance is an undeniable presence in the everyday narratives of literary and other artistic expressions.

COURSE OUTLINE

Module I Narratives of Resistance

Nature and Function of Resistance- Heterogeneous forms of Resistance-Gender-Dalit-Race-Totalitarianism-Nation State-Holocaust- Slave Narratives-War-Resistance and Social Change

Module II Poetry/Documentary

1. Adrienne Rich: "What Kind of Times Are These"
www.poetryfoundation.org/poems/51092/what-kind-of-times-are-these
2. Denise Levertov: "Making Peace"
www.poetryfoundation.org/poems/53900/making-peace

3. Mahmoud Darwish: "ID Card"
www.wrmea.org/017-november-december/id-card-by-mahmoud-darwish-a-translation-and-commentary.html
4. S. Joseph: "Between These Lines"
www.poetryinternational.org/pi/poem/17768/auto/0/0/S-Joseph/Between-These-Lines/en/nocache
5. Taslima Nasreen: "Garment Girls"
www.poemhunter.com/poem/garment-girls/
6. Lucille Clifton: "poem in praise of menstruation"
www.poetryfoundation.org/poems/54584/poem-in-praise-of-menstruation
7. Peter Davis (Dir): *Nelson Mandela: Prisoner to President* (Apartheid Documentary 1994)
www.youtube.com/watch?v=Rk-Lxgp9NWg

Module III Prose and Fiction

1. Assange, Julian. "Conspiracy as Governance." *State and Terrorist Conspiracies*, pp. 7-12
cryptome.org/0002/ja-conspiracies.pdf (Article)
2. Sojourner Truth: "Ain't I A Woman?" (Speech)
www.nps.gov/articles/sojourner-truth.htm
3. Jacinta Kerketta And Nighat Sahiba "On The Power of Poetry And Politics of Language". Huffpost article by Kavitha Muralidharan (Article)
www.huffingtonpost.in/entry/jacinta-kerketta-nighat-sahiba-kashmir-jharkhand-poems-language_in_5c41f480e4b027c3bbc14a3a?guccounter=
4. Alice Munro: "Boys and Girls" (Short Story)
www.giuliotortello.it/shortstories/boys_and_girls.pdf
5. K. Saraswathi Amma: "Life, In My View" (Memoir) (Translation J. Devika)
swatantryavaadini.in/2020/08/30/life-in-my-view-k-saraswathi-amma/#more-982
6. Nemat Sadat: *Carpet Weavers* (Novel) Penguin, 2019.

Recommended Reading

Brueck, Laura. *Writing Resistance: The Rhetorical Imagination of Hindi Dalit Literature*. Columbia University Press, 2014.

Darwish, Mahmoud. *Unfortunately, It Was Paradise: Selected Poems*. University of California Press, 2013.

- Santis, Christopher C. de, et al. *The Collected Works of Langston Hughes: The poems, 1941-1950*. University of Missouri Press, 2001.
- Doshi, Tishani. *Girls Are Coming Out of the Woods*. Harper Collins Publishers India, 2017.
- Dutta, Mohan J. *Voices of Resistance: Communication and Social Change*. Purdue University Press, 2012.
- Harlow, Barbara. *Resistance Literature*. Methuen, 1987.
- Hosseini, Khaled. *A Thousand Splendid Suns*. Bloomsbury Publishing, 2009.
- Jo Glanville, editor. Qissat: "Short Stories by Palestinian Women." *Telegram*, 2006, Pp. 90-94.
- Levertov, Denise. *Selected Poems*. New Directions, 2003.
- Lewis, T. "Literature as Resistance". *The Hudson Review*, vol. 60 no. 4, 2008, pp 655–64, www.jstor.org/stable/20464787.
- Manṭo, Saādāt Ḥasan. *Manto: Selected Short Stories: Including 'Toba Tek Singh' and 'The Dog of Tithwal'*. Random House India, 2012.
- Munro, Alice. *Selected Stories*. Random House, 2012.
- Neruda, Pablo. *The Poetry of Pablo Neruda*. Farrar, Straus and Giroux, 2015.
- Nguyen, Viet Thanh. *Race and Resistance: Literature and Politics in Asian America Race and American Culture*. Oxford University Press, 2002.
- Rich, Adrienne. *Collected Poems: 1950-2012*. W. W. Norton, 2016.
- Stoltz, Pauline. *Gender, Resistance and Transnational Memories of Violent Conflicts*. Springer International Publishing, 2020.
- Williams, Nerys. *Contemporary Poetry*. Edinburgh University Press, 2011.
- Zimmermann, Jérémie, et al. *Cypherpunks: Freedom and the Future of the Internet*. OR Books, 2016.

e-resources

swatantryavaadini.in/

www.thegoodtrade.com/features/inspiring-female-poets

On Literature and Resistance againstthecurrent.org/atc074/p1835/

SEMESTER IV

Integrated M.A. English Language and Literature

Core IV

IENLL 1441

British Literature II

No. of Credits: 4 No. of instructional hours: 5 per week [Total: 90 Hours]

Objectives:

1. Familiarize the history of English literature from the 18th century to the Victorian age
2. Enable understanding of the socio-political, historical and cultural contexts
3. Facilitate identification of the changing trends in English literature in the 18th and 19th centuries

Course Outcome:

CO 1: Become sensitive to the changing trends in English literature in the 18th and 19th centuries and connect it with the sociocultural and political developments.

CO 2: Develop the critical thinking necessary to discern literary merit

CO 3: Be able to recognize paradigm shifts in literature

CO 4: Be able to identify techniques, themes and concerns

CO 5: Connect literature to the historical developments that shaped the English history.

COURSE OUTLINE

Module I

History: Age of prose and reason – Critical/literary essay – Sentimental Comedy - anti-sentimental comedy –heroic drama - Neoclassical poetry

1. John Dryden: “A Song for St. Cecilia's Day, 1687”
www.poetryfoundation.org/poems/44185/a-song-for-st-cecilias-day-1687
2. Lady Mary Wortley Montagu: “The Lover, A Ballad”
www.poetryfoundation.org/poems/44761/the-lover-a-ballad
3. Oliver Goldsmith – *She Stoops to Conquer*
www.gutenberg.org/files/383/383-h/383-h.htm

Module II

Transitional Poets – Periodical essay – Rise of the English novel – Fielding, Richardson, Sterne and Smollett

1. Thomas Gray: “Elegy Written in a Country Churchyard”
www.poetryfoundation.org/poems/44299/elegy-written-in-a-country-churchyard
2. Elizabeth Carter: “Written Extempore on the Sea Shore”
www.eighteenthcenturypoetry.org/works/o4984-w0350.shtml
3. Richard Steele – “The Spectator Club”
www.bartleby.com/27/7.html

Module III

French Revolution – Romantic Revival – first and younger generations of Romantics - Lyrical Ballads – familiar/personal essay – Lamb, Hazlitt, De Quincey - fiction in the Romantic age– Walter Scott, Jane Austen

1. William Blake: “The Tyger”, “The Lamb”
www.poetryfoundation.org/poems/43687/the-tyger
www.poetryfoundation.org/poems/43670/the-lamb-56d222765a3e1
2. William Wordsworth: “The Kitten at Play”
www.poetrynook.com/poem/kitten-play
3. Mary Lamb: “Choosing a Profession”
www.poetryfoundation.org/poems/51930/choosing-a-profession
4. Charles Lamb: “Dream Children, a Reverie”
essays.quotidiana.org/lamb/dream_children_a_reverie/
5. Jane Austen: *Pride and Prejudice*

Module IV

Victorian poets - Pre-Raphaelite Poetry - Victorian prose writers - Victorian Compromise - Victorian novelists - Women novelists - Decadence

1. Robert Browning: “My Last Duchess”
www.poetryfoundation.org/poems/43768/my-last-duchess
2. Charlotte Bronte: “On the Death of Anne Bronte”
www.poetryfoundation.org/poems/43710/on-the-death-of-anne-bronte
3. Christina Rossetti: “Goblin Market”
www.poetryfoundation.org/poems/44996/goblin-market
4. R. L. Stevenson: “Walking Tour”

www.thoughtco.com/walking-tours-by-robert-louis-stevenson-1690301

5. Charles Dickens: *A Tale of Two Cities*

Recommended Reading

Alexander, Michael. *A History of English Literature*. Macmillan, 2000.

Armstrong, Isobel. *Victorian Poetry: Poetry, Poets and Politics*. Routledge, 1996.

Baugh, A.C. *A History of English Literature*. Routledge, 2013.

Carter, Ronald and John McRay. *The Routledge History of Literature in English*.

Routledge, 2017.

Daiches, David. *A Critical History of English Literature*. Allied Publishers, 1979.

Myers, F.W.H and AC Bradley. *The Complete Works of William Wordsworth*. Imagination Books, 2018.

McLane, M. *The Cambridge Companion to British Romantic Poetry*. Cambridge University Press, 2008.

Peck, John and Martin Coyle. *A Brief History of English literature*. Palgrave, 2003.

Poplawski, Paul. *English Literature in Context*. CUP, 1993.

Quintana, Ricardo. "Oliver Goldsmith as a Critic of the Drama." *Studies in English Literature, 1500-1900*, vol. 5, no. 3, 1965, pp. 435-54.

Wordsworth, Jonathan. *The Penguin Book of Romantic Poetry*. Penguin Classics, 2005.

e-resources

www.victorianweb.org/previctorian/nc/ncintro.html

www.britannica.com/art/Romanticism

www.bl.uk/romantics-and-victorians/articles/the-romantics

www.gutenberg.org/files/36773/36773-h/36773-h.htm

www.gutenberg.org/files/9622/9622-h/9622-h.htm

www.gutenberg.org/ebooks/search/?query=wordsworth&submit_search=Go%21

library.unt.edu/rarebooks/exhibits/women/17th.htm

SEMESTER IV

Integrated M.A. English Language and Literature

Core V IENLL 1442 Literature of the 20th Century

No. of Credits: 3 No. of instructional hours: 4 per week [Total: 90 Hours]

Objectives

1. Examine the ways in which political, cultural and social events in British and European history of the first half of the 20th century, especially the world wars and holocaust shaped the literature of this period
2. Develop the ability to analyze literary texts of this period in their symbiotic relationship with non-literary developments of the times
3. Acquaint the learners with the significant historical, cultural and imaginative force in 20th century literature

Course Outcome

CO 1: Understand social, political, aesthetic and cultural transformations of early twentieth century in relation to literary texts with their specific formal features.

CO 2: Recognize and be familiar with the stylistic features of Modernism and its various literary and aesthetic movements

CO 3: Critically engage the ideas that characterize the period, especially the crisis of modernity

CO 4: Understand contemporary responses to the historical incidents that mark the period

CO 5: Understand and use critical strategies that emerged in the early twentieth century.

Module I 1900 – 1920

Background:

Early Modernism – Suffragette Movement- World War I - the Irish Revolution - the Russian Revolution - War Poetry-the crisis of modernity—stream of consciousness—expressionism—imagism—science fiction

Writers about whom an overview is to be given:

The War Poets (two types), John Galsworthy, Yeats, Joyce, Joseph Conrad, Rudyard Kipling, Arnold Bennett, G.K. Chesterton, E.M. Forster, Ford Maddox Ford, G B Shaw and the realists

and those others whose texts are being taught.

Core Texts

1. Augusta Lady Gregory: *The Rising of the Moon* (play). Seven Short Plays, Project Gutenberg, 2012, pp. 75-91.
www.gutenberg.org/files/41653/41653-h/41653-h.htm#Page_93
2. H.G. Wells: *The War in the Air* (novel), Project Gutenberg, 2008.
www.gutenberg.org/files/780/780-h/780-h.htm
3. Ezra Pound: "In a station of the metro" (poem), Poetry: A Magazine of Verse, 1913.
www.poetryfoundation.org/poetrymagazine/browse?contentId=12675
4. James Joyce: "The Dead" (short story), Dubliners, 1914, Project Gutenberg, 2009.
www.gutenberg.org/files/2814/2814-h/2814-h.htm#chap15
5. W.B. Yeats: "Easter 1916" (poem)
www.poetryfoundation.org/poems/43289/easter-1916
6. Wilfred Owen/ "Futility" (poem)
www.poetryfoundation.org/poems/57283/futility-56d23aa2d4b57

Module II 1920 - 1939

Background:

Life between the two World Wars – The Great Depression—rise and spread of fascism—"High" Modernism –World War II – The Fall of the British Empire – Holocaust—revival of poetic drama

Writers about whom an overview is to be given:

Eliot, Auden, Lawrence, Woolf, Graham Greene, Kafka, Aldous Huxley, George Orwell, C.S. Lewis, J.R.R. Tolkien, Sean O' Casey, Katherine Mansfield and those others whose texts are being taught

Core Texts:

1. Virginia Woolf: Chapter 3, A Room of One's Own, pp 35-48 (non-fictional text),
seas3.elte.hu/coursematerial/PikliNatalia/Virginia_Woolf_-_A_Room_of_Ones_Own.pdf
2. T. S. Eliot: "Marina" (poem), www.poetrynook.com/poem/marina-0
3. Franz Kafka: "The Bridge" (short story), The Great Wall of China, Trans. Edwin and Willa Muir
genius.com/Franz-kafka-the-bridge-annotated
4. W. H. Auden: "The Unknown Citizen" (poem)

poets.org/poem/unknown-citizen

Module III 1946 - 1966

Background:

Rise of New Literatures – Movement poetry—The Absurd—Confessional poetry—The transition to Postmodernism

Writers about whom an overview is to be given:

Philip Larkin and the Movement Poets, Ted Hughes, George Orwell, Kingsley Amis, Samuel Beckett, Harold Pinter, Tom Stoppard and those others whose texts are being taught

Core Texts:

1. Wole Soyinka: *Lion and the Jewel*
2. Dylan Thomas: “Do not go gentle into that good night” (poem), poets.org/poem/do-not-go-gentle-good-night
3. Sylvia Plath: “The Colossus” (poem), *The Colossus and Other Poems*, www.poetryfoundation.org/poems/89119/the-colossus
4. Elizabeth Jennings: “One Flesh” (poem), famouspoetsandpoems.com/poets/elizabeth_jennings/poems/14189

Module IV Holocaust Literature

Background:

Anti-Semitism –Auschwitz - Genocide – Racism –banality of evil (Hannah Arendt)

Core Texts:

1. Anne Frank: *The Diary of a Young Girl*, www.rhetorik.ch/Aktuell/16/02_13/frank_diary.pdf
2. Imre Kertesz: *Fatelessness* (a.k.a. translated as *Fateless*; a novel)
3. Alexander Kimel/ “I Cannot Forget” (poem) remember.org/witness/kimel2

Recommended Reading

Bennet, Michael Y. *The Cambridge Introduction to Theatre and Literature of the Absurd*. Cambridge UP, 2015.

Bradbury, Malcolm and James Mcfarlane, editors. *Modernism: A Guide to European Literature*

1890—1930. Penguin, 1978.

Brooker, Peter, editor. *Modernism/Postmodernism*. Longman Critical Readers. Routledge, 2014.
(www.ebooks.com/en-us/book/1798494/modernism-postmodernism/peter-brooker/)

Brooks, David. "Modernism." *Encyclopedia of Literature and Criticism*, Routledge, 1991, pp.
119-30.

Esslin, Martin. *The Theatre of the Absurd*. Pelican, 1980.

Ford, Boris, editor. *The Pelican Guide to English Literature- The Modern Age*. Penguin, 1961.

Kirsh, Adam. *The Wounded Surgeon: Confession and Transformation in Six American Poets*.
W.W. Norton, 2005.

Morrison, Blake. *The Movement: English Poetry and Fiction of the 1950s*. Methuen, 1986.

Nicholls, Peter. *Modernisms: A Literary Guide*. Macmillan, 1995.

SEMESTER IV

Integrated M.A. English Language and Literature

Complementary VII

IENLL 1431

Translation Studies I

No. of Credits: 3 No. of instructional hours: 3 per week [Total: 54 Hours]

Objectives

To introduce / familiarize learners to:

1. Translation Studies as a discipline
2. Systematic understanding of the process of translation
3. The art of translation

Learning Outcomes

CO1: To appreciate Translation Studies as an independent academic discipline

CO2: To critically reflect on the process of translation and its types

CO3: To build a genuine interest and to focus on a career in the field of translation

Module 1

Conduct classroom activities of translation practice including a simple text, anecdotes, small passages from short stories and poems. All these exercises will focus on the following key concepts:

- Source text & Target text
- Equivalences
- Faithfulness
- Untranslatability: Linguistic & Cultural
- Types of translation: Transliteration, Literary v/s Scientific, Free v/s Bound translation

Module 2

Conduct classroom activities of translation practice including newspaper cuttings, notices, official documents and a short piece of legal document. All these exercises will focus on the following key concepts:

- Source text & Target text

- Equivalences
- Faithfulness
- Untranslatability: Linguistic & Cultural
- Types of translation: Transliteration, Literary v/s Scientific, Free v/s Bound translation

Module 3

Susan Bassnet: Chapter 1: *Central Issues, Translation Studies*

‘Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation’

publishing.cdlib.org/ucpressebooks/view?docId=ft3j49n8h7&chunk.id=d0e1254&toc.depth=1&toc.id=d0e1254&brand=ucpress

Recommended Reading

Abdulla, V. and R.E. Asher, editors. *Wind Flowers*. Penguin, 2004.

Ashly, C.N. *O. Henryyude Theranjedutha Kathakal Papion*. Kozhikodu.

Basheer, Vaikom Muhammed. *Poovan Banana and Other Stories*. Translated by V. Abdulla, Orient Black Swan, 2009.

Hatim, Basil and Jeremy Munday. *Translation: An Advanced Resource Book*. Routledge, 2004.

Palumbo, Giuseppe. *Key Terms in Translation Studies*. Continuum, 2009.

Ramakrishnan, Malayattoor. *Roots*. Translated by V. Abdulla, Orient Black Swan, 2009.

Vasudevan Nair, M.T. *Kuttiedathi and Other Stories*. Translated by V. Abdulla, Orient Black Swan, 2009.

SEMESTER V

Integrated M.A. English Language and Literature

Core VI IENLL 1541 Literature of Late 20th Century and 21st Century

No. of Credits: 4 No. of instructional hours: 4 per week [Total: 90 Hours]

Objectives

1. Expose students to the literatures of this period in their relationship with historical (social, cultural and political) developments
2. Introduce the basics of Postmodern writing and the conditions of its emergence and development
3. Unravel the plurality and diversity of the literature of this period reflecting the reality of a multi-cultural world and polyphonic cultural sphere

Course Outcome

CO 1: Identify the various socio-cultural changes that evolved in the late modernist period

CO 2: Relate to the diverse currents of postmodern literature and its reflections in the contemporary ethos

CO 3: Assimilate the inherent multiplicities and fluidity of societal perspectives

CO 4: Develop an innate sympathy for the tragedies of Holocaust and an awareness regarding the environmental impasses threatening the modern world

CO 5: Empathize with the marginalized and comprehend their predicament.

Module I: Postmodernism

Background:

Developments leading to Postmodernism – Metafiction – Intertextuality – Pastiche – magic realism – minimalism – hyper reality

Core Texts:

1. Denise Riley: "Pastoral." Selected Poems. Reality Street Editions, 2000. pp. 64-65.
docplayer.net/84625719-Denise-riley-selected-poems.html
2. Harold Pinter. *Homecoming*. Faber, 1991

shiraz.fars.pnu.ac.ir/portal/file/?970459/%20Pinter_Harold%20_-
_Plays_3_Faber_1991_.pdf

3. E.L. Doctorow: *Ragtime*. Random House, 1975.

Module II: African-American Literature

Key Concepts:

Racism - Slavery - Civil rights – Mulatto- Harlem Renaissance—Afro-American feminism—
1968 riots

Core Texts:

1. Toni Morrison: “Recitatif” (short story).
www.cusd80.com/cms/lib/AZ01001175/Centricity/Domain/1073/Morrison_recitativessay.doc.pdf
2. Gwendolyn Brooks: “The Mother” (poem).
www.poetryfoundation.org/poems/43309/the-mother-56d2220767a02
3. Maya Angelou: *I Know Why the Caged Bird Sing*, Chapters 33-34.
4. August Wilson. *Ma Rainey’s Black Bottom* (play).
augustwilsonstudygroup.files.wordpress.com/2018/02/ma-rainey-_1_.pdf

Module III: Digital Literature

Key Concepts:

Evolution of the reader – Electracy vs Literacy –E-books - Role playing games - interactive
fiction–hypertexts – network fiction – locative narratives – non-linearity – animated poetry –
insta poems- chatterbots – Twitterature - importance of connectivity

Core Texts:

1. Carpenter, J.R: “Along the Briny Beach.”
collection.eliterature.org/3/works/along-the-briny-beach/index.html
2. Wah, Fred, et al: “High Muck a Muck.”
collection.eliterature.org/3/works/high-muck-a-muck/index.html
3. Bouchardon, Serge and Vincent Volckaert: “Loss of Grasp.”
bouchard.pers.utc.fr/deprise/home

Module IV: Climate Fiction

Key concepts:

Anthropocene - greenhouse effect - global warming - climate activists – dystopia

Core Texts:

1. Ian McEwan: *Solar*
www.you-books.com/book/I-Mcewan/Solar
2. Maja Lunde: *The History of Bees*. Translated by Diane Oatley. Touchstone, 2015.
www.scribd.com/read/354121952/The-History-of-Bees-A-Novel#

Recommended Reading

Anderson, Gregera. *Climate Fiction and Cultural Analysis*. Taylor and Francis, 2019.

Butler, Christopher. *Postmodernism: A Very Short Introduction*. OUP, 2002.

Docherty, Thomas. *Postmodernism, A Reader*. Taylor and Francis, 2016.

Ellis, Erle Christopher. *Anthropocene A Very Short Introduction*. OUP, 2018.

Graham, Maryemma and Jerry W. Ward, Jr. *The Cambridge History of African American Literature*.

Gregson, Ian. *Postmodern Literature*. Bloomsbury Academic, 2004.

Jameson, Fredric. *Postmodernism or the Cultural Logic of Late Capitalism*. Duke University Press, 1991.

Platt, Len and Sarah Upstone. *Postmodern Literature and Race*. CUP, 2015.

McHale, Brian and Len Platt, editors. *The Cambridge History of Postmodern Literature*. CUP, 2016.

Rettberg, Scott. *Electronic Literature*. Wiley, 2018.

SEMESTER V

Integrated M.A. English Language and Literature

Core VII

IENLL 1542

Postcolonial Literatures

No. of Credits: 4 No. of Instructional Hours: 4 per week [Total: 90 Hours]

Objectives

1. Initiate critical thought on colonialism and after
2. Introduce the fundamental concepts in postcolonial theory
3. Understand the global effects of the colonial enterprise

Course Outcome

CO 1: Acquire an ability to critique colonial history

CO 2: Develop awareness of the socio-political contexts of colonialism and postcolonialism

CO 3: Understanding of the effects of colonialism in various nations

CO 4: Acquire knowledge of the key terms in post-colonial thought

CO 5: Gain insights into the race and gender dynamics in postcolonial literature

COURSE OUTLINE

Module I: Key Terms

Colonization-Orientalism-decolonisation-hybridity-appropriation-mimicry-negritude-othering, third world- aboriginality-transnationalism-multiculturalism-diaspora

Module II: Poetry

1. Andrew Suknaski: "Indian Site on the Edge of Tonita Pasture"
www.tesisenred.net/bitstream/handle/10803/8113/TNBR17de17.pdf?sequence=17&isAllowed=y
2. Derek Walcott: "A Far Cry from Africa"
poets.org/poem/far-cry-africa
3. Oodgeroo Noonuccal: "Gooboora, the Silent Pool"
www.poetrylibrary.edu.au/poets/noonuccal-oodgeroo/poems/gooboora-the-silent-pool-0719052
4. John Pepper Clark: "Night Rain"
allpoetry.com/poem/10602495-Night-Rain-by-John-Pepper-Clark
5. Louise Bennett Coverley: "Colonisation in Reverse"

www.poetrybyheart.org.uk/poems/colonization-in-reverse-2/

6. Alamgir Hashmi: “Pakistan Movement”
englishsummary.com/pakistan-movement-hashmi-text/
7. Leslie Marmon Silko: “Toe’osh: A Laguna Coyote Story”
english.fib.unpad.ac.id/wp-content/uploads/2012/04/Leslie-Marmon-Silko-Toe%E2%80%99osh-A-Laguna-Coyote-Story.pdf
8. Octavio Paz: “The Broken Water Jug”
mexicobob.blogspot.com/2013/03/the-raina-broken-water-jar.html

Module III: Prose

Non-fiction

1. Ngugi wa Thiong’o – extract from “The Language of African Literature” (Thiong’o, Ngugi wa. *Decolonising the Mind: The Politics of Language in African Literature*. Oxford Currey, 2011)
postcolonial.net/wp-content/uploads/2019/04/Ngugi_Excerpts_Language_of_African_Lit.pdf

Fiction

1. Doris Lessing: *No Witchcraft for Sale*
www.polk.k12.ga.us/userfiles/826/Classes/182955/No%20Witchcraft%20for%20Sale.pdf
2. Jean Rhys: *Wide Sargasso Sea*

Module IV: Drama and Visual Media

1. Jane Harrison – *Stolen*
www.uibk.ac.at/anglistik/staff/davis/stolen-by-jane-harrison.pdf
2. Chimamanda Ngozi Adichie – “The Danger of a Single Story” (Ted Talk)
www.youtube.com/watch?v=D9Ihs241zeg
3. Niki Caro (dir) – *Whale Rider* (Caro, Niki, and Witi Ihimaera. *Whale Rider*. Icon Home Entertainment, 2008)

Recommended Reading

Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2002.

Ashcroft, Bill, et al. *Concepts in Postcolonial Studies*. Routledge, 1998.

Loomba, Ania. *Colonialism/Postcolonialism*. Routledge, 2005.

McLeod, John. *Beginning Postcolonialism*. Manchester University Press, 2010.

Mohanty, Chandra T. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Colonial Discourse and Post-Colonial Theory: A Reader*, edited by Patrick Williams and Laura Chrisman, Routledge, 2013.

Nayar, Pramod K. *Postcolonialism: A Guide for the Perplexed*. Continuum, 2010.

Spivak, Gayatri C. "Can the Subaltern Speak?" *Colonial Discourse and Post-Colonial Theory: A Reader*, edited by Patrick Williams and Laura Chrisman, Routledge, 2013.

e-resources

www.postcolonialweb.org/scholarblogs.emory.edu/postcolonialstudies/

www3.dbu.edu/mitchell/postcold.htm

SEMESTER V

Integrated M.A. English Language and Literature

Core VIII

IENLL 1543

English for the Media

No. of Credits: 2 No. of Instructional Hours: 3 per week [Total: 90 Hours]

Objectives

1. To familiarize students with the process of writing for the media
2. To make them familiar with the specific use of English in the field of media
3. To generate interest in various aspects of media and thereby to equip them with the basic writing skills required for the same.

Course Outcome

CO 1: Generate interest in various aspects of media and equip them with the basic writing skills required for the same.

CO 2: Enable the students to take up jobs in the media industry- both in the print, broadcast, and the new media.

CO 3: Develop competence in writing procedures to be initiated into the media industry

CO 4: Become skilled to write with the help of the new media

CO 5: Acquire confidence to choose a profession in media.

Module I Writing for the print media

Newspaper: Writing headlines – Analysing newspaper articles - Practicing interview skills – Planning and writing a newspaper article

Magazine: Composing magazine covers – Planning the contents of a magazine – Giving instructions for a photo shoot – Planning and writing a true-life story.

Module II Writing for Radio

Radio: Understanding the language of radio presenters – Understanding the production process – Planning a news list – Giving post production feedback.

Module III: Television and Film

Television: Understanding the pre-production process – Organising a filming schedule – Filming on location – Editing a TV documentary

Film: Writing a screenplay – Pitching successfully – Organising a shoot – Writing a film review.

Module IV Writing for advertisements and New media

Advertisement and Marketing: Selling your services to a potential client – Creating a print advert – Creating a screen advert – Presenting a finished advert – Analysing market trends and taking action – Setting up a marketing communication strategy – Organising the prelaunch of a product – Evaluating the success of a prelaunch.

New Media: Briefing a website designer – Analysing problems and providing solutions – Planning and writing a blog – Creating a podcast.

Core Reading:

Ceramella, Nick and Elizabeth Lee. *Cambridge English for the Media*. Cambridge UP, 2008.

Recommended Reading

Allen, Victoria, et al. *Cambridge Technicals Level 3 Digital Media*. Hodder, 2016.

Axford, Barrie and Richard Huggins. *New Media and Politics*. Sage, 2001.

Hayward, Susan. *Cinema studies: The Key Concepts*. Routledge, 1996.

Manovich, Lev. *The Language of New Media*. Cambridge: MIT P, 2002.

Ogilvy, David. *Ogilvy On Advertising*. Welbeck, 2007.

Ouellette, Laurie. *The Media Studies Reader*. Routledge, 2012.

Parthasarathy, Rangaswami. *Here is the News! Reporting for the Media*. Sterling Publications, 1998.

Raman, Usha. *Writing for the Media*. OUP, 2009.

Ryan, Michael and James W Tankard. *Writing for Print and Digital Media*. McGraw-Hill, 2005.

e-resources

www.google.co.in/books/edition/Designing_New_Media/

www.google.co.in/books/edition/AS_Media_Studies

www.google.co.in/books/edition/Social_Media_and_Democracy

www.google.co.in/books/edition/Writing_Feature_Articles

downloads.bbc.co.uk/writersroom/scripts/bbcradioscene.pdf

indiegroundfilms.files.wordpress.com/2014/01/titanic-numbered.pdf

podcasts.google.com/

SEMESTER V

Integrated M.A. English Language and Literature

Core IX IENLL 1544 Linguistics and Structure of the English Language- I

No. of Credits: 4 No. of instructional hours:4 per week [Total: 90 Hours]

Objectives

1. Give the students a preliminary idea regarding the nature, function and scope of languages in general
2. Sensitize the students to the specificities of the oral and written dimensions of English.
3. Appreciate Linguistics as a branch of learning with its own defined material and methodology

Course Outcome

CO 1: Understand the phonological and grammatical structure of English Language

CO 2: Become acquainted to the ancient linguistic tradition of India

CO 3: Be able to analyse actual speech in terms of the principle of linguistics

CO 4: Improve the accent and pronunciation of the English language

CO 5: Become familiar with internationally accepted forms of speech and writing in English.

COURSE OUTLINE

Module I: Linguistics

Linguistics – definition – levels (phonetics, phonology, morphology, syntax, semantics, and pragmatics) – lexicography - approaches to the study of language – diachronic and synchronic – prescriptive and descriptive – major linguists – historical linguistics- Western (Saussure, Bloomfield, Chomsky) – Indian (*Pāṇini*, *Kātyāyana*, Patanjali, *Bhartrhari*)

Module II: Phonetics

Significance of Received Pronunciation (RP) – Phonetics – definition – types (Articulatory, Acoustic and Auditory) - Speech mechanism – air stream – types (ingressive & egressive) – organs of speech (respiratory, phonatory, and articulatory) – speech sounds in RP – phonetic script – classification of vowels – vowel limit – vowel diagram – primary and secondary

cardinal vowels – classification of diphthongs (closing & centring, falling & rising) –
classification of consonants – three term labelling – consonant chart

Module III: Phonology

Phonology – phonemes – minimal pairs – allophones – free variation – linking /r/ and intrusive /r/ – syllable – syllabic structure – consonant clusters – vocoids and contoids - suprasegmental features – stress – word stress and sentence stress – rhythm – strong and weak forms – juncture – intonation (rising and falling) – assimilation (progressive and regressive) – elision- Comparison of RP, General Indian English and Malayalam phonology – Phonemic transcription (words, sentences, and passages) – diacritics – IPA

Module IV: Morphology and Syntax

Morphology – morpheme – classification of morphemes – analysis of affixes – allomorph – morpho-phonemics – word classes – form class and function class words – Syntax – phrases and their functions – clauses – co- ordination and subordination – noun, adverb and relative clauses – basic sentence patterns – cleft sentences – kinds of sentences – affirmative, interrogative, exclamatory, imperative – simple, compound, complex – elements of a sentence - subject, verb, object, complement, adverbial

Recommended Reading

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Macmillan, 2013.

Chalker, Sylvia. *The Little Oxford Dictionary of English Grammar*. OUP, 1995.

Davidappleyard.com/English/pronunciation.htm.

Finch, Geoffrey. *How to Study Linguistics*. Palgrave Macmillan, 1997.

Hockett, F. Charles. *A Course in Modern Linguistics*. Macmillan, 1958.

Jones, Daniel. *English Pronouncing Dictionary*. Seventeenth Edition. CUP, 2006.

Kapoor, Kapil. *Language Linguistics and Literature: The Indian Perspective*. Academic Foundation, 1994.

Lyons, John. *Language and Linguistics: An Introduction*. CUP, 1989.

Marks, Jonathan. *English Pronunciation in Use: Elementary*. CUP, 2008.

Rani, D. Sudha. *A Manual for English Language Laboratories*. Pearson, 2010.

T. Eastwood, John. *Oxford Guide to English Grammar*. OUP, 1994.

Trask, R. L. *Key Concepts in Language and Linguistics*. Routledge.

SEMESTER V

Integrated M.A. English Language and Literature

Core X

IENLL 1545

Criticism and Theory

No. of Credits: 4 No. of instructional hours: 4 per week [Total: 90 Hours]

Objectives

1. Give the students a historical overview of the critical practices from classical period to the present.
2. Introduce some of the significant concepts that had a seminal influence on the development of critical thought.
3. To develop a critical perspective and capacity to relate and compare various critical practices and schools.

Course Outcome.

CO 1: Analyze and appreciate texts critically, from different perspectives.

CO 2: Appreciate Indian Aesthetics and find linkages between Western thought and Indian critical tradition.

CO 3: Cultivate an appreciation of the relevance and value of multidisciplinary theoretical models in literary study.

CO 4: Demonstrate an understanding of important theoretical methodologies and develop an aptitude for critical analysis of literary works.

CO 5: Gain a critical and pluralistic understanding and perspective of life.

COURSE OUTLINE

Module I Western Critical Thought

1. Classical:

Plato-Mimesis and the critique of poetry

Aristotle: Tragedy

Longinus: The Sublime

2. Neo Classical:

Dryden: Defense of Poetry

3. Romantic:

William Wordsworth: Definition of poetry

S.T. Coleridge: Fancy and Imagination

4. Victorian:

Matthew Arnold: Function of poetry, Touchstone method

5. Modernism:

T.S. Eliot: Theory of Impersonality, Dissociation of Sensibility, Objective Correlative, Tradition and Individual Talent

Module II Indian Aesthetics

The Evolution of Indian Poetics-Art and Aesthetics of Dramatic Experience-Bharatamuni-Natyasastra - Rasa Theory-Alamkara- Riti - Dhvani - Vakrokti- Auchitya- Tinai Poetics

(Mention the importance of the above schools of thought in Indian Criticism and their relation to Western Criticism like Rasa is equivalent to purgation or catharsis, Dhvani and symbolism, vibhavas and objective correlative, Alamkara and Rhetorics, Vakrokti and Ambiguity etc.)

Module III A Brief Introduction to Critical Theory

1. New Criticism - Russian Formalism
2. Structuralism (Langue/Parole, Sign-Signifier-Signified)
3. Deconstruction
4. Feminisms (Waves of Feminism, Womanism, Intersectionality, Gynocriticism)
5. Psychoanalytic Criticism: (Id, Ego, Super ego)
(The Real, the Imaginary, the Symbolic)
6. Postcolonial Criticism: (Orient/Occident, Eurocentrism, Othering, Negritude, Subaltern)
7. Gender and Sexuality: (Performativity)
8. Modernism, Postmodernism (Parody and Pastiche)

Module IV Practical Criticism

1. Literary Forms and Devices
2. Academic essay on an unseen passage (Prose or Poetry) drawing insights from any of the theories prescribed.

Recommended Reading

Barry, Peter. *Beginning Theory - An Introduction to Literary and Cultural Theory*. Manchester UP, 2017.

Cuddon, J.A. and M.A.R Habeeb. *The Penguin Dictionary of Literary Terms and Literary Theory*. Penguin, 2015.

Das, B. and J.M. Mohanty. *Literary Criticism: A Reading*. Oxford UP, 1997.

Habeeb, M.A.R. *Literary Criticism from Plato to the Present: An Introduction*. Wiley-Blackwell, 2011.

Lodge, David and Nigel Wood. *Modern Criticism and Theory: A Reader*. Routledge, 2014.

Nagarajan, M.S. *English Literary Criticism and Theory*. Orient Blackswan, 2011.

Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*. Columbia UP, 2016.

Seturaman, V.S. *Indian Aesthetics*. Laxmi Publications, 2017.

Upadhyay, Ami. *A Handbook of The Indian Poetics and Aesthetics*. Prakash Book Depot, 2017.

e-resources

Classical Criticism www.egyankosh.ac.in/bitstream/123456789/22610/1/Unit-1.pdf

Classical Criticism
www.academia.edu/35408906/CLASSICAL_CRITICISM_A_CRITICAL_ENQUIRY

From Plato to the Present
elibrary.bsu.az/books_400/N_33.pdf

Longinus –On the Sublime sites.google.com/site/zhmlit/literary-criticism/longinus-s-ideas-on-the-sublime

John Dryden literariness.org/2017/11/17/literary-criticism-of-john-dryden/

Criticism of Dryden www.eajournals.org/wp-content/uploads/Dryden-as-the-Father-of-English-Criticism.pdf

Classical and Neo classical criticism ddceutkal.ac.in/Syllabus/MA_English/Paper_02.pdf

Dr Johnson as a Critic
literariness.org/2017/12/05/literary-criticism-of-samuel-johnson/

Romantic Criticism ddceutkal.ac.in/Syllabus/MA_English/Paper_07.pdf

Romantic Criticism
studymaterial.unipune.ac.in:8080/jspui/bitstream/123456789/4853/1/Romantic%20Criticism.pdf

Wordsworth's theory of poetry
[ddu.collegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20\(Hons\)%20ENG%20PAPER%2009%20WORDSWORTH_S_THEORY_OF_POETRY_IN_THE_LYR.pdf](http://ddu.collegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20PAPER%2009%20WORDSWORTH_S_THEORY_OF_POETRY_IN_THE_LYR.pdf)

Coleridge as critic
[ddu.collegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20\(Hons\)%20ENG%20PAPER%2009%20Coleridges_Biographia_Literaria_1817.pdf](http://ddu.collegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20PAPER%2009%20Coleridges_Biographia_Literaria_1817.pdf)

Matthew Arnold as critic www.lsj.org/literature/essays/arnold

Arnold and High culture sites.udel.edu/britlitwiki/matthew-arnold/

T S Eliot as critic sites.google.com/site/nmeictproject/presentations/4-1-introduction-t-s-eliot-as-a-critic

Indian Aesthetics www.openart.in/general-topics/indian-aesthetics/

A Student's Handbook of Indian Aesthetics
www.cambridgescholars.com/download/sample/63790

Rasa Theory

www.lkouniv.ac.in/site/writereaddata/siteContent/202004120632194631nishi_Rasa_Theory.pdf

The Rasa Theory sg.inflibnet.ac.in/bitstream/10603/126482/9/09_chapter%203.pdf

Rasa- Indian Aesthetic Theory globalphilosophyresources.com/2017/08/10/rasa-indian-aesthetic-theory/

Literary Theory courses.lumenlearning.com/introliterature/chapter/introduction-to-critical-theory/

Held, D. (1980). Introduction to critical theory: Horkheimer to Habermas. Berkeley: University of California Press.

Literary Theory ekldata.com/Tn8NJwPeVe21wsE0MuX7LyFQ6Gg/Literary-Theory_an-overview.pdf

Literary Theory elibrary.bsu.az/books_400/N_92.pdf

Literary theory mthoyibi.files.wordpress.com/2011/05/literary-theory_an-introduction_terry-eagleton.pdf

Practical criticism

www.danielxerri.com/uploads/4/5/3/0/4530212/teaching_practical_criticism.pdf

Practical criticism egyankosh.ac.in/bitstream/123456789/22635/1/Unit-1.pdf

iep.utm.edu/literary/ (What is Literary Theory)

courses.lumenlearning.com/suny-britlit1/chapter/literary-criticism/ (Literary Criticism)

site.iugaza.edu.ps/ahabeeb/files/2012/02/An_Introduction_to_Literature_Criticism_and_Theory.pdf (Introduction to Literary Theory and Criticism)

ayushnanda.com/history-indian-aesthetics-brief-notes (History of Indian Aesthetics)

www.cambridgescholars.com/download/sample/63790 (A Student's Handbook of Indian Aesthetics)

www.slideshare.net/m_b2011/comparative-aesthetics (Comparison between Indian and Western Aesthetics)

SEMESTER V

Integrated M.A. English Language and Literature

Open Course IENLL 1551 Creative Writing

No. of Credits: 2 No. of Instructional Hours: 3 per week [Total: 54 Hours]

Objectives

1. To enable the learners identify the dynamics of creative writing.
2. To sharpen the learner's faculty of observation.
3. To develop in the learners the competence to express themselves clearly and effectively in English.

Course Outcomes

CO1: Develop an awareness of the dynamic features of creative writing

CO2: Acquire confidence to try their hand at different modes of creative writing

CO3: Be able to critique and support the creative writing of peers in a guided workshop environment.

CO4: Be able to revise their writing and refine it, keeping in mind the prerequisites for good writing.

Module I: Identifying the Dynamics of Creative Writing:

Reading multiple texts - appreciating different styles and themes - diction - developing a plot-an interesting beginning - developing characters - different points of view - creating a mood and atmosphere - writing effective dialogues - a convincing ending.

Module II: Attempting Creative Writing:

Free composition - using experiences as a springboard-awakening the senses - the power of observation and imagination - turning the mundane into something extraordinary - the need for research - developing a situation - creating a sequence of events - using the appropriate words - organizing the content-clarity of expression - correctness of language - bringing variety into writing – experimenting - creating a strong and authentic style.

Module III: Recognizing the genre:

Focusing on the form, content and purpose - subjective writing – poems - memoirs/journals – fiction - self-writings - the perils of sentimentalism - fiction and imaginative writing - children's literature - short stories - writing for the stage and the screen-writing for the new media – blogging - creative non-fiction

(Learners attempt short pieces in genres of their choice and create individual portfolios.)

Module IV: Rewriting and Refining:

Appreciating and revising one's own writing - evaluating peer writing - discussing samples from students' portfolios- honing one's craft-developing and refining one's own unique style. (Learners

rewrite/revise the entries in their portfolio with inputs from the tutor, peer reviews and classroom discussion of samples.)

Recommended Reading

Cheney, Theodore A. Rees. Writing Creative Nonfiction: Fiction Techniques for Crafting Great Non-Fiction Writing and Journalism. Ten Speed Press, 2000.

Cuddon, J.A. *Dictionary of Literary Terms & Literary Theory*. Penguin, 2014
Dean Clark, Michael, et al. *Creative Writing in the Digital Age Theory, practice, and pedagogy*. Bloomsbury, 2015.
Earnshaw, Steven, editor. *The Handbook of Creative Writing*. Edinburgh University Press, 2007.
Mills, Paul. *The Routledge Creating Writing Coursebook*. Routledge, 2006
Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge University Press, 2007.
Roney, Lisa. *Serious Daring: Creative Writing in Four Genres*. Oxford University Press, 2015. Zinsser, William. *On Writing Well: The Classic Guide to Writing Non-Fiction*. Harper Collins, 1994.
www.scribendi.com/advice/best_book_blogs_2015.en.html

e-resources

Falvey Memorial Library digital.library.villanova.edu/Collection/vudl:24093
Grossman, Lev. "Literary Revolution in the Supermarket Aisle: Genre Fiction Is Disruptive Technology." 23 May 2012. entertainment.time.com/2012/05/23/genre-fiction-is-disruptive-technology/
Meskin, Aaron. "Recognition and Hybridity of Art or Comics as Literature?" 13 Aug. 2018. www.atmostfear-entertainment.com/literature/comics/recognition-and-hybridity-of-art-or-comics-as-literature/.
"Science Fiction: The Literature of Ideas." www.writing-world.com/sf/sf.shtml.
Swirsky, Peter. "Popular and Highbrow Literature: A Comparative View" *CLCweb: Comparative Literature and Culture*. vol.1, no. 4, 1999.
docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1053&context=clcweb
Thomas, Ronald R. "The Devices of Truth". *Detective Fiction and the Rise of Forensic Science*, Cambridge University Press.
pdfs.semanticscholar.org/de55/c1139de3b9b9fada4da62bc1391e060cf603.pdf

SEMESTER VI

Integrated M.A. English Language and Literature

Core XI IENLL 1641 Gender Studies

No. of Credits: 4 No. of Instructional Hours: 5 per week [Total: 90 hours]

Objectives

1. Explore the historical variables that have contributed towards the social norms of gender and sexuality
2. Understand the significance of making gender an integral concept of social analysis
3. Develop a conceptual understanding of the field of gender studies

Course Outcome

CO 1: Recognize the patriarchal bias in the formation of history and knowledge.

CO 2: Analyse the ways in which gender, race, ethnicity class, caste and sexuality construct the social, cultural and biological experience of both men and women in all societies.

CO 3: Recognize and use the major theoretical frames of analysis in gender studies

CO 4: Interrogate the social constructions of gender and the limiting of the same into the male-female binary in its intersections with culture, power, sexualities and nationalities

CO 5: Examine gender issues in relation to the sustainable goals of development

COURSE OUTLINE

Module I Introduction to Gender Studies

Gender, Patriarchy- Family- Identities- Essentialism- Difference- Ideology- Intersectionality- Feminisms-Womanism-Dalit Feminism-Islamic Feminism

1. bell hooks. "Feminist Politics: Where we Stand." *Feminism is for Everybody: Passionate Politics*. Pluto, 2000, pp.1-6.
excoradfeminisms.files.wordpress.com/2010/03/bell_hooks-feminism_is_for_everybody.pdf
2. Judith Lorber. "The Social Construction of Gender."
ieas.unideb.hu/admin/file_9695.pdf
3. Vijila Chirappad: "Wasteland" (poem)
feminisminindia.com/2018/01/11/5-dalit-women-poets/

Module II Gender and Sexuality

Body-Sexualities-Performativity-Heterosexuality-Sexual Orientation-Non-normative Sexualities-Desire-Heteronormativity-Homosexuality-LGBTQI-Queer-Transgender-Pride Parade- Posthuman Orientation.

1. A. Revathi. *The Truth about Me: A Hijra Life Story*(Life Narrative)
2. Margaret Atwood: “Helen of Troy Does Counter taps” Dancing (poem)
apoemaday.tumblr.com/post/181494581744/helen-of-troy-does-countertop-dancing
3. Kalki Subramaniam: “Breaking Binaries, Establishing Identity” TEDxDumas
www.youtube.com/watch?v=_j1NzEGMndo

Module III Gender and Culture

Culture, Modernity, Consumption, Sexual Economies, Commodity Culture

1. Nivedita Menon: “India: Section 377: How Natural is Normal?”
www.sacw.net/SexualityMinorities/nivedita01Jan2004.html
2. Maya Angelou: “Phenomenal Woman” (poem)
www.poetryfoundation.org/poems/48985/phenomenal-woman
3. Meena Kandasamy: “Mascara” (poem)
www.poemhunter.com/poem/mascara-4/

Module IV: Gender, Power and Human Rights

Power, Sexual Politics, Discourse, Sexual Citizenship, Discrimination, Human Rights, Gender Justice

1. Alice Walker: *Meridian* (Novel)
2. Mahaswetha Devi: *Draupadi* (Short Fiction)
3. Mayilamma: Chapter 13. “Protest: The First Year” (Pages 55 – 59) Jyothibai Pariyadathu *Mayilamma: The Life of a Tribal Eco-warrior*. Orient Blackswan, 2018.

Recommended Reading

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.

Cranny-Francis, Anne, et al. *Gender Studies Terms and Debates*. Macmillan, 2017.

Delap, Lucy. *Feminisms: A Global History*. Penguin, 2020.

Foucault, Michel. *History of Sexuality*. Penguin Books, 1977.

Kate, Millet. *Sexual Politics*. Doubleday, 1969.

Kumar, A. *The History of Doing*. Kali for Women, 1998.

Marao, Lori, J. *Fifty-One Key Feminist Thinkers*. Taylor and Francis, 2016.
Naples, Nancy A. *Companion to Women's and Gender Studies*. Wiley, 2020.
Roth, Benita. *Separate Roads to Feminism*. CUP, 2004.
Sullivan, Nikki. *A Critical Introduction to Queer Theory*. NYU, 2003.

e- resources

kalkisubramaniam.com/

www.e-ir.info/2017/02/06/online-resources-feminism/

[www.thelancet.com/journals/lancet/article/PIIS0140-6736\(19\)30239-9/fulltext](http://www.thelancet.com/journals/lancet/article/PIIS0140-6736(19)30239-9/fulltext)

plato.stanford.edu/entries/feminist-philosophy/

www.gender.cawater-info.net/knowledge_base/rubricator/feminism_e.htm

guides.lib.purdue.edu/c.php?g=352219&p=2375079

SEMESTER VI

Integrated M.A. English Language and Literature

Core XII

IENLL 1642

Film Studies

No. of credits: 4 No. of instructional hours: 5 per week (Total: 90 hours)

Objectives

1. Familiarize students with the emerging area of film studies and make them equipped to decipher the meaning of a movie.
2. Enable the students to understand the medium of cinema with an ample knowledge of the basic terminologies
3. Help them trace the evolution of the different movements in film history

Course Outcome

CO 1: Recognize the language of films and use it creatively.

CO 2: Analyze films from both technical and non-technical perspectives

CO 3: Engage questions of social justice and gender justice by critiquing representations of culture.

CO 4: Use film as a medium of communication

CO 5: Derive an interest in various careers related to the film industry

Module I The Basics

The basic understanding of the word 'film'- film as art, business and technology – three aspects of a movie: literary, dramatic, cinematic-- a brief history – optical illusion – series photography – motion picture – projection – the evolution of narratives- studios.

Language of Cinema- Types of Shots, Angles –Camera Movements –Focus – Use of colour and lighting, Sound- Editing – Different styles of Editing – 30 degree rule and 180 degree rule- Mise-en-Scene, Auteur theory- Major film genres: Western, Romance, Musical, Horror, Buddy

Different stages of Production: Preproduction, Production, Postproduction – Censorship – Remakes - films in the new era - - the Digital Era – OTT platforms.

Suggested Viewing: *Arrival of a Train at a Station* (Lumiere), *A Trip to Moon* (Méliès), *The Great Train Robbery* (Edwin S Porter), *The Birth of a Nation* (D W Griffith).

Module II Major Movements in Film history

The Silent Era – Soviet Cinema – Eisenstein and Montage– German Expressionism – The New German Cinema (Fassbinder, Herzog, Wenders)- Italian Neo Realism -Beyond Neo Realism (Fellini)- French poetic realism and French New Wave – Scandinavian Cinema(Ingmar Bergman)- Spanish cinema (Luis Buñuel)- The Polish School – Japanese cinema-Third World Cinema- Classical Hollywood Cinema and after- Documentary films- Nanook of the North- Dogme 95

Suggested Viewing: *Battleship Potemkin* (Eisenstein), *Cabinet of Dr. Caligari* (Robert Wiene), *Bicycle Thieves* (De Sica), *The Jazz Singer*, *Man with a Movie Camera*, *Citizen Kane*, *The Seventh Seal*.

Module III Film Studies in Context: Indian cinema

A brief history – Phalke- Indian Cinema from 30s to 60s – The golden 50s – Indian parallel cinema – the Indian masters– contemporary Indian Cinema.

History of Malayalam cinema –the beginning - New wave – Contemporary trends- Film Society movements- Remakes in Malayalam Cinema.

Suggested Viewing: *Raja Harishchandra* (Phalke), *Pather Panchali* (Satyajit Ray), *Mother India*, *Chemmeen*, *Elipathayam*.

Module IV Adaptation

Adaptation - Inter-semiotic Transposition – literature and film – three types of adaptation – narration and point of view in film and novel - Fidelity criticism – Intertextuality - Famous adaptations.

Writing about film – A few case studies.

Films for close viewing:

1. *Rashomon*
2. *Psycho*
3. *Chidambaram*

Recommended Reading:

Dix, Andrew. *Beginning Film Studies*. Manchester UP, 2008.

Ascher, Steven. *The Filmmaker's Handbook*. Penguin, 2012.

Birdwell, David and Kristin Thomson. *Film Art: An Introduction*. MacGraw Hill, 2012.

Clayton, Alex and Andrew Klevan. *The Language and Style of Film Criticism*. Routledge, 2011.

Cook, David A. *A History of Narrative Film*. W W Norton, 1996.

Gokulsing, K. Moti and Wimal Dissanayake. *Routledge Handbook of Indian Cinema*. Routledge, 2018.

HaHayes, Susan. *Cinema Studies: The Key Concepts*. Taylor & Francis, 2000.

Katz, Steve. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Focal Press, 1991.

Kristeva, Julia. *Intertextuality: Theories and Practices*.

Monaco, James. *How to Read a Film*. Harbor Electronic Publishing, 2013.

Muttam, Madhu. *Manichithrathazhu Screenplay*. DC Books, 2010.

Nelmes, Jill. *Introduction to Film Studies*. Routledge, 2011.

Nowell-Smith, Geoffrey. *The Oxford History of World Cinema*. OUP, 1997.

Ray, Satyajit. *Our Films, Their Films*. Orient Blackswan, 2001.

Stam, Robert and Alessandra Raengo, editors. *Literature and Film*. Wiley-Blackwell, 2004.

Stam, Robert. *Literature through Film*. Taylor & Francis, 2011.

Saran, Renu. *History of Indian Cinema*. Diamond Books, 2012.

Villarejo, Amy. *Film Studies: The Basics*. Routledge, 2013.

e-resources:

www.cs.ubc.ca/~udls/slides/udls-sampoorna-biswas-film-appreciation-1.pdf

nofilmschool.com/Film-theory-basic-terms

www.jccsskc.edu.hk/newweb/modules/cjaycontent/content/1112prefectPhoto/Act06/FilmAppreciation.pdf

plato.stanford.edu/entries/film/

youtu.be/gNoKDkGlgjw

cpb-ap-se2.wpmucdn.com/thinkspace.csu.edu.au/dist/5/1410/files/2015/10/Cinema-Studies-Key-Concepts-1-289afca.pdf

SEMESTER VI

Integrated M.A. English Language and Literature

Core XIII IENLL 1643 Copy Editing

No. of credits:4

No. of instructional hours: 5 per week [90 per week]

Objectives

1. Familiarize students with the concepts of copy- editing and impart basic copy-editing skills.
2. Give exposure to the practice of copy editing
3. Open up areas of further possibilities regarding choice of career.

Course Outcome

CO 1: Gain thorough knowledge of the theoretical and practical knowledge of copy editing

CO 2: Copy-edit non-technical materials of moderate difficulty.

CO 3: Produce consistently well-organized written discourse.

CO 4: Find employment in the editing field as copy-editors, sub-editors and web editors.

CO 5: Become equipped to find employment in the publishing field

COURSE OUTLINE

Module I

What is copy-editing - scope and need - various typescripts - electronic - conversion of manuscripts - copy-editing - preliminary steps.

Module II

Preparing the text - the quantity of copyediting needed - interacting with the author - creation of self-contained, well-edited copies and books - coherence and consistency - the question of copyrights - acknowledgements and other legal issues - incorporating illustrations - copy-editing blurbs and titles and cover descriptions - dealing with multi-authorship - proof-reading - repeated proofs.

Module III

The problem of style - the concept of in-house style - in-house style manuals - the question of grammar – abbreviations – concord – nouns - proper nouns – punctuation – spelling – ambiguity – dates – money measurements - a brief understanding of the make-up of a standard book - preliminary pages - indexing a book - bibliographical references - special books like scientific and technological books - On-screen copy editing – definition - scope - different types - technical

issues involved - legal and safety concerns - software tools.

odule IV

Practice session on grammatical trouble points - use of MLA Handbook as an in-house style manual – basic copyediting using materials such as assignments and projects from students - use of electronic versions of these materials for onscreen copy- editing practice.

Recommended Reading

Butcher, Judith, et al. *Butcher's Copy-editing*, Fourth Edition.

Chicago Manual of Style, 15th Edition of *Manual of Style*. University of Chicago Press, 2003.

Greenbaum, Sidney and Janet Whitcut. *Longman Guide to English Usage*. Penguin, 1996.

Huddleston, R and Geoffrey K. Pulia. *A Student's Introduction to English Grammar*. CUP, 2005.

New Hart's Rules: The Handbook of Style for Writers and Editors. Oxford University Press, 2005.

New Oxford Dictionary for Writers and Editors: The Essential A to Z Guide to the Written Word. OUP, 2005.

Suttcliffe, Andrea J., editor, *The New York Public Library Writer's Guide to Style and Usage*. Macmillan, 2000.

Turtoa, N.D and J.B Heaton, JB. *Dictionary of Common Errors*. Longman, 1998.

SEMESTER VI

Integrated M.A. English Language and Literature

Core XIV

IENLL 1644

World Classics

No. of Credits: 3 No. of Instructional Hours: 4per week [Total: 72 hours]

Objectives:

1. The course will aid the learner to have a comprehensive study of the historical evolution of classical works from the classical age to the present postmodern age.
2. Enable the learner to imbibe the significance of Classics as a major cultural influence in literatures around the world
3. Understand major Western and non-western literary forms of written and oral traditions.

Course Outcome

CO 1: Understand the study of Classics as a means of discovery and enquiry into the formations of great literary works

CO 2: Recognize the diversity of cultures and the commonalities of human experience reflected in the literature of the world.

CO 3: Imbibe a fair knowledge in the various Classical works from different parts of the world, from different times and across cultures.

CO 4: Examine oneself and one's culture through multiple frames of reference, including the perception of others from around the world.

CO 5: Develop an aesthetic sense to appreciate and understand the various literary works with a strong foundation in the World Classics.

COURSE OUTLINE

Module I Prose

Course Description:

Literary classics: definitions – critical concepts – the emergence of classics – a brief survey –

Greek and Roman: Homer, Virgil, Aeschylus, Sophocles – Euripides – Aristophanes – Nikos Kazantzakis

Italian: Dante, Boccaccio – Tasso- Ariosto – Machiavelli

Sanskrit: Vyasa- Valmiki – Kalidasa – Sudraka – Bhasa – Shriharsha – Jayadeva

German: Goethe – Hermann Hesse

Russian: Dostoevsky – Tolstoy – Gorky – Solzhenitsyn

British: Aphra Behn – Mary Shelley – James Joyce

Core Reading:

1. T S Eliot's "What is a Classic?" Online Source: bracchiumforte.com/PDFs/tseliot.pdf

Module II: Poetry

1. Ovid's *Metamorphoses, Selections* - 'Bacchus' (Book III), lines from 512-733, (Plautus. The Pot of Gold, Tr. E F Watling. Penguin, 1965.
johnstoniatexts.x10host.com//ovid3html.html

Module III: Drama

1. Kalidasa's *Abhijñāna Śākuntalam*. (Ed. Ramesh Chandra. Tr. A H Edgren. Global Vision, 2004)
www.gutenberg.org/files/16659/16659-h/16659-h.htm

Module IV: Fiction

1. Dostoevsky's *Notes from the Underground*. (Penguin Classics)
www.planetebook.com/free-ebooks/notes-from-the-underground.pdf
2. Gabriel Garcia Marquez: *One Hundred Years of Solitude*. Harper Collins. 2004

Recommended Reading

Abrams. M.H and Geoffrey Harpham. *A Glossary of Literary Terms*. Cengage Learning, 2012.

Beard Mary, and John Henderson. *Classics: A Very Short Introduction*. OUP, 2006.

Nicoll, Allardyce. *World Drama from Aeschylus to Anouilh*. Harcourt Brace, 1950.

e-resources

Homer's *Odyssey*. www.gutenberg.org/files/1727/1727-h/1727-h.htm

Virgil's *Aeneid*. www.gutenberg.org/files/228/228-h/228-h.htm

Du Fu' Poems. www.chinese-poems.com/du.html

Jayadeva. *Gita Govinda*. www.ocasopress.com/pdf/jayadeva_gita_govinda_translation.pdf

Sophocles. *Oedipus Rex*.

www.slps.org/site/handlers/filedownload.ashx?moduleinstanceid=22453&dataid=25126&FileName=Sophocles-Oedipus.pdf

Shri Harsha .Nagananda .www.yorku.ca/inpar/nagananda_boyd.pdf

Johann Wolfgang von Goethe. *Faust*. www.gutenberg.org/files/14591/14591-h/14591-h.htm

Samuel Butler. *Waiting for*

Godot. srgm.org.in/English%20121%20Samuel%20Beckett%20Waiting%20for%20Godot.p

df

Nathaniel Hawthorn. *Scarlet Letter*. www.gutenberg.org/files/25344/25344-h/25344-h.htm

Mary Shelley. *Frankenstein*. www.planetebook.com/free-ebooks/frankenstein.pdf

Charlotte Bronte. *Jane Eyre*. www.planetebook.com/free-ebooks/jane-eyre.pdf

James Joyce's *Ulysses*. planetpdf.com/planetpdf/pdfs/free_ebooks/Ulysses_NT.pdf

SEMESTER VI

Integrated M.A. English Language and Literature

Elective Course I

IENLL 1661.1

Theatre Studies

No. of credits: 2 No. of instructional hours: 3 per week (Total: hours)

Objectives

1. Provide the students a historical awareness about how the various theatrical movements reflected the social, intellectual and political realities of their time
2. Create in the students an aesthetic appreciation of the formal and thematic innovations made by key figures in the field of dramaturgy
3. Enhance their aptitude and skills in the field of theatre and performance studies

Course Outcomes

CO1: Discern the conditions that facilitated the origin and evolution of drama as a literary genre in Europe

CO2: Appreciate theatre as an art and a socio- cultural institution

CO3: Differentiate each genre, movement and its historical significance

CO4: Participate creatively in theatrical activities as part of one's social commitment and as a means of self-realisation

CO5: Be able to involve in critical discourses of an interdisciplinary nature

Module I -Nature and Elements of Theatre

Theatre as a complete art – playwright - director – actor - character – audience – dialogue - monologue – soliloquy - aside- performance - space, time and action - subplot and subtext - unities – scenography – dramaturgy – improvisation – denouement - alienation – carnival - mis-en-scene - play within a play.

Module II -Western Drama through Ages

Origin and Evolution of the Greek Theatre - the Roman Theatre - Commedia dell' arte - Well - made play - Problem Play - The Theatre of Anger - The Theatre of the Absurd - Epic Theatre - The Theatre of Cruelty – Street Theatre - Moscow Art Theatre - Feminist Theatre Groups.

Module III- Indian Drama Through Ages

Natyaśāstra - Rasa Theory - Classical Sanskrit Drama – Kutiyattam - Folk Theatrical Forms - Jatra, Tamasha, Nautanki - Puppet Theatre - Parsi Theatre - Theatre of Roots - Theatre Movements in Kerala – KPAC - Thanathu Nataka Vedi - G.Sankara Pillai - C.N.Sreekantan Nair - Women's Theatre in Kerala - Nireeksha.

Module IV -The Dynamics of Stage Praxis

Performing scripted plays - conceiving and designing the stage - stage props – costume - devising drama - lighting-music - story-telling and role play - histrionics and the act of becoming the character - imaginative empathy - kinesthetic intelligence - delivery of dialogue-natural, spontaneous and stylized-improvisation (The topics covered under this module may be transacted through group activities and theatre games conducted as part of a one-week theatre workshop and are not to be tested in the end-semester examination)

Recommended Reading:

Awasthi, Suresh. *Performance Tradition in India*. National Book Trust, 2001.

Banks, R.A. *Drama and Theatre Arts*. Hodder Arnold H&S, 1985.

Bhatia, Nandi, editor. *Modern Indian Theatre: A Reader*. Oxford University Press, 2009.

Butcher, Samuel Henry. *The Poetics of Aristotle*. Create Space Independent Publishing Platform, 2017.

Esslin, Martin. *The Theatre of the Absurd*. Bloomsbury Academic, 2015.

Keith, Berriedale. *The Sanskrit Drama in its Origin, Development Theory and Practice*. Motilal, 1992.

Menon, A. Sreedhara. *Social and Cultural History of Kerala*. Sterling Publishers, 1979.

Nicholson, Helen. *Teaching Drama*. Continuum, 2007. (pages 11-18)

Pikering, Kenneth. *Key Concepts in Drama and Performance*. Palgrave, 2005.

Storey, Ian C. and Arlene Allan. *A Guide to Ancient Greek Drama*. Wiley Publishers, 2014.

SEMESTER VI

Integrated M.A. English Language and Literature

Elective I IENLL 1661.2 Screenwriting

No. of credits: 2 No. of instructional hours: 3 per week (Total: 36 hours)

Objectives

1. Understand how a narrative is transformed into a screenplay
2. Become familiar with ways of “reading” screenplays as texts
3. Understand the process of adapting screenplays from the original on screen

Learning Outcomes

CO1: Acquire and demonstrate an understanding of the elements involved in the construction of screenplays

CO2: Understand the elements involved in the creation of adapted screenplays and original screenplays

CO2: Critically engage with the shift from the page to the screen

Course Description

Module I – Screenplay as Literature – Theory

Screenplays, Screenwriting and Screenwriter – Adapted screenplay and Original screenplay – Non-linear narrative and Plot points – Inciting incident in plot - Pinch points –The Sequence Approach - Storyboard - Beat Sheet – Logline - Treatment

Voiceover – Flash forward - Flash back - Background - Slugline – Intercut – Montage –Issues of authorship – Copyright law - Auteurism

Required Reading

Price, Steven. “Introduction.” *A History of Screenplay*. Palgrave Macmillan, 2013.

Module II – Adapted Screenplays

Ted Tally – *The Silence of the Lambs*

Joel Coen & Ethan Coen – *No Country for Old Men*

Module III – Original Screenplays

Shyam Benegal: *Netaji Subhash Chandra Bose: The Forgotten Hero*

Michel Hazanavicius: *The Artist*

Recommended Reading

Field, Syd. *Screenplay: The Foundations of Screenwriting*. Bantam Dell, 2005.

Lopus, Barbara Tapa. *Nineteenth-Century Women at the Movies: Adapting Classic Women's Fiction to Film*. Ohio Univ. of Popular Press. 1981.

Maras, Stephen. *Screenwriting: History, Theory and Practice*. Wallflower Press, 2009.

Wollen, Peter. "The Auteur Theory."

artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/wollen.auteur.pdf

SEMESTER VI

Integrated M.A. English Language and Literature

Common guidelines for Project/Dissertation

IENLL 1671

No. of credits: 4 No. of instructional hours: 3 per week [Total: 54 hours]

A. Guidelines for Teachers:

1. The Project/Dissertation should be done under the direct supervision of a teacher of the department, preferably the Faculty Advisor for the sixth semester. At the Basic Level, the project work may commence in Semester V and conclude in Semester VI. Students will carry out individual project work under the supervision of a teacher and face the viva individually. The concerned teaching department shall allocate the students equally among the teachers. The report of the project shall be submitted to the college in duplicate before the completion of Semester VI
2. The teaching hours allotted in the sixth semester for the Project/Dissertation [i.e., 3 hours/week] is to be used to make the students familiar with Research Methodology and Project writing.
3. Students should identify their topics from the list provided in consultation with the supervising teacher or the Faculty Advisor of the class [Semester 6] as the case may be.
6. Credit will be given to original contributions. Students should not copy from other projects.
7. There will be an external evaluation of the project by an External examiner appointed by the University. This will be followed by a viva voce, which will be conducted at the respective college jointly by the external examiner who valued the projects/dissertations and an internal examiner. The grades obtained [for external evaluation and viva voce] will be the grade for the project/dissertation.
8. The Project/Dissertation must be between 20 and 25 pages. The maximum and minimum limits are to be strictly observed.
9. A Works Cited page must be submitted at the end of the Project/Dissertation.
10. There should be a one-page Preface consisting of the significance of the topic, objectives and the chapter summaries.
11. Two copies have to be submitted at the department by each student. One copy will be

forwarded to the University for valuation and the second copy is to be retained at the department.

B. General guidelines for the preparation of the Project:

- Paper must of A4 size only.
- One side Laser Printing.
- Line Spacing: double.
- Printing Margin: 1.5-inch left margin and 1 inch margin on the remaining three sides.

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- Font: Times New Roman only.
- Font size: Main title -14/15 BOLD & matter - 12 normal.
- The project need be spiral-bound only.
- Paragraphs and line spacing: double space between lines [MLA format, 8TH Edition].
- Double space between paragraphs. No additional space between paragraphs.
- Start new Chapter on a new page.
- Chapter headings (bold/centred) must be identical as shown:

Chapter One

Introduction

- Sequence of pages in the Project/Dissertation:

i. Cover Page.

ii. First Page.

iii. Acknowledgement, with name & signature of student.

iv. Certificate (to be signed by the Head of the Dept and the Supervising Teacher).

v. Contents page with details of Chapter Number, Chapter Heading & Page Numbers.

- Specimen copies for (i), (ii), (iv) and (v) will be sent to the colleges.

- Chapter divisions: Total three chapters.

Preface

Chapter One: Introduction - 5 pages

Chapter Two: Core chapter - 15 pages

Chapter Three: Conclusion - 5 pages.

Works Cited

[Numbering of pages to be done continuously from Chapter One onwards, on the top right hand

corner]

C. Specific guidelines for preparation of Project:

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.
2. Details like Names of the Candidate, Candidate's Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc. should be furnished only on the first page.
3. Identity of the Candidate/College should not be revealed in any of the inner pages.
4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.
5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.

D. Selection of Topics:

Students are permitted to choose from any one of the following areas/topics. Selection of topics/areas has to be finalized in the course of the first week of the final semester itself with the prior concurrence of the Faculty Advisor / Supervisor:

1. Post-1945 literature. This must not include the prescribed work/film coming under Core study. [Works/films other than the prescribed ones can be taken for study]
2. Analysis of a film script.
3. Analysis of advertisement writing [limited to print ads]. Study should focus on the language aspect or be analyzed from a theoretical perspective [up to a maximum of 10 numbers].
4. Analysis of news from any of these news stations/channels: AIR, Doordarshan, NDTV, Headlines Today, Times Now, BBC, and CNN. [News from 5 consecutive days highlighting local, regional, national, international, sports, etc]
5. Celebrity Interview: from film, politics, sports and writers [Only one area or one personality to be selected].
6. Studies on individual celebrities in the fields of arts and literature. Example: a Nobel Prize winner, a dancer/singer/musician/film star, of repute [Only one personality to be selected].
7. Studies based on any 5 newspaper editorials or articles by leading international or national columnists like Thomas Friedman, Paul Krugman, Anees Jung, etc.

8. Compilation and translation of any 5 folk stories of the region.
9. Analysis of the language used in email and sms. The study should focus on the language aspect used in such modes of messaging, limiting to 10 pieces of email/sms. [Reference: David Crystal Txtng: the GR8 Dbt. OUP, 2008]
10. Studies on popular folk-art forms like Kutiyattam, Theyyam, Pulikali, Chakyarkoothu, Nangiarkoothu, Kalaripayattu, Kathakali, Mohiniyattam, Maargamkali, Oppanna, etc. [Only one art form to be selected].
11. Study on any 5 popular songs in English. Songs of popular bands like the ABBA, Boney M, Backstreet Boys, Beatles, Pink Floyd, Rolling Stones, Westlife, Boyzone, etc can be selected.
12. Study based on the life and works of one Nobel Prize winner in literature.

E. Details of Course Contents:

(1) Academic writing: The following areas are to be made familiar to the students during the course of the 3 instructional hours/week set aside for the same in the sixth semester:

- (a) Selecting a Topic
- (b) Compiling a Working Bibliography
- (c) Writing Drafts
- (d) Plagiarism and Academic Integrity
- (e) Mechanics of Writing
- (f) Methods of quoting texts:
- (g) Format of the Research Paper

Reference text: *M.L.A. Handbook* 8th Edition.

(2) Documentation of sources in the works cited page(s): Samples of different types of sources will be provided.

SEMESTER VII

Integrated M.A. English Language and Literature

Core XV IENLL 2741 Chaucer to the Elizabethan Age

No. of credits: 4 No. of instructional hours: 7 per week (Total: 90 hours)

Objectives

1. Provide students with an idea of the major historical events and the socio-cultural contexts that shaped the literature of the fifteenth and sixteenth centuries
2. Develop in students a historical awareness of the evolution of poetry, drama, prose, fiction and literary criticism in English in these two centuries
3. Examine critically the contributions of poets, dramatists, prose writers and critics that marked the singularity of the age
4. Explore the structural/formal and stylistic features of various representative texts of this period

Course Outcomes

CO1: Communicate an awareness of the major historical events and the socio-cultural context which shaped the medieval and early Renaissance period and literature.

CO2: Examine the impact of the Renaissance on the thought and literature of the period

CO3: Elucidate how socio-historical factors have influenced individual texts and how individual texts are representative of their age

CO4: Identify and explain the formal and literary features of each genre and text, and how they contribute to the complexity of values and emotions represented in the texts

CO5: Analyze and explain the similarities and differences between various types of drama of the age

Course Description

Module I – Socio-political and Literary Background

The Norman Conquest and its consequences – the church and feudalism – the Crusades – strife between the Pope and kings – Black Death – Peasants' Revolt – Wars of the Roses – decline of

feudalism and the rise of benevolent despotism – The English Renaissance – Reformation – Growth of education – Caxton and the printing press – rise of England as a maritime power.

Poetry: Arthurian legends – metrical romances and ballads – Geoffrey Chaucer - English and Scottish Chaucerians – William Langland, John Gower, Thomas Wyatt, Earl of Surrey and the sonnets – Edmund Spenser – Metaphysical Poetry – John Donne, George Herbert, Henry Vaughan, Andrew Marvell, Richard Crashaw

Drama: Mystery, Miracle, Morality and Interludes – Thomas Sackville, Thomas Norton, Nicholas Udall – The Revenge Tragedy, Seneca – University Wits – Thomas Kyd, Christopher Marlowe – Comedy of Humours: Ben Jonson – Jacobean Drama – John Webster, Francis Beaumont and John Fletcher, Philip Massinger, Thomas Dekker.

Prose and Fiction: Medieval and Renaissance prose – Sir Thomas More – Bible Translations - John Wycliffe, William Tyndale, Miles Coverdale and *the Authorized Version* – The Pamphleteers – Stephen Gosson, Philip Sydney – Robert Greene – Francis Bacon – Roger Ascham – John Lyly – Sir Walter Raleigh – Richard Hooker – Richard Hakluyt – Isaak Walton – Thomas Browne – Thomas Hobbes

Recommended Reading (Relevant sections in the following texts)

Carter, Ronald and John McRae. *The Routledge History of Literature in English*. Routledge, 1997.

Daiches, David. *A Critical History of English Literature in Two Volumes*. Secker & Warburg, 1961.

Poplawski, Paul. *English Literature in Context*. London: Cambridge UP, 2008.

Sanders, Andrew. *The Short Oxford History of English Literature*. Clarendon P, 1994.

Module II – Poetry and Drama

Poetry

Geoffrey Chaucer	“The Prologue.” <i>The Canterbury Tales</i> . Trans. Nevill Coghill.
Edmund Spenser	“Prothalamion”
John Donne	“The Canonization”, “The Blossom”
William Langland	“Piers the Plowman”
George Herbert	“Easter Wings”
Andrew Marvell	“To His Coy Mistress”
Ballads	“Sir Patrick Spens”

Drama

Christopher Marlowe *Doctor Faustus*

Ben Jonson *Every Man in His Humour*

Module III – Prose and Fiction

Francis Bacon: “Of Truth,” “Of Parents and Children,” “Of Marriage and Single Life”

Philip Sydney: *An Apologie for Poetry*

Sir Thomas More: *Utopia*

Module IV – Critical Responses

This is a set of critical responses to texts in modules 2 and 3. They are to be used as critical tools for the analysis of primary texts.

Recommended Reading

Brooks, Cleanth. “The Language of Paradox.” *The Well Wrought Urn*. Harcourt, 1947, pp. 3-21.

Deats, Sara Munson. ““Mark this Show”: Magic and Theatre in Marlowe’s *Doctor Faustus*.” *Placing the Plays of Christopher Marlow: Fresh Cultural Contexts*, Edited by Sara Munson Deats and Robert A. Logan. Ashgate, 2008, pp. 13-24.

Greenblatt, Stephen. “Introduction” *Renaissance Self-fashioning: From More to Shakespeare*. Univ. of Chicago Press, 2005, pp. 1-10.

Wetherbee, Winthrop. “The General Prologue.” *Chaucer: The Canterbury Tales*. Cambridge UP, 2004, pp. 18-34.

Reading List

Alden, Raymond M. *Elizabethan Humours and the Comedy of Ben Jonson*. *archive.org*. Web. <archive.org/stream/elizabethanhumo01clubgoog#page/n9/mode/2up>.

Boitani, Piero and Jill Mann, editors. *The Cambridge Companion to Chaucer*. Cambridge UP, 2003.

Caudle, Mildred Witt. “Sir Thomas More’s *Utopia*: Origins and Purposes.” *Social Science*, vol 45, 1970, pp. 163-69. *JSTOR*, www.jstor.org/stable/41959507.

Coursen, Jr and Herbert R. “The Unity of *The Spanish Tragedy*.” *Studies in Philology*. vol 65, 1968, pp. 768-82. *JSTOR*, www.jstor.org/stable/4173620.

Eliot, T.S. “The Metaphysical Poets.” *T.S. Eliot: Selected Essays 1917-1932*. Brace and Company, 1932, pp. 241-50.

- Ellis-Fermor, Una. *Jacobean Drama: An Interpretation*. Methuen, 1936.
- Engeman, Thomas S. "Hythloday's Utopia and More's England: An Interpretation of Thomas More's *Utopia*." *The Journal of Politics*, vol. 44, 1982, pp. 131-49. *JSTOR*, www.jstor.org/stable/2130287
- Ford, Boris, editor. *The Age of Chaucer: The Pelican Guide to English Literature*. Penguin, 1972.
- Grierson, Herbert J.C., editor. *Metaphysical Lyrics and Poems of the 17th Century*. Oxford UP, 1995.
- Healey, Thomas. "Dr. Faustus." *The Cambridge Companion to Christopher Marlowe*. Edited by Peter Cheney, Cambridge UP, 2004, pp.174-92.
- Hopkins, Lisa. *Christopher Marlowe: Renaissance Dramatist*. Edinburgh UP, 2008.
- Kamholtz, Jonathan Z. "Thomas Wyatt's Poetry: The Politics of Love." *Criticism*, vol. 20, 1978, pp. 349-65. *JSTOR*, www.jstor.org/stable/23102683.
- Kay, Carol McGinnis. "Deception through Words: A Reading of *The Spanish Tragedy*." *Studies in Philology*, vol. 74, 1977, pp. 20-38. *JSTOR*, www.jstor.org/stable/4173925.
- Kostic, Milena. "Introduction: The Renaissance Heritage and Dr. Faustus." *The Faustian Motif in the Tragedies by Christopher Marlowe*. Cambridge Scholars, 2013, pp. 1-37.
- Sampson, George. *The Concise Cambridge History of English Literature*. Cambridge UP, 1970.

SEMESTER VII

Integrated M.A. English Language and Literature

Core XVI IENLL 2742 Shakespeare Studies

No. of credits: 4 No. of instructional hours: 6 per week (Total: 108 hours)

Objectives

To give an overview of the socio-political and historical events which were instrumental in patterning Elizabethan consciousness

1. To help students appreciate Shakespeare as a pioneering figure in defining the course of English drama
2. To look into Shakespeare's contributions to enriching the English language
3. To identify the discourses met within the plays and to familiarize the learners with significant critical responses

Course Outcomes

CO1: Evaluate the significance of the socio-political and historical events which shaped the perspective of the Elizabethan Age

CO2: Relate the texts selected for study to the genres/subgenres they belong to and identify and explain their formal/stylistic/literary features

CO3: Identify discourses addressed in the plays and critically evaluate them

CO4: Analyze the similarities and differences between the various types of drama

CO5: Attempt critical reviews of Shakespearean plays based on contemporary theoretical perspectives and their reworking/adaptations.

Course Description

Module I – Socio-political and Literary Background

Social and political environment of Elizabethan England and its reflection in Shakespearean plays – biographical details of the author – production of plays – sources, actors, theatre, collaborators, audience, structure of the Shakespearean plot – editions and emendations – folios and quartos, Hemminge and Condell, later editions – literary elements – Senecan influence, character types, women, use of the supernatural, blank verse, imagery, quibbles, soliloquy and aside, irony (verbal, situational and prophetic), disguise – thematological classification of plays – tragedies, comedies, romances, problem plays, histories and Roman plays – Shakespeare's enrichment of the English Language – words, phrases and quotable quotes – discourses

encountered – humanism, imperialism, feudalism, patriarchal dominance, homosexuality – Shakespearean criticism – John Keats, Charles Lamb, A.C. Bradley, T.S. Eliot, Wilson Knight, William Empson, Leslie Stephen, Frank Kermode, Terry Eagleton, Jonathan Dollimore.

Poetry: Structure of the Shakespearean sonnet – dedication of the sonnets - identity of the ‘Dark Lady’ and the ‘Rival Poet’ – stock themes of the sonnets.

Recommended Reading

Ford, Boris, editor. *The Age of Shakespeare. The New Pelican Guide to English Literature.* Penguin, 1991. (Relevant sections from this book.)

Kennedy, William J. “Shakespeare and the Development of English Poetry.” *The Cambridge Companion to Shakespeare’s Poetry.* Edited by Patrick Cheney, Cambridge UP, 2007, pp. 14-32.

Stern, Tiffany. “The Theatre of Shakespeare’s London.” *The New Cambridge Companion to Shakespeare.* Edited by Margreta de Grazia. Cambridge UP, 2010, pp. 45-60.

Taylor, Gary. “Shakespeare Plays on Renaissance Stages.” *The Cambridge Companion to Shakespeare on Stage.* Edited by Stanley Wells and Sarah Tandon. Cambridge UP, 2002, pp. 1-20.

Module II – Drama

Hamlet

Henry IV Part I

The Tempest

Sonnet Nos.

30- “When to the sessions of sweet silent thought”

127- “In the old age black was not counted fair”

Module III - Modern Adaptations and Re-workings of Shakespeare

Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

Howard Jacobson: *Shylock is My Name*

Akira Kurosawa: *Ran*

Module IV - Critical Responses

This is a set of critical reading related to modules 2 and 3. They are to be used as critical tools for the analysis of primary texts.

Recommended Reading

Brown, Paul. "‘This Thing of Darkness I Acknowledge Mine:’ *The Tempest* and the Discourse of Colonialism." *Political Shakespeare: Essays in Cultural Materialism*, edited by Jonathan Dollimore and Alan Sinfield, Manchester UP, 1994, pp. 48-71.

Johnson, Samuel. *Preface to Shakespeare* (Paragraphs 1-60). 1765, Read How You Want, 2008.

ebooks.adelaide.edu.au/j/johnson/samuel/preface/preface.html

Reading List

Barber, Cesar Lombardi. *Shakespeare's Festive Comedy: A Study of Dramatic Form and its Relation to Social Custom*. Princeton UP, 1972.

Bloom, Harold. "Shakespeare's Universalism." *Shakespeare: The Invention of the Human*. The Berkley Publishing Group, 1999.

Bradley, A.C. "Introduction." *Shakespearean Tragedy*. Penguin, 1991, pp. 19-22.

Bradley, A.C. "Lecture I-The Substance of Shakespearean Tragedy." *Shakespearean Tragedy*, Penguin, 1991, pp. 23-51.

Bradley, A.C. "Lecture II – Construction in Shakespeare's Tragedies." *Shakespearean Tragedy*, Penguin, 1991, pp. 52-83.

Bryson, Bill. *Shakespeare: The World as Stage*. Harper Collins, 2007.

Dollimore, Jonathan. "Introduction: Shakespeare, Cultural Materialism and the New Historicism." *Political Shakespeare: New Essays in Cultural Materialism*. Edited by Jonathan Dollimore and Alan Sinfield, Cornell UP, 1985, pp. 2-17.

Eliot, T. S. "Hamlet and His Problems." *Selected Essays, 1917-1932*, Brace and Company, pp. 121-26.

Greer, Germaine. *Shakespeare's Wife*. Harper Perennial, 2009.

Hazlitt, William. *Characters of Shakespeare's Plays*. 1817.

(ebooks.adelaide.edu.au/h/hazlitt/william/characters-of-shakespeares-plays/chapter9.html.)

Howlett, Kathy M. *Framing Shakespeare on Film: How the Frame Reveals Meaning*. Ohio UP, 2000.

Jones, Ernest. "The Psycho-Analytical Solution." *Hamlet and Oedipus*, Norton, 1976, pp. 45-70.

Kermode, Frank. "Introduction." *Shakespeare's Language*. Straus Ferrar and Giroux, 1998, pp. 3-24.

Spurgeon, Caroline F.E. *Shakespeare's Imagery and What it Tells Us*. 1935. Cambridge UP, 2004.

Wells, Stanley and Lena Cowen Orlin, editors. *Shakespeare: An Oxford Guide*. Oxford UP, 2007.

Wilson, John Dover. *What Happens in Hamlet*. Cambridge UP, 2003.

SEMESTER VII

Integrated M.A. English Language and Literature

Core XVII

IENLL 2743

The Augustan Age

No. of credits: 4 No. of instructional hours: 6 (Total: 108 hours)

Objectives

1. Familiarize the students with the major socio-political and literary trends in English literature from the Reformation to the post-Restoration era
2. Evaluate critically the contributions of Augustan writers
3. Introduce the students to the various features of Augustan poetry and prose
4. Examine the relative similarities and differences between the different types of Restoration drama

Learning Outcomes

CO1: Gain a comprehensive understanding of Puritanism, its aftermath and subsequent fall and the restoration of the monarchy in England

CO2: Display an awareness of specific features of Neo-Classicism in English literature

CO3: Acquire a critical understanding of the emergence and popularity of prose and novel in England, during the period

CO4: Assess critically the conflicting trends in the literature of the age

Course Description

Module I – Socio-political and Literary Background

The Stuart Age – the Civil War – the Puritan Movement – the Interregnum – the Restoration – the Enlightenment – the Glorious Revolution – Clubs and Coffee Houses – Neo-Classicism – the French Revolution – the Age of Sensibility

Poetry: Caroline Lyricists: Robert Herrick – Thomas Carew – John Suckling – Richard Lovelace – Abraham Cowley – Waller and Denham; John Milton – grand style – satire– mock-epic – John Dryden – Alexander Pope – heroic couplet – Matthew Prior – John Gay; Poets of the Transition: William Blake – Thomas Gray – William Collins – William Cowper – Robert Burns

Drama: The drama of Milton; Restoration Comedy of Manners: William Wycherley— William Congreve – George Etherege – George Farquhar; Jeremy Collier and his critique of the Comedy of Manners; Dryden and Heroic Drama – Sentimental Comedy: Colley Cibber – Richard Steele — Anti-Sentimental Comedy: Richard Sheridan – Oliver Goldsmith

Prose: Milton’s prose – John Bunyan – Jeremy Taylor – Richard Baxter; Diarists: Samuel Pepys and John Evelyn; Sir William Temple – John Locke; the Periodical Essay: Addison and Steele – Daniel Defoe – Jonathan Swift – Dr Johnson and his circle; Edmund Burke – Edward Gibbon – David Hume – Literary Criticism – Contributions of Dryden, Pope and Johnson

Fiction: Rise of the Novel: John Bunyan – Daniel Defoe – Samuel Richardson – Henry Fielding – Tobias Smollett – Laurence Sterne – the novel of sentiment and sensibility – Epistolary and Picaresque novels – Women writers: Aphra Behn – Eliza Heywood – Fanny Burney

Recommended Reading (Relevant sections from the following texts)

Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*. PHI, 2005.

Daiches, David. *A Critical History of English Literature*. Secker & Warburg, 1961.

Ford, Boris. *The Pelican Guide to English Literature: From Dryden to Johnson*. Pelican, 1957.

Sampson, George. *The Concise Cambridge History of English Literature*. Cambridge UP, 1999.

Module II – Poetry and Drama

Prescribed Texts

Poetry

John Milton	<i>Paradise Lost, Book I</i>
John Dryden	“Mac Flecknoe”
Alexander Pope	“Rape of the Lock”
Aphra Behn	“On the Death of the Late Earl of Rochester”
Robert Burns	“A Red, Red Rose,” “Auld Lang Syne”
Thomas Gray	“Ode on the Death of a Favourite Cat”

Drama

William Congreve	<i>The Way of the World</i>
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Module III – Prose and Fiction

Prescribed Texts

Prose

Richard Steele	“The Spectator Club”
Dr Johnson	“On Procrastination”
John Locke	<i>An Essay Concerning Human Understanding</i> – Chapter 1 “Introduction.” (brembs.net/metabiology/essay.html#HD_NM_7)
Jonathan Swift	<i>The Battle of the Books</i>

Fiction

Aphra Behn	<i>Oroonoko</i>
Daniel Defoe	<i>Robinson Crusoe</i>
Samuel Richardson	<i>Pamela</i>
Henry Fielding	<i>Joseph Andrews</i>

Module IV – Critical Responses

This is a set of critical responses to texts in modules 2 and 3. These are to be used as critical tools for the analysis of primary texts.

Recommended Reading

Addison, Joseph. “Notes upon the Twelve Books of Paradise Lost.” *Spectator*, edited by Ann Arbor, University of Michigan Library, 2007.

Collier, Jeremy. *A Short View on the Immorality and Profaneness of the English Stage Together with the Sense of Antiquity upon this Argument*. S. Keble, 1698.

(Paragraphs 1-15.) (*Gutenberg.org*.)

www.gutenberg.org/files/44645/44645-h/44645-h.htm#page15

Kant, Immanuel. “An Answer to the Question: What is Enlightenment?”

Watt, Ian. “Realism and the Novel Form.” *The Rise of the Novel*, 1957. U of California P, 2001, pp. 9-30.

Reading List

Cowan, Brian William. “Mr Spectator and the Coffeehouse Public Sphere.” *Eighteenth-Century Studies*, vol. 37, no. 3, 2004, pp. 345-66. (muse.jhu.edu/article/53861)

Drabble, Margaret, et al., editors. *The Concise Oxford Companion to English Literature*. 1990, Oxford UP, 2007.

Fisk, Deborah Payne, editor. *The Cambridge Companion to English Restoration Theatre*. 2000, Cambridge UP, 2003.

Foucault, Michel. “What is Enlightenment?” *The Foucault Reader: An Introduction to Foucault’s Thought*, edited by Paul Rabinow, Penguin, 1991, pp. 32-50.

Frost, William. “Dryden and Satire.” *Studies in English Literature 1500-1900*, vol. 11, no. 3, 1971. *JSTOR*, www.jstor.org/stable/449903?seq=1#pagescan_tab_contents.

Hawthorn, Jeremy. *Studying the Novel*. Bloomsbury Academic, 2017.

Holmsland, Oddvar. “AphraBehn’s “Oroonoko”: Cultural Dialectics and the Novel.” *ELH*, vol. 68, no. 1, 2001, pp. 57-79. *JSTOR*, www.jstor.org/stable/30031959?seq=1#page_scan_tab_content

Lewis, C. S. *A Preface to Paradise Lost*. Oxford UP, 1961.

- Lynch, Kathleen M. *The Social Mode of Restoration Comedy*. Biblio and Tannen, 1965.
- Peck, H. W. "The Theme of *Paradise Lost*." *PMLA*, vol. 29, no. 2, 1914, pp. 256-69. *JSTOR*, www.jstor.org/stable/pdf/457078.pdf.
- Poplawski, Paul, editor. *English Literature in Context*. Cambridge UP, 2010.
- Rimmon-Kenan, Shlomith. *Narrative Fiction: Contemporary Poetics*. Routledge, 2002.
- Saintsbury, George. *The English Novel*. J.M. Dent and Sons, 1927.
archive.org/stream/cu31924013275254#page/n5/mode/2up.
- Schmidt, James, editor. *What is Enlightenment: Eighteenth Century Answers and Twentieth Century Questions*. U of California P, 1996.
- Todd, Janet, editor. *Aphra Behn Studies*. Cambridge UP, 1996.
- Wall, Cynthia, editor. *A Concise Companion to the Restoration and Eighteenth Century*. Blackwell, 2005.
- Watt, Ian. *Rise of the Novel*. U of California P, 2001.

SEMESTER VII

Integrated M.A. English Language and Literature

Core XVIII IENLL 2744 Linguistics and Structure of the English Language - II

No. of Credits: 4 No. of instructional hours: 6 per week [Total: 108 Hours]

Objectives

1. To enable students to get a fundamental understanding of the basic nature, branches, and history of linguistics
2. To introduce the students to Linguistics in ancient India
3. To examine the features of language units at the phonological, morphological and syntactical levels
4. To familiarize the students with history and developments of Modern Grammar

Learning Outcomes

CO1: Develop an awareness of the basic nature, branches, and history of linguistics

CO2: Become familiar with contrastive linguistics

CO3: Be familiar with the ancient linguistic tradition of India

CO4: Be able to analyse language units based on their phonological, morphological and syntactical features

CO5: Develop an awareness of the principles and limitations of ICA and PSG

CO6: Be able to explain the transformation of sentences based on TG grammar

Course Description

Module I - Language and Linguistics

Animals and human language, properties of human language – regional variation in language – dialect, dialectology, bilingualism types, multilingualism, pidgin, creole – social variation in language – speech style, register, slang – speech and writing – Linguistics as a scientific study of language – scope of linguistics – branches – Sociolinguistics, Psycholinguistics, Neurolinguistics, Comparative Linguistics, Applied Linguistics, Corpus Linguistics

Module II – Indian and Western Linguists

Pāṇini - Ashtadhyayi – Karaka theory, Kātyāyana – Va:rttika, Patanjali – Mahabhasya, Bharṭṛhari – Vakyapadiya – Sphota theory – influence on modern Linguistics

Ferdinand de Saussure – langue and parole, language as a system of signs, syntagmatic and paradigmatic, synchronic and diachronic – American Structuralism – Leonard Bloomfield – The Prague School – Noam Chomsky – competence and performance – Mentalism/Cognitivism – Innatism – LAD – Universal Grammar

Module III - Phonology, Morphology, Semantics and Pragmatics

Phonology: suprasegmental features (stress, rhythm, juncture, intonation) – Transcription – Morphology: classification of morphemes and affixes – Semantics: meaning, conceptual meaning, associative meaning – Lexical semantics: antonymy, synonymy, hyponymy, homonymy and polysemy – Pragmatics: content and meaning, invisible meaning, discourse analysis, Speech Act Theory

Module IV - Modern Grammar

Grammar – fallacies of Traditional Grammar – Structural Descriptive Grammar – grammaticality and acceptability – IC Analysis – ambiguity and limitations – PS Grammar – PS rules – limitations – TG Grammar – transformational and generative – deep and surface structure – optional and obligatory rules – Aspect model of Chomsky – Transformations: a) Singularly – Interrogation, Negation, Passivisation, Tag Questions, b) Double based – relativisation, complementation, adverbialisation, co-ordination – Tagmemics, Chomsky's Trace Theory (1980) model – Case, government and binding

Recommended Reading

Akmajian, Adrian, et al. *Linguistics: An Introduction to Language and Communication*. MIT, 2001.

Balasubramaniam, T. *A Textbook on Phonetics for Indian Students*. Macmillan, 1981.

Bansal, R. K. and J. B. Harrison. *Spoken English: A Manual of Speech and Phonetics*. Orient Black Swan, 2006.

Chomsky, Noam. *Aspects of the Theory of Syntax*. Cambridge. MIT Press, 1965.

Crystal, David. *Introducing Linguistics*. Penguin English, 1992.

Fries, Charles Carpenter. *The Structure of English*. Longman, 1977.

Fromkin, Victor, et al., editors. *Linguistics: An Introduction to Linguistic Theory*. Blackwell, 2001.

Jones, Daniel. *English Pronouncing Dictionary*. Seventeenth Edition. CUP, 2006.

Kapoor, Kapil. *Language Linguistics and Literature: The Indian Perspective*. Academic Foundation, 1994.

Leach, Geoffrey N. *Semantics*. Penguin, 1976.

- Lyons. *An Introduction to Theoretical Linguistics*. Cambridge UP, 1995.
- Quirk, Randolph, and Sidney Greenbaum. *A University Grammar of English*. Pearson, 2003.
- Roach, Peter. *English Phonetics & Phonology: A Practical Course*. Cambridge UP, 2009.
- Robins, R.H. *General Linguistics: An Introductory Survey*. Longman, 1971.
- Saussure, Ferdinand de. *Course in General Linguistics*. McGraw-Hill, 1966.
- Sethi, J. and P. V. Dhamija. *A Course in Phonetics and Spoken English*. PHI, 1999.
- Syal, Pushpinder and D.V. Jindal. *An Introduction to Linguistics- Language, Grammar and Semantics*. Prentice Hall of India, 2007.
- Verma, S. K. and N. Krishnaswamy. *Modern Linguistics*. Oxford UP, 1989.
- Widdowson, H. G. "Linguistics." *Oxford Introductions to Language Study*, edited by H. G. Widdowson. Oxford UP, 2003.
- Yule, George. *The Study of Language*. Cambridge UP, 1996.
- Yule, George. "Pragmatics." *Oxford Introductions to Language Study*, edited by H. G. Widdowson, Oxford UP, 2008.

SEMESTER VIII

Integrated M.A. English Language and Literature Core XIX IENLL 2841 Romantics and Victorians

No. of Credits: 4 No. of instructional hours: 6 per week [Total: 108 Hours]

Objectives

1. Understand the socio-cultural, political and intellectual contexts that nourished Romantic and Victorian Literature
2. Evaluate critically the different phases of Romanticism, the change in mood and temper in the Victorian era and the conflict between science and religion at the turn of the century
3. Enable the students to evaluate critically the English mind set in the context of rapid social transformations in the nineteenth century
4. Identify and explain the features of the different kinds of literary texts in terms of the literary movements

Learning Outcomes

CO1: Relate the texts selected for study to the genres they belong to and identify and explain the structural, formal, stylistic and literary features.

CO2: Display an awareness of the contributions of the poets, novelists and prose writers

CO3: Explain and analyze the similarities and differences between the different types of novels of the Romantic and Victorian ages

CO4: Understand the social and literary changes that influenced drama in the century and evaluate the implications of the critical responses of the period.

Course Description

Module I - Socio-political and Literary Background

The French Revolution and its impact – the Industrial Revolution – urbanization and unemployment – the Luddite Riots – Peterloo Massacre – the Reform Act of 1832 – Corn Laws – the Hungry Forties – the Oxford Movement. Change in mood and temper in the Victorian age – spread of science and technology – the conflict between science and religion – Parliamentary reform and political stability – Utilitarianism – Charles Darwin – Karl Marx and Sigmund Freud – Methodism – the rise of education – Public school system – changes in social life – politics of colonization – the Victorian Dilemma – the Victorian Compromise – Victorian Morality.

Poetry: The Romantic Revival and Revolt – William Wordsworth and Samuel Taylor Coleridge - the *Lyrical Ballads* – Wordsworth’s theory of poetry – different phases of Romanticism–the younger Romantics – John Keats, Percy Bysshe Shelley, Lord Byron – Women poets of the Romantic age – Anna Laetitia Barbauld, Elizabeth Benger – Fleshly school of poetry – Aestheticism - Decadent poetry – Contemplative poetry, love poetry, elegy, dramatic monologue – Alfred Lord Tennyson, Matthew Arnold, A.H. Clough, Robert Browning, Elizabeth Barrett Browning – Pre-Raphaelites – D.G. Rossetti, Christina Rossetti, Algernon Swinburne, William Morris – Precursors to Modernist poetry – Thomas Hardy – Gerard Manley Hopkins, Rudyard Kipling – Symbolism – Arthur Symons

Drama: Verse drama in the Romantic age – closet drama – Samuel Taylor Coleridge – William Wordsworth – George Gordon Byron – Percy Bysshe Shelley – John Keats – Lord Tennyson – the decline of drama in the Romantic and Victorian ages – causes – dramatists of transition – T.W. Robertson and Stage Naturalism – spectacular theatre and melodrama – Pinero and Jones and the problem play – Oscar Wilde and Comedy of Manners

Prose and Fiction: The rise of the modern review and magazines – Essay writing and criticism – Thomas DeQuincey and J.G. Lockhart – Charles Lamb – the personal essay – William Hazlitt – Leigh Hunt – Coleridge’s prose writings – Mary Wollstonecraft – the development of the English Novel in the first half of the nineteenth century – Walter Scott – The Historical Novel – Jane Austen – Horace Walpole, Mary Shelley – the Gothic Novel

Prose in the age of Tennyson – Thomas Carlyle – Arnold’s essays – other prose writers – Walter Pater, Leslie Stephen, Thomas Huxley and John Henry Newman – Age of Fiction – Charles Dickens and the Humanitarian Movement – William Thackeray – George Eliot – the – the Bronte sisters, George Meredith, R.L. Stevenson – Hardy and the Wessex novels

Recommended Reading (relevant sections of the following texts)

Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*. PHI, 2005.

Daiches, David. *A Critical History of English Literature*. Secker & Warburg, 1961.

Ford, Boris. *The Pelican Guide to English Literature*. Penguin Books, 1980.

Sampson, George. *The Concise Cambridge History of English Literature*. 1941, Cambridge UP, 2004.

Module II - Poetry and Drama

Prescribed Texts

Poetry

William Wordsworth	“Ode on the Intimations of Immortality”
P.B. Shelley	“Ode to the West Wind”
John Keats	“Ode on a Grecian Urn”
Robert Southey	“My Days among the Dead are Past”
Lord Tennyson	“The Lotus-Eaters”
Elizabeth Barrett Browning	<i>Sonnets from the Portuguese</i> –14 and 22
Matthew Arnold	“Dover Beach”
D. G. Rossetti	“The Blessed Damozel”
G.M. Hopkins	“Pied Beauty”

Drama

P.B. Shelley	<i>The Cenci</i>
Oscar Wilde	<i>The Importance of Being Earnest</i>

Module III- Prose and Fiction Prescribed Texts

Prose

William Wordsworth	<i>Preface to the Lyrical Ballads</i>
Charles Lamb	“Oxford in the Vacation,” “A Dissertation upon Roast Pig”
Matthew Arnold	<i>Culture and Anarchy</i> , Chapter I: pp. 1-19.

Fiction

Jane Austen	<i>Mansfield Park</i>
Charles Dickens	<i>David Copperfield</i>
George Eliot	<i>The Mill on the Floss</i>
Thomas Hardy	<i>The Mayor of Caster bridge</i>

Module IV - Critical Responses

This is a set of critical responses to texts in modules 2 and 3. These are to be used as critical tools for the analysis of primary texts.

Recommended Reading

Alexander, Michael. *A History of English Literature*. Palgrave Macmillan, 2007.

Bloom, Harold. “Prometheus Rising: The Backgrounds of Romantic Poetry.” *The Visionary Company: A Reading of English Romantic Poetry*, Cornell UP, 1971, pp. xiii-xxv.

- Bloom, Harold. *The Visionary Company: A Reading of English Romantic Poetry*. Cornell UP, 1971.
- Bowra, Cecil Maurice. *The Romantic Imagination*. Oxford UP, 1964.
- Brantlinger, Patrick. *Victorian Literature and Postcolonial Studies*. Edinburgh UP, 2009.
- Bush, Douglas. *Mythology and Romantic Traditions*. Pageant, 1957.
- Cordery, Gareth. "Foucault, Dickens, and David Copperfield." *Victorian Literature and Culture*, vol. 26 no. 1, pp. 71-85. *JSTOR*, www.jstor.org/stable/25058404.
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- Foster, Richard. "Wilde as Parodist: A Second Look at the Importance of Being Earnest." *College English*, vol. 18, no. 1, 1956, pp. 18-23. *JSTOR*, www.jstor.org/stable/372764.
- Frye, Northrop. *A Study of English Romanticism*. Random House, 1968.
- Grierson, Sir Herbert John and James Cruickshanks Smith. *A Critical History of English Poetry*. Bloomsbury Academic, 2013.
- Hoerner, Fred. "Nostalgia's Freight in Wordsworth's 'IntimationsOde'" *ELH*, vol. 62, no. 3, 1995, pp. 631-61. *JSTOR*, www.jstor.org/stable/30030094.
- Knight, George Wilson. *The Starlit Dome: Studies in the Poetry of Vision*. Routledge, 2002.
- Lawrence, Karen, et al. *McGraw-Hill Guide to English Literature Vol. II: William Blake to D.H. Lawrence*, Mc Graw-Hill, 1985.
- Peck, John and Martin Coyle. *A Brief History of English Literature*. 2002, Palgrave Macmillan, 2013.
- Radford, Andrew and Mark Sandy, editors. *Romantic Echoes in the Victorian Era*. Routledge, 2016.
- Trilling, Lionel. *The Liberal Imagination: Essays on Literature and Society*. New York Review, 2008.
- Walker, Hugh. "The New Age." *The Literature of the Victorian Era*. Cambridge UP, 2011. pp. 1-22.
- Watt, Ian, editor. *The Victorian Novel: Modern Essays in Criticism*. Oxford UP, 1971.

SEMESTER VIII

Integrated M.A. English Language and Literature

Core XX IENLL 2842 From Modernism to the Present

No. of Credits: 4 No. of instructional hours: 6 per week [Total: 108 Hours]

Objectives

1. Familiarize students with the socio-cultural impulses that shaped the twentieth century English society
2. Introduce and examine the various movements that dominated the literature, culture, and arts of the century and which produced significant shifts in the patterns of thought and living
3. Introduce the students to the poets, novelists, dramatists, essayists, prose writers and critics of the age
4. Examine the similarities and differences between the literature of the first and the second half of the centuries

Learning Outcomes:

CO1: demonstrate an understanding of how the age affected the literature and the various genres

CO2: demonstrate knowledge of the major movements that influenced British and European literature

CO3: analyze critically and explain the features of Modernism

CO4: evaluate critically the texts in terms of their stylistic and formal features

Course Description

Module I – Socio-political and Literary Background

Georgian and Edwardian periods–The Irish Question–World Wars I & II and the inter-war years–Depression Years–Decline of political power–The End of the Empire–Labour Government–Mass Culture–Welfare State–Cold War–Thatcher’s England–Millennial England–Literature and media in the twentieth century–Role of the BBC

Poetry:

Edwardian Poets–John Masefield–Walter de la Mare–A.E. Housman–Georgians- Robert Bridges–Symbolist Movement–Irish Literary Revival–W.B. Yeats–Poets of World War I– Wilfred Owen, Siegfried Sassoon, Rupert Brooke–Imagism– Modernist Poetry – T.S. Eliot – the Poets of the thirties – W. H. Auden, Louis MacNeice, Stephen Spender et al. – Surrealism – Dylan Thomas – New Apocalypse–Movement Poetry– Philip Larkin, Thom Gunn, Elizabeth Jennings–Confessional Poetry–Sylvia Plath–New poets of the 50’s–Ted Hughes–John Betjeman–Mavericks–Seamus Heaney, Andrew Motion, Geoffrey Hill, R.S. Thomas–1980s–Martians and Gorgons – Craig

Raine – Contemporary–Charles Tomlinson, Donald Davie, Benjamin Zephaniah– Scottish Poets– Jackie Kay, Carol Ann Duffy

Drama:

The New Drama – influence of Ibsen – Problem Play – Bernard Shaw – John Galsworthy– James Barrie–The Well-Made Play–Poetic Drama–T.S. Eliot, Christopher Fry–Irish Dramatic Movement–Abbey Theatre–W.B. Yeats, J.M. Synge, Sean O’Casey– Post-war Drama–The Kitchen-sink Drama–Arnold Wesker–The Angry Young Men– John Osborne–The Theatre of the Absurd–Samuel Beckett–The Theatre of Cruelty– Comedy of Menace–Harold Pinter, Tom Stoppard: Edward Bond, Robert Bolt–Women Dramatists: Caryl Churchill, Charlotte Keatley– In-Yer-Face Theatre

Prose:

Criticism–T.S. Eliot, Virginia Woolf, I.A. Richards, William Empson, F.R. Leavis, Raymond Williams, Terry Eagleton–The Essay–Hilaire Belloc, G.K. Chesterton, Max Beerbohm, Bertrand Russell, A.G. Gardiner, Aldous Huxley, George Orwell, E.V. Lucas– Biography–Lytton Strachey–Periodicals–the little magazine.

Novel:

Edwardian Novelists – John Galsworthy – Rudyard Kipling – H.G. Wells – Psychological Novel–D.H. Lawrence–Stream-of-consciousness–James Joyce, Virginia Woolf–Joseph Conrad–E.M. Forster–George Orwell–Somerset Maugham–Detective Novel–Post-war fiction–Graham Greene, William Golding, Samuel Beckett, Campus Novel–Evelyn Waugh, C.P. Snow– Other novelists–Kingsley Amis, John Wain, Angus Wilson, Lawrence Durrell, Anthony Burgess, Christopher Isherwood, Malcolm Bradbury, Doris Lessing, Anita Brookner, Iris Murdoch, A.S. Byatt, Margaret Drabble, Muriel Spark, Angela Carter, John Fowles, Ian Mc Ewan, Peter Ackroyd, Alan Hollinghurst, Hilary Mantel, J.K. Rowling.

Recommended Reading (Relevant sections from the following texts)

Carter, Ronald, and John Mc Rae. *The Routledge History of Literature in English*. Routledge, 2001.

Daiches, David. *A Critical History of English Literature*. Allied, 2005.

Poplawski, Paul. *English Literature in Context*. Cambridge UP, 2017.

Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford UP, 2004.

Module II – Poetry and Drama

Prescribed Texts

Poetry

Wilfred Owen	“Dulceet Decorum Est”
T.S. Eliot	“The Waste Land”
Dylan Thomas	“Poem in October”
Sylvia Plath	“Daddy”

Philip Larkin	“Church Going”
Ted Hughes	“Thought Fox”
Seamus Heaney	“Punishment”
Alice Oswald	“The Wedding”
Benjamin Zephaniah	“The British”
Carol Anne Duffy	“Anne Hathaway”

Drama

Samuel Beckett	<i>Waiting for Godot</i>
David Hare	<i>Stuff Happens</i>

Module III – Prose and Fiction:

Prescribed Texts

Prose

T.S. Eliot	“Tradition and the Individual Talent”
Virginia Woolf	“Modern Fiction”

Fiction Novel

James Joyce	<i>The Portrait of an Artist as a Young Man</i>
Angela Carter	<i>The Nights at the Circus</i>
P.G. Wodehouse	<i>The Code of the Woosters</i>

Short Story

Somerset Maugham	“Rain”
Margaret Drabble	“The Reunion”

Module IV-Critical Responses

This is a set of critical reading related to modules 2 and 3. They are to be used as critical tools for the analysis of primary texts.

Recommended Reading

Esslin, Martin. “Introduction: The Absurdity of the Absurd.” *The Theatre of the Absurd*. Bloomsbury, 2013, pp. 19-28.

Fraser, G.S. “Chapter I.” *The Modern Writer and His World: Continuity and Innovation in Twentieth Century Literature*. Derek Verschoyle, 1953.

- Alegre, Sara Martín. *Post-War English Literature: 1945-1990*. Universitat Oberta Catalunya, gent.uab.cat.saramartinalegre/files/Post- War%201945-1990.pdf.
- Bradbury, Malcolm. *The Social Context of Modern English Literature*. Schocken, 1971.
- Childs, Peter. *The Twentieth Century in Poetry: A Critical Survey*. Routledge, 1999.
- Fish, James F. *A Concise Companion to Contemporary British Fiction*. Blackwell, 2006.
- Ford, Boris, editor. *The New Pelican Guide to English Literature*. Penguin, 1997.
- Head, Dominic. *The Cambridge Introduction to Modern British Fiction*. Cambridge UP, 2002.
- Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge UP, 2002.
- Lane, David. *Contemporary British Drama: Edinburgh Critical Guides to Literature*. Edinburgh UP, 2010.
- Leavis, F.R. *New Bearings in English Poetry*. Penguin, 1963.
- Levenson, Michael, editor. *The Cambridge Companion to Modernism*. Cambridge UP, 2003.
- Malcolm, Cheryl Alexander and David Malcolm. *A Companion to the British and Irish Short Story*. Wiley-Blackwell, 2008.
- Morrison, Jago. "Angela Carter: Genealogies." *Contemporary Fiction*, Routledge, 2003, pp. 155-78.
- Perkins, David. *A History of Modern Poetry: From the 1890s to the High Modernist Mode*. Harvard UP, 1976.
- Perkins, David. *A History of Modern Poetry: Modernism and After*. Harvard UP, 1987.

SEMESTER VIII

Integrated M.A. English Language and Literature

Core Course- XXI IENLL 2843 Critical Studies I

No. of Credits: 4 No. of instructional hours: 6 per week [Total: 108 Hours]

Objectives

1. Represent important theoretical schools that have radically changed the perception of literature as a cultural phenomenon.
2. Familiarize students with the basic premises of the foundational schools of modern thought, particularly on the construction of the subject, language, and socio-cultural formations.
3. Discuss the intellectual milieu in Europe that led to the emergence of theories of structuralism, post structuralism, psychoanalysis, Marxism and feminism
4. Familiarize students with the primary conceptual apparatus of these systems of thought
5. Enable students to analyse literary phenomena using the theoretical tools provided by the above schools.

Learning Outcomes

CO1: Would have sharpened their analytical and critical faculties drawing inspiration from the readings provided.

CO2: Would have gained an idea of the evolution of critical thinking in Europe and India in the 20th and 21st century.

CO3: Would have understood the function of language in the construction and analysis of literary and cultural phenomena.

CO4: Would have gained an insight into the interconnected nature of these major schools of thought leading to a shift from the paradigmatic to the syntagmatic.

Course Description

Module 1: Structuralism and Semiotics

Saussure's concept of the synchronic study of language has radically changed the basic assumptions in the analysis and interpretation of language and literature. As a form of human science, structuralism can be perceived as a method of systematizing human experience in the study of linguistics, anthropology, sociology, psychology and literary studies. Structuralism views language as a system of signs that structures our perception of the world around us. It is an excellent tool especially in analysing literary conventions and popular culture.

Structural Linguistics- Ferdinand de Saussure (Langue/Parole, Signifier/Signified, Synchrony/Diachrony, Syntagmatic/Paradigmatic) – Claude Levi Strauss (Structural Anthropology, Mytheme, Bricolage) – Roland Barthes (Readerly/Writerly text) – Roman Jakobson (Defamiliarization, Foregrounding, Connotation, Denotation) – Vladimir prop (Seven Spheres of Action) – Mikhail Bhaktin (Polyphony)

Required Reading

Saussure, Ferdinand de. "The Object of Study". *Course in General linguistics*, Translated by Roy Harris, Blackwell, 1998, pp. 59-63.

Module II: Post structuralism

Post structuralism emerged as a reaction against the structuralist's orderly vision of language and human experience. Post structuralist theory has become instrumental in decentring the Western philosophical canon by viewing language as the conceptual framework that encases out experience. Post structuralism demands paradigm shifts in analysing human experiences and creative expressions.

Historical context- 1968 uprising and related events- influences- Derrida (Deconstruction)- Lyotard (metanarrative)- Julia Kristeva (intertextuality)- Deleuze and Guattari (rhizome)- Michael Foucault (Discourse)- Phenomena- metaphysics of presence- logos- logocentrism- bricolage- alterity- difference/difference- arche writing- play- closure- aporia- trace

Required Reading

Derrida, Jacques: "Structure sign and play in the Discourse of Human Sciences."

(www5.csudh.edu/ccauthen/576f13/DrrdaSSP.pdf)

Module III: Marxism

Marxism focuses on the specific historical and material causes that affect all human events and productions. Marxism views literature, like all cultural manifestations, as a product of the socio-economic and ideological conditions of the time and place in which it was written. Though an offshoot of Marxist criticism, cultural materialism bridges the gap between Marxism, post modernism. Cultural materialism argues that the meanings of literary texts are not fixed by universal criteria, rather they are always at play and often subject to politically radical appropriation.

Karl Marx and Frederick Engels (The Communist Manifesto) Lukacs (historical consciousness)- Frankfurt School- Antonio Gramsci (civil society/political society)- Louis Althusser (ISA/RSA, Interpellation)- class – base and superstructure – commodity fetishism – dialectical materialism – historical materialism – hegemony – ideology – theory of production – means of labour – mode of production – false consciousness – reflectionism

Required Reading

Terry Eagleton: "Marxism and Literary Criticism"

utah.instructure.com/courses/108427/files/9428871/download

Module IV: Psychoanalysis

One of the most significant insights of Freud which still governs classical psychoanalysis is the notion that human beings are motivated or driven by unconscious fears, desires, needs and conflicts. The existence of unconscious is central to all psychoanalytic theories and is conceived as a dynamic entity that engages humans at the deepest level of their being. Unconscious is ambiguous, seen as both the cause and effect of repression and can be accessed through dreams as well as the dynamics of language.

Id, ego and superego- repression – condensation – displacement – archetypes – the gaze – symbolic order – imaginary order – mirror stage – the real – reality principle – instinctual pleasure – jouissance

Required Reading

Lacan, Jacques. “Insistence of Letter in the Unconscious.” *Modern Criticism and Theory A Reader*, edited by David Lodge and Nigel Wood. Longman, 1988, pp. 62-87.

Recommended Reading

Atkins, C. Douglas. *Reading Deconstruction/Deconstructive Reading*. U of Kentucky P, 1983.

Barthes, Roland. *Elements of Semiology*. Translated R. Howard. Northwestern UP, 1972.

Barthes, Roland. *S/Z*. 1970. Translated by Richard Miller. Hill and Wang, 1975.

Barthes, Roland. “Myth Today.” *Mythologies*, Translated by Annette Lavers. The Noonday, 1991, pp. 109-45.

Baudrillard, Jean. *America*. Translated by Chris Turner. Verso, 1988.

Belsey, Catherine and Moore, Jane, editors. *The Feminist Reader: Essays in Gender and The Politics of Literary Criticism*. Palgrave Macmillan, 1997.

Benjamin, Walter, “The Work of Art in the Age of Mechanical Reproduction” *Illuminations*, edited by Hannah Arendt, Fontana, 1973, pp. 219-53.

Bloom, Harold, et al. *Deconstruction and Criticism*. Seabury, 1979.

Butler, Judith. “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory.” *Theatre Journal*, vol. 40, no.4, 1988, pp. 519-31.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1992.

Chakravarty, Uma. “Conceptualizing Brahminical Patriarchy in Early India: Gender, Class and State”. *Class, Caste, Gender- Readings in Indian Government and Politics*, edited by Manoranjan Mohanty, Sage, 2004, pp. 271-95.

Culler, Jonathan. *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature*. Cornell UP, 1973.

De Beauvoir, Simone. *The Second Sex*. Translated by H. M. Parshley, Penguin, 1974.

- Derrida, Jacques. *Of Grammatology and Writing and Difference*. Translated by Gayatri Chakravorty Spivak. John Hopkins UP, 1976.
- Eagleton, Mary, editor. *Feminist Literary Theory: A Reader*. Blackwell, 1995.
- Eagleton, Mary, editor. *Feminist Literary Theory: A Reader*. Blackwell, 1995.
- Eagleton, Terry. *Criticism and Ideology*. Schocken, 1978.
- Elliot, Anthony. *Psychoanalytic Theory: An Introduction*. Blackwell, 1994.
- Ellmann, Maud, editor. *Psychoanalytic Literary Criticism*. Longman, 1994.
- Felman, Shoshana, editor. *Literature and Psychoanalysis*. Johns Hopkins UP, 1977.
- Foucault, Michel. *The Foucault Reader*. Pantheon, 1984.
- Friedan, Betty. *The Feminine Mystique*. Dell, 1963.
- Freud, Sigmund. “The Conscious and the Unconscious”, “The Ego and the Id”, “The Ego and the Super-Ego”. *Beyond the Pleasure Principle and other Writings*, Penguin, 2003, pp. 105-129.
- Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth- Century Literary Imagination*, Yale UP, 1979.
- Hawkes, Terence. *Structuralism and Semiotics*. U of California P, 1977.
- Humm, Maggie. *The Dictionary of Feminist Theory*. Harvester Wheatsheaf, 1989.
- Millett, Kate. *Sexual Politics*. Doubleday, 1970.
- Kristeva, Julia. *Revolution in Poetic Language and Desire in Language: A Semiotic Approach to Literature and Art*. Columbia University Press, 1980.
- Jameson, Fredric. *Marxism and Form: Twentieth- Century Dialectical Theories of Literature*. PUP, 1971.
- Lauretis, Teresa de. *Figures of Resistance: Essays in Feminist Theory*. U of Illinois P, 2007.
- Levi-Strauss, Claude. *Structural Anthropology*. Translated C. Jacobson and B. G. Schoepf, Allen Lane, 1968.
- Lukacs, Georg, *The Historical Novel*. Translated by Hannah and Stanley Mitchell, Merlin Press, 1962.

- Marx, Karl. "The Fetishism of Commodities and the Secret Thereof", *Classical Sociology Theory*, New York UP, pp. 68-71.
- Mohanty, Chandra Talpade, "Under Western Eyes: Feminist Scholarship and Colonial Discourses", *Third World Women and the Politics of Feminism. Bloomington*, edited by Mohanty et al., Indiana University Press, 1991.
- Moi, Toril. *Sexual/textual Politics: Feminist Literary Theory*. Methuen, 1985.
- Propp, Vladimir. *The Morphology of the Folktale*. Translated by Laurence Scott, U of Texas P, 1968.
- Scholes, Robert. *Structuralism in Literature: An Introduction*. Yale UP, 1974.
- Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. U of California P, 1990.
- Showalter, Elaine. *A Literature of Their Own: British Women Novelist from Bronte to Lessing*. PUP, 1977.
- Williams, Raymond. *Marxism and Literature*. OUP, 1977.
- Williams, Raymond. *Culture and Society 1780-1950*. Chatto & Windus, 1958.
- Woolf, Virginia. *A Room of One's Own*. Hogarth Press, 1929.
- Woolf, Virginia. *On Women and Writing*, The Women's Press, 2001.

SEMESTER-VIII

Integrated M.A. English Language and Literature

Elective Course-II IENLL 2861.1 African Literature

No. of Credits: 3 No. of instructional hours: 3 [Total Hours: 54hours]

Objectives

1. Introduce the students to different literary genres from African literature
2. Familiarize the historical and cultural context of literary works
3. Help students understand the impact of colonialism, race, class, ethnicity and gender
4. Enable them to gain a broad knowledge of the major texts and major concerns of African literature

Learning outcomes:

CO1: Appreciate the diversity of literary voices from Africa and to enable them to read texts in relation to the historical and cultural contexts

CO2: Understand the debates and concepts emerging from the field of African Studies

CO3: Develop the ability to think critically about the African Diaspora

Course Description

Module I – Socio-political and Literary Background

Impact of colonialism/colonial encounters – race and ethnicity – oral literature – negritude movement – themes of colonialism, liberation – nationalism – tradition – displacement and rootlessness in African literature – creolization – post-colonial literature in Africa – decolonization – African mythology and worldview – humour and satire in African literature – African diaspora – post-apartheid literature – recent trends in African literature

Recommended Reading

Achebe, Chinua. "An Image of Africa: Racism in Conrad's *Heart of Darkness*." *The Massachusetts Review*, vol. 57, no.1, 2016, pp. 14-27.

(polonistyka.amu.edu.pl/data/assets/pdf_file/0007/259954/Chinua-Achebe,-An-Image-of-Africa.-Racism-in-Conrads-Heart-of-Darkness.pdf)

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Colonial Discourse and Post-Colonial Theory: A Reader*, edited by Patrick Williams and Laura Chrisman. Columbia UP, 2004, pp. 66-111.

Module II - Poetry and Drama

Required Reading

Poetry

Leopold Sedar Senghor	“Black Woman”
David Diop	“Africa,” “The Vultures”
Chinua Achebe	“Refugee Mother and Child”
Derek Walcott	“A far Cry from Africa”
Wole Soyinka	“Hamlet”
John Pepper Clark	“Night Rain”
Kofi Awoonor	“Songs of Sorrow”

Drama

Wole Soyinka	<i>Death and the King’s Horseman</i>
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Module III - Prose and Fiction

Required Reading

Prose

Nelson Mandela	“Birth of a Freedom Fighter”
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Fiction

Chinua Achebe	<i>Things Fall Apart</i>
J.M. Coetzee	<i>Disgrace</i>
Chimamanda Ngozi Adichie	<i>Half of a Yellow Sun</i>

Module IV – Critical Responses

Required Reading

Frantz Fanon	“The Negro and Language”
Ngugiwa Thiong’o.	“Decolonising the Mind”

Reading List

Cesaire, Aime. *Discourse on Colonialism*. Translated by Joan Pinkham, Monthly Review P, 2000.

Fanon, Franz. “The Negro and Language.” *Black Skin White Masks*. Translated by Richard Philcox, Pluto, 1986, pp. 8-27.

Fanon, Franz. *Black Skin, White Masks*. Translated by Richard Philcox, Grove, 2008.

Fanon, Franz. *Wretched of the Earth*. Grove P, 1968.

Irele, Abiola and Simon Gikandi, editors. *The Cambridge History of African and Caribbean Literature*. Cambridge UP, 2004.

Kelley, Robin D. G. "A Poetics of Anticolonialism." *Monthly Review: An Independent Socialist Review*, vol. 51, no. 6, 1999.

Monthlyreview.org. Web.<monthlyreview.org/1999/11/01/a-poetics-of-anticolonialism/>

Mandela, Nelson. "Birth of a Freedom Fighter." *Long Walk to Freedom: The Autobiography of Nelson Mandela*. Abacus, 2003, pp. 109-16.

SEMESTER-VIII

Integrated M.A. English Language and Literature

Elective Course-II IENLL 2861.2 European Literature

No. of Credits: 3 No. of instructional hours: 3 [Total: 54 Hours]

Objectives

1. Familiarize the students with the major socio-political and literary trends in European literature.
2. Introduce the students to the different genres of European literature.
3. Recognise the cross-currents that shaped European literature.
4. Introduce some of the major voices in European Literature

Course Outcomes

CO1 Recognise the dynamics behind the diversity in European Literature. CO2 Evolve critical perspectives on European Literature.

CO3 Learn to explore literary texts in the political, cultural and economic context of various nations in Europe.

CO4 Nurture a critical interest in the study of European Literature

Module I

Goldhill, Simon. "The Audience of Athenian Tragedy." *The Cambridge Companion to Greek Tragedy*, edited by P. E. Easterling, CUP, 1997, pp. 54-68.

Reev, Michael. "The Re-emergence of Ancient Novels in Western Europe 1300-1810". *The Cambridge Companion to the Greek and Roman Novel*. Edited by Tim Whitmarsh. CUP. 2008 pp. 282-298.

Module II

Homer : Iliad-Book XVIII- "The Shield of Achilles"

Ovid "Metamorphoses"- The Rape of Europa- Book II, 846-875 Dante Alighieri *The Divine Comedy*- Purgatorio: Canto XXX

Charles Baudelaire The Death of the Lovers

Brecht:

Module III

Aristophanes *Frogs*

Jean Baptiste Racine *Phaedra*

Federico Garcia Lorca *Blood Wedding*

Module IV

Gustav Flaubert *Madam Bovary*

Leo Tolstoy *Anna Karenina*
Kafka *Metamorphoses*
Umberto Eco *The Name of the Rose*

Recommended Reading

Banham E. Martin. *The Cambridge Guide to the Theatre*. Cambridge UP, 1995. Barr, Allan P., editor. *Modern Women Playwrights of Europe*. Oxford UP, 2001. Bloom, Harold, editor. *Greek Drama*. Chelsea House, 2009

SEMESTER-VIII

Integrated M.A. English Language and Literature

Elective Course-IIIENLL 2862.1

Canadian Literature

No. of Credits: 3 No. of instructional hours: 3 per week [Total: 54 Hours]

Objectives

1. Introduce the students to Canadian and Literature
2. Familiarize the students with major literary figures in Canada
3. Help students understand the socio-cultural contexts that nourish the emergence of this literature
4. Understand the ethnic and cultural diversity of Canada and interrogate the idea of multiculturalism and national culture

Learning Outcome

CO1: demonstrate an awareness of the spread and reach of literatures from Canada

CO2: explain the politics and ideology in canon formation

CO3: display an awareness of how socio-cultural contexts shape literary experiences

CO4: conceptualize concepts like ethnicity, diversity, national culture, and multiculturalism

Course Description

Module I - Socio-political and Literary Background

The founding of the colonies of Canada—compulsions—the ties with Europe—native cultures during contact with Europeans—the effects of European contact—colonization—effects—revolts—Canadian allegiance to the British crown—political fallout—confederation—social and cultural issues like alcoholism—genocide—immigration—settlement—diaspora—transnationalism—multiculturalism—melting pot—migration studies—first natives—aboriginals—life in the reserves in Canada—French and English sides of Canada

Required Reading

Howells, Coral Ann and Eva Marie Kroeller. "Introduction." *Cambridge History of Canadian Literature*, edited by Coral Ann Howells and Eva Marie Kroeller, Cambridge UP, 2009, pp. 1-24.

Module II – Poetry Required Reading

First Nations Blackfoot: “Song of the Great Spirit”

Margaret Atwood: “Notes Towards a Poem that Can Never be Written”

Claire Harris: “Framed”

Himani Bannerji: “Wife”

Irving Layton: “Drill Shed”

Module III - Drama and Fiction Required Reading

Drama

George Ryga: *The Ecstasy of Rita Joe*

Sharon Pollock: *Komagata Maru Incident*

Joan MacLeod: *Toronto, Mississippi*

Fiction

Sinclair Ross: *As for Me and My House*

Gabrielle Roy: *Enchantment and Sorrow*

Maria Campbell: *Halfbreed*

Module IV - Critical Responses Required Reading

Kortenaar, Neil Ten. “Multiculturalism and Globalization.” *Cambridge History of Canadian Literature*, edited by Carol Ann Howells and Eve Marie KroellerCambridgeUP, 2003, pp. 556-79.

SEMESTER IX

Integrated M.A. English Language and Literature

Elective III

IENLL 2862.2

American Literature

No. of Credits: 3 No. of instructional hours: 3 per week [Total: 54 Hours]

Objectives

1. Understand the socio-political factors that shaped the American literary scene
2. Analytically explore works of prose, poetry, drama and fiction in relation to their historical and cultural contexts
3. Examine the Afro-American experience as articulated in African American literature
4. Develop an awareness of the evolving American experience and character

Learning Outcomes

CO1: Demonstrate an awareness of the socio-political and cultural history of America

CO2: Identify key ideas and characteristic perspectives or attitudes as expressed in American literature and analyse analysis of genre, theme, character, and other literary devices

CO3: Demonstrate knowledge of the contributions of major literary periods, works and persons in American literature and recognize their continuing significance

CO4: Evaluate the thoughts, beliefs, customs, struggles, and visions of African American writers

Course Description

Module I - Socio-political and Literary Background

Historical background – Colonization – European heritage – Puritanism – American Revolution – American Dream – Expansion of the Western Frontier and closing of the Western Frontier – ‘Americanness’ of American literature – Nineteenth century – American Romanticism – Transcendentalism – the period of the world wars – segregation – American Civil War - Harlem Renaissance Transnationalism and Twentieth Century American Literature

Poetry: Poetry of the colonial period – Edward Taylor – postcolonial poetry – William Bryant – H. W. Longfellow – poetry of the Nineteenth century – Ralph Waldo Emerson,

Edgar Allan Poe, Henry David Thoreau, Walt Whitman, Emily Dickinson – Carl Sandberg – 20th century Robert Frost – Ezra Pound – T. S. Eliot – Gertrude Stein – Wallace Stevens – Williams Carlos Williams – E. E. Cummings – Langston Hughes – Robert Lowell – Confessional Movement – Sylvia Plath – Anne Sexton – Beat Poets – Allen Ginsberg – Jack Kerouac

Drama: The beginnings – Lewis Hallam, Jr., Thomas Godfrey – Post independence – Royall Tyler – William Dunlap – Nineteenth century – “The Walnut” – William Henry Brown – Minstrel Show – Post war Theatre – Theatrical Syndicate – Realism in Drama – David Belasco – Twentieth century – Modern American Theatre – Province town Players – Eugene O’Neill, Arthur Miller, Tennessee Williams, Sam Shepard, August Wilson and Lorraine Hansberry

Prose: Writings of pre-colonial times – Exploration narratives – Sir Walter Raleigh – Historical writings – Captain John Smith – William Bradford – Religious Writings – John Winthrop – Political prose – Jefferson Franklin Long – Slave Narratives – Frederick Douglass – American Romanticism – Transcendentalism – Ralph Waldo Emerson, Henry David Thoreau – Twentieth century – Margaret Fuller – Amiri Baraka – Kate Millet – Elaine Showalter – Lionel Trilling

Fiction: First American fiction – 1900s – Washington Irving – Historical novel – Fenimore Cooper – Puritanism – Nathaniel Hawthorne – Herman Melville, Edgar Allan Poe – Realism and Naturalism – Mark Twain, Stephen Crane – Modernism – Henry James – The Lost Generation – Ernest Hemingway, F. Scott Fitzgerald – Harlem Renaissance – W. E. B. Du Bois – Ralph Ellison - Richard Wright – William Faulkner – Experimental Novels – Thomas Pynchon, Vladimir Nabokov, J. D. Salinger, Saul Bellow, John Updike, Thomas Berger, Philip Roth, Joseph Heller – Women’s writing – Toni Morrison, Alice Walker

Recommended Reading

Gray, Richard J. *A Brief History of American Literature*. 2010. Oxford: Wiley-Blackwell, 2011. Print.

Harris, Charles B. *Contemporary American Novelists of the Absurd*. New Heaven: College &UP, 1971. Print.

Horton, Rod William and Herbert W. Edwards. *Backgrounds of American Literary Thought*.

1949. New Jersey: Prentice Hall. 1974. Print.

Ruland, Richard and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. 1991. New York: Penguin, 1992. Print.

Module II - Poetry and Drama Prescribed Texts

Poetry

Walt Whitman: "Out of the Cradle Endlessly Rocking"
Emily Dickinson: "There is Something Quieter than Sleep," "I am Afraid to Own a Body"
Robert Frost: "Birches"
Wallace Stevens: "Sunday Morning"
Jorie Graham: "Prayer"
e.e. cummings: "Buffalo Bill"
W.C. Williams: "The Red Wheel Barrow"
Gertrude Stein: "Daughter"
John Ashbery: "Self Portrait in a Convex Mirror"

Drama

Eugene O'Neill: *Long Day's Journey into Night*
Tennessee Williams: *The Glass Menagerie*
Sam Shepard: *The Buried Child*

Module 3 - Prose and Fiction Prescribed Texts

Prose

Ralph Waldo Emerson: Self-Reliance

Adrienne Rich: "The Domestication of Motherhood" from *Of Woman Born: Motherhood as Experience and Institution*: (110-127)

Fiction

Hawthorne: *The Scarlet Letter*

Joseph Heller: *Catch-22*

Toni Morrison: *The Bluest Eye*

Philip Roth: *The Ghost Writer*

Short Stories:

Edgar Allan Poe: "The Cask of Amontillado"

Stephen Crane: "Blue Hotel"

Ernest Hemingway: "The Short Happy Life of Francis Macomber"

George Saunders "Victory Lap"

Module IV - Critical Responses

This is a set of critical responses to texts in modules 2 and 3. These are to be used as critical tools for the analysis of primary texts.

Recommended Reading

Baraka, Amiri "Black is a Country." *Home: Social Essays*, Akashic, 2009, pp. 101-06.

James, Henry. *The Art of Fiction*.

Publicwsu.edu. public.wsu.edu/~campbelld/amlit/artfiction.html

More, Paul Elmer. "The Origins of Hawthorne and Poe." *Shelburne Essays: First Series*, P. Putnam's Sons, 1909, pp. 51-71.

archive.org/stream/shelburneessaysf00more#page/n7/mode/2up>

Bell, Bernard W. *The Afro-American Novel and its Tradition*. U of Massachusetts P, 1989.

Bercovitch, Sacvan, editor. *The Cambridge History of American Literature*. Cambridge UP, 1997.

Bordman, Gerald Martin and Thomas S. Hischack. *The Oxford Companion to American Theatre*. Oxford UP, 2004.

Elliott, Emory, editor. *The Columbia History of the American Novel*. Columbia UP, 1991.

Gardner, Thomas, editor. *Jorie Graham: Essays on the Poetry*. The U of Wisconsin P, 2005.

- Kolin, Philip C, editor. *American Playwrights since 1945: A Guide to Scholarship, Criticism, and Performance*. Greenwood, 1989.
- Leary, Lewis Gaston. *Articles on American Literature 1900-1950*. Duke UP, 1954.
- Leary, Lewis Gaston. *Articles on American Literature 1950-1967*. Duke University Press, 1970.
- Malkoff, Karl. *Crowell's Handbook of Contemporary American Poetry*. Crowell, 1973.
- Matthiessen, F. O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. Oxford UP, 1968.
- Mish, Charles Carroll. *English Prose Fiction. Charlottesville*. Bibliographical Society of the University of Virginia, 1952.
- Perkins, David. *A History of Modern Poetry*. Harvard UP.
- Rich, Adrienne. "The Domestication of Motherhood." *Of Woman Born: Motherhood as Experience and Institution*, Norton, 1976.
- Ruland, Richard and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. Penguin, 1992.
- Saunders, John. *The Tenth of December*. Random House, 2013.
- Spiller, Robert E, et al., editors. *Literary History of the United States*. Macmillan, 1974.
- White, Barbara Anne. *American Women Writers: An Annotated Bibliography of Criticism*. Garland, 1977.

SEMESTER IX

Integrated M.A. English Language and Literature

Core XXII

IENLL 2941

Indian Writing in English

No. of Credits: 4 No. of Instructional Hours: 6 per week [Total 108 hours]

Objectives

1. Familiarize the students with the genesis of Indian Writing in English.
2. Acquaint them with the major movements in Indian Writing in English and their historical connections.
3. Introduce them to the stalwarts of Indian Literature in English through the study of selected literary texts
4. Familiarise students with the plurality and representational diversity in IWE

Course Outcome

CO 1: Make students aware of different aspects of colonization like cultural colonization.

CO 2: Trace the historical and literary genesis and development of Indian Writing in English

CO 3: Acquaint them with the major movements in Indian Writing in English across varied period and genres

CO 4: Address the plurality of literary and socio-cultural representations within Indian life as well as letters.

COURSE OUTLINE

Module I Introduction

Colonialism- Macaulay's Minutes- historical context for the rise of Indian writing in English

K. Satchidanandan: "The Plural and the Singular the Making of Indian Literature" *Positions: Essays on Indian Literature*. Niyogi Books, 2019.

Module II Poetry

Impact of Romanticism- Impact of Nationalism on Indian English Poetry- Aurobindo Ghose- Rabindranath Tagore- Sarojini Naidu- Nissim Ezekiel- A. K. Ramanujan- Jayantha Mahapatra- R. Parthasarathy- Gieve Patel- Vikram Seth- Meena Aledander- Mamang Dai- Mamata Kaliya-

Eunice De Souza- Karthika Nair- Vivek Narayan- Jeet Thayil- Meena Kandasamy

1. Michael Madhusudan Dutt: "I Sigh for Albion's Distant Shore" archive.thedailystar.net/2004/11/13/d41113210292.htm
2. Toru Dutt: "A Tree of Life"
www.poetrycat.com/toru-dutt/the-tree-of-life
3. Rabindranath Tagore: "Where the Mind is Without Fear"
allpoetry.com/where-the-mind-is-without-fear
4. Arvind Krishna Mehrotra: "Aligarh"
www.poetryfoundation.org/poetrymagazine/poems/150263/aligarh
5. Kamala Das: "An Introduction" www.poemhunter.com/poem/an-introduction-2/
6. Eunice de Souza: "Advice to Women" www.poemhunter.com/poem/advice-to-women-2/
7. Arundhati Subramaniam: "When Landscape Becomes Woman"
www.usawa.in/poetry/three-poems-by-arundhati-subramaniam.html
8. Shalim M. Hussain: "Golluckgonj"
www.nezine.com/info/ZWFybmZZL0htZk95SVRQeWNtcHEXZz09/a-few-poems-by-shalim-m-hussain.html

Module III Fiction and Non-Fiction

Pre independence fiction-partition fiction- Raja Rao- Mulk Raj Anand- Fiction of the Diaspora- V.S. Naipaul- Salman Rushdie- Chitra Divakaruni- Kiran Desai- Shashi Deshpande- Gita Hariharan- Arundhati Roy- Shashi Tharoor- Mukul Kesavan-Manu Joseph- Anees Salim

Short stories

R.K. Narayan: "Father's Help"

Anita Desai: "Games at Twilight"

Shashi Deshpande: "The Valley
in Shadow"

Jhumpa Lahiri: "A Temporary Matter"

Novel

Amitav Ghosh: *The Glass Palace*

Easterine Kire: *A Terrible Matriarchy: A Novel*

Rohinton Mistry: *A Fine Balance*

Essays

Salman Rushdie: “Imaginary Homelands”

www.terrain.org/wp-content/uploads/2015/11/Rushdie1992ImaginaryHomelands.pdf

Amartya Sen: “Our Culture Their Culture.” *Argumentative Indian*, 2012.

Module IV Drama

Indian Classical Drama- Modern Drama- Social Drama- Amateur Theatre- Street Theatre- Indigenous Theatre- Vijay Tendulkar- Badal Sircar- Safdar Hashmi-Mahasweta Devi- Mahesh Dattani- Manjula Padmanabhan

Girish Karnad: *Nagamandala*

Recommended Reading

Chaudhuri, Rosinka. *A History of Indian Poetry in English*. Cambridge University Press, 2016.

Desai, Anita. *Games at Twilight*. Random House, 2011.

Dodiya, Jaydising. *Indian English Poetry Critical Perspective*.

Iyengar, Srinivasa. R. *Indian Writing in English*. Sterling Publishers Private Limited, 1983.

Lahiri, Jumpa. *Interpreter of Maladies*. Houghton Mifflin Harcourt, 2000.

Mehrotra, Arvind Krishna, editor. *A History of Indian Literature in English*. Columbia University Press, 2003.

Mukherjee, Meenakshi. *The Perishable Empire*. Oxford University Press, 2000.

Naik, M. K, editor. *Aspects of Indian Writing in English*. Macmillan India Limited, 1982.

---. *A History of Indian English Literature*. Sahitya Akademi, 2009.

Narayan, R. K. *Malgudi Days*. Penguin Publishing Group, 2006.

Roy, Arundhati. *The God of Small Things*. Penguin Random House Private Limited, 2017.

Rushdie, Salman. *Imaginary Homelands*. Random House, 2012.

Souza, Eunice de, editor. "These my Words." *The Penguin Book of Indian Poetry*. Penguin Books, 2012.

Singh, Kushwanth. *Train to Pakistan*. Ravi Dayal Publisher, 2013.

Tayil, Jeet. *60 Indian Poets*. Penguin Books Limited, 2008.

e- resources

www.tagoreweb.in/

www.bookgeeks.in/best-indian-authors-and-their-novels-in-english/

poetsindia.com/

SEMESTER IX

Integrated M.A. English Language and Literature

Core XXIII

IENLL 2942

Critical Studies II

No. of Credits: 4 No. of instructional hours: 6 per week [Total: 108 Hours]

Objectives

1. Represent important theoretical schools that have radically changed the perception of literature as a cultural phenomenon.
2. Familiarize students with the basic premises of the foundational schools of modern thought, particularly on the construction of the subject, language, and socio-cultural formations.
3. Discuss the intellectual milieu in Europe that led to the emergence of theories of modernism, postmodernism, New Historicism, postcolonialism, Subaltern Studies and Anthropocene.
4. Familiarize students with the primary conceptual apparatus of these systems of thought and analyse literary phenomena using the theoretical tools provided by the above schools.

Learning Outcomes

CO1: Sharpen analytical and critical faculties drawing inspiration from the readings provided.

CO2: Internalise concepts about the evolution of critical thinking in Europe and India in the 20th and 21st century.

CO3: Understand the function of language, formations of history, culture and knowledge in the construction and analysis of literary and cultural phenomena.

CO4: Acquire insights into the interconnected nature of major schools of thought

Course Description

Module I: Gender Studies

As a political and literary movement, Feminism poses new ways of asking and answering questions, challenging the conventional forms of discourse that exist within the mainstream of philosophy, culture and politics. Feminist literary theory analyses how language, social power

structures and institutions reflect patriarchal interests and the ways in which the thoughts marking the above have influenced women's perception of themselves. The writings of feminists try to reveal the basic asymmetry between the terms "masculine" and "feminine" and argue against biological determination and socialization used by patriarchal forces in the construction of gender and sexuality.

Historical Beginnings- Mary Wollstonecraft – Waves of Feminism – feminine, feminist, female – gynocriticism- ecriture feminine – male gaze – objectification – womanism – intersectionality – sexuality – gender identity – performativity.

Required Reading

Cixous, Helene, "The Laugh of the Medusa" [1975; revd 1976 version trans. by Keith and Paula Cohen], reprinted in Elaine Marks and Isabelle de Courtivron (eds).

Module II: Postmodernism

Postmodernism has derived its key ideas from post structuralist assumptions like multiple meanings and deconstructed centres. As a theory of history, society, culture, art, and literature, postmodernism questions the superiority of order and the unity of experience. Theories of postmodernism critique grand narratives and celebrate fragmentation which obliterates the illusion of the text as "real" and provides multiple interpretations and even parody.

Constructivism – discontinuity – parody – pastiche – simulacra – virtual reality – black humor – intertextuality – metafiction – fabulation – historiographic metafiction – temporal distortion – magic realism – schizophrenia

Required Reading

Habermas, Jurgen, "Modernity – An Incomplete Project". Postmodernism: A Reader. Ed. Thomas Docherty. New York: Harvester Wheatsheaf, 1993. 98-109. Print.

Module III: New Historicism

New Historicism focuses on the historicity of literary texts and the textuality of history by analysing them in the context of power and ideology at a given time. New Historicist theory derives its basic assumptions from Foucauldian discourses on hegemonic institutional practices

and individual subjectivities. The New Historicist believes in the impossibility of objective analysis of history. The reading of a literary or cultural text is never definitive; it opens up ever new possibilities of interpretation.

Historiography- Textuality of History- Historicity of Texts- Author Function- Stephen Greenblatt on Renaissance- Fredric Jameson on neo-Marxist historicism- Clifford Geertz on symbolic anthropology, thick description- non discursive practices- apparatus- archaeology vs genealogy- arts of existence

Required Reading

Foucault, Michel. "The Unities of Discourse", *The Archaeology of Knowledge*, Routledge, 2009. pp. 23-33.

Module IV. Postcolonialism and Subaltern Studies

Postcolonialism attempts to understand the political, social, cultural and psychological operations of the colonialist and anticolonialist ideologies. Postcolonial theory goes on to analyse the ways in which a text reinforces or resists colonialism's oppressive ideology. In the context of postcolonialism nationhood is perceived in complex ways. It is the contradiction between the desire for homogeneity and diversity that is within the nation that makes the issue of nation and nationalism more problematic.

Subalternity in the context of postcolonialism opens up interesting areas of critical study. It focuses on identity politics as well as demands a critique of postcolonial grand narratives.

colony and colonialism- empire- orient and occident- centre/ margin – marginality- decolonisation- nativism- anticolonialism- neo colonialism- eurocentricism- third world- ambivalence- diaspora- ethnicity- hybridity- mimicry- nation/nation-state- negritude- other- dislocation- imagined communities

Subaltern- Subaltern Studies Group- post imperial societies- anti-essentialism- race – class – caste- gender- ethnicity- third world- fourth world- narratives of subversion – voices of resistance- life writings

Required Reading

Said, W. "Introduction to Orientalism." *Orientalism*, Penguin, pp. 1-28.

Recommended Reading

Anderson, Benedict. "Introduction to Imagined Communities." *Imagined Communities*, Verso, 2006, pp. 1-7.

Ashcroft, Bill, et al., editors. *The Post-Colonial Studies Reader*. Routledge, 1995.

- Baudrillard, Jean. *Simulacra and Simulation*. Translated by Sheila Faria Glaser. University of Michigan Press, 1994.
- Bauman, Zygmunt. *Postmodern Ethics*. Blackwell, 1993.
- Bauman, Zygmunt. "On being Light and Liquid". *Liquid Modernity*, Polity, 2000, pp. 1-15.
- Bhabha, Homi K., editor. *Nation and Narration*. Routledge, 1990.
- Bhabha, Homi K., editor. *The Location of Culture*. Routledge, 2004.
- Braziel, Jana Evans and Anit Mannur, editors. *Theorizing Diaspora: A Reader*. Blackwell, 2002.
- Brannigan, John. *New Historicism and Cultural Materialism*. St. Martin's P, 1998.
- Brooker, Peter, editor. *Modernism/Postmodernism*. Longman, 1992.
- Chakrabarty, Dipesh. "Post Coloniality and the Artifice of History". *Representations*, vol. 37 1992, pp. 1-26. *JSTOR*.
- Chatterjee Partha. "Nationalism as a Problem in the History of Political Ideas". *Nationalist Thought and the Colonial World*, University of Minnesota Press, 1993, pp.1-35.
- Connor, Steven, editor. *The Cambridge Companion to Postmodernism*. Cambridge University Press, 2004.
- Eagleton, Terry, "Capitalism, Modernism and Postmodernism." *Against the Grain: Selected Essays, 1975-85*, Verso, 1986.
- Eco, Umberto. *Travels in Hyperreality*. Translated by William Weaver, Picador, 1987.
- Fanon, Frantz. *Black Skin, White Masks*. Translated by C. L. Markmann, Pluto, 1986.
- . *The Wretched of the Earth*. Translated by Constance Farrington, Penguin, 2001.
- Foucault, Michael. "Power/Knowledge." *Power/Knowledge: Selected Interviews and Other Writings: 1972-1977*, edited by Colin Gordon. Pantheon, 2005 pp. 78-92.
- Gallagher, Catherine and Stephen Greenblatt. *Practicing New Historicism*. U of Chicago P, 2000.
- Gramsci, Antonio. "History of the Subaltern Classes: Some Methodological Criteria." *Selections from the Prison Notebooks of Antonio Gramsci*, edited by Quintin Hoare and Geoffrey Nowell Smith, Lawrence & Wishart, 1971.
- Greenblatt, Stephen. *Hamlet in Purgatory*. PUP, 2001.

- Hall, Stuart. "Cultural Identity and Diaspora." *Identity: Community, Culture, Difference*, edited by Jonathan Rutherford, Lawrence & Wishart, 1990.
- Harlow, Barbara. *Resistance Literature*. Methuen, 1987.
- Harris, M. *Cultural Materialism: The Struggle for a Science of Culture*. Random House, 1979.
- Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988.
- Lyotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. Translated by Geoff Bennigton and Brian Massumi. Manchester University Press, 1984.
- Montrose, Louis. "New Historicisms". *Redrawing the Boundaries: The Transformation of English and American Literary Studies*, edited by Stephen Greenblatt and Giles Gunn, Modern Language Association, 1992.
- Nandy, Ashis. "The Psychology of Colonialism: Sex, age and ideology in British India". Sections, I, II & III. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*. OUP, 2010, pp. 1-7.
- Panikkar, K. M. *Asia and Western Dominance: A Survey of the Vasco da Gama Epoch of Asian History 1498-1943*. Allen & Unwin, 1965.
- Poster, Mark. *Jean Baudrillard: Selected Writings*. Policy Press, 2001.
- Said, Edward. *Culture and Imperialism*. Routledge, 2001.
- Spivak, Gayatri Chakravorty. "Three Women's Texts and a Critique of Imperialism." *A Practical Reader*, edited by Henry Louis Gates, Jr, 1996.
- Vesser, H. Aram, editor. *The New Historicism*. Routledge, 1989.
- Waugh, Patricia, editor. *Postmodernism: A Reader*. Arnold, 1992.

SEMESTER IX

Integrated M.A. English Language and Literature

Core XXIV

IENLL 2943

Content Development

No. of Credits: 4 No. of instructional hours: 6 per week [Total 108 Hours]

Objectives

1. To introduce the interdisciplinary field of web content writing and development, and its role in industry and marketing.
2. To develop the specific writing skills needed to write according to the demands of the industry and in tune with the specifications of the digital medium.
3. To develop specific skill sets and thereby enhance the immediate employability of students.
4. Introduce the need for ethics in content writing as a part of skilling

Course Outcomes

CO 1: Learners understand what ‘content’ is and attain awareness of its role in industry and digital marketing.

CO 2: Gain awareness about the basics and strategies of digital marketing, and develop familiarity with digital platforms and the formats of online publications.

CO 3: Learning and strengthening content writing skills through practice tasks and optimize writing skills for multiple digital media platforms as per the required style and specifications.

CO 4: Gaining awareness of the ethical and legal concerns in digital content Creation and enhancing employability

Course Outline

Module I – Introduction: The Context and Purpose of Content Writing

What is content? – Types of content – Technical and Marketing content - Role of a content writer

What is Digital Marketing? Inbound and Outbound marketing – Role of Content

in Digital Marketing - Digital Marketing Strategies – SEO, Pay Per Click
Marketing – Content Marketing through Blogs and Articles – Email Marketing
– Social Media Marketing - Difference between B2B and B2C marketing
Winning leads and Converting - The Content Marketing Funnel – Discovery,
Consideration and Purchase Stages – Content Types corresponding to the 3
Stages
Marketing niches and writing content for Niches – User Personas

Module II – Familiarizing Digital Platforms and Content

Digital platforms for Content publication – Websites, E-Commerce Websites,
Blogs, Social Media (Facebook, Twitter, LinkedIn, Instagram) - Features
Formats of Digital Content – (Basic Information) - Podcasts, Videos, Images,
Textual Content and Infographics
Use of software for Content Creation - (Basic Information) – Office Suites like
MS Office - Authoring and Publishing Software - Adobe RoboHelp, MadCap
Flare, Frame Maker - Image and Design Editing Software - Adobe Photoshop
Common Features of Digital Media Content – Interactivity, Use of Hyperlinks,
User friendliness, Multimedia, Social Reach and Search Friendliness
Ethical and Legal Concerns in Content Writing – Respecting Privacy –
Maintaining Transparency - Plagiarism – Copyright - Copyleft Content and
Creative Commons

Module III – The Writing Process and Techniques

Writing Process – Researching the Topic, Creating Outline, Writing the First
Draft, Reviewing, Editing and Proofreading
Writing Attractive Headlines - Inverted Pyramid Style - Maintaining Unity and
Coherence - Using short, scannable sentences - Conversational and Semiformal
Style - Addressing the Reader (You – approach) - Avoiding jargon - Including

Keywords, Using informal expressions, American words and spellings, Using tables, graphs and illustrations

Expository Writing, Descriptive writing, Narration, Persuasive Writing

Style sheets – Examples - Microsoft Style Sheet, Yahoo Style Sheet, In-house style sheets – Use of punctuation, bullets and numbering etc.

Module IV – Practicum: Developing Content

Writing exercises- Captions - Promotional product description - Social Media posts, LinkedIn Profiles – E-Mailers – Business Proposals

Website and blog articles - (Types) – How-to Guides, Listicles, Pillar Content (10x content), Reviews, Comparative Studies, Case Studies, Checklists and Cheat Sheets, Quizzes, News and Events

Website structures - Homepages, help pages and FAQs, Landing Pages.

Core Reference

Mill, David and David Chaffey. *Content is King: Writing and Editing Online*. Routledge, 2012.

Mizrahi, Janet. *Web Content: A Writer's Guide*. Business Expert Press, 2013.

Recommended Reading

Felder, Lynda. *Writing for the Web: Creating Compelling Web Content Using Words, Pictures and Sound*. New Riders, 2012.

Handley, Ann and C.C. Chapman. *Content Rules*. Wiley, 2011.

Redish, Janice. *Letting Go of the Words: Writing Web Content that Works*. Elsevier, 2007.

Robinson, Joseph. *Content Writing Step-by-Step: Learn How to Write Content that Converts and Become a Successful Entertainer of Online Audiences*. Amazon Digital Services, 2020.

e- resources

blog.hubspot.com/marketing/what-is-digital-marketing

www.webfx.com/internet-marketing/actionable-digital-marketingstrategies.html

backlinko.com/hub/content/what-is-content-marketing

www.lucidchart.com/blog/content-marketing-funnel

backlinko.com/hub/content/writing

backlinko.com/hub/content/production

backlinko.com/templates/marketing/email

www.zoho.com/academy/tag/social-media

www.zoho.com/academy/roadmap

www.zoho.com/academy/e-commerce/writing-best-ecommercecopy/writing-killer-product-descriptions.html

coccoer.pressbooks.com/chapter/ethics-in-technical-writing/

enveritasgroup.com/campfire/ethical-issues-in-content-and-social-mediemarketing/

SEMESTER IX

Integrated M.A. English Language and Literature

Elective IV IENLL 2961.1 Twentieth Century Regional Literatures in Translation

No. of Credits: 3 No. of Instructional hours: 3 per week (Total 54 hours)

Objectives

1. Introduce the diversity of the nature and features of literary productions within the country and to synthesis ideas that connect them
2. Enable a greater understanding of the complex and interdisciplinary nature of translation.
3. Enhance the competence and skills in the area of translation studies.

Course Outcome

CO 1: Think creatively and critically within and beyond the singularity of regional literature

CO 2: Overcome language barrier in the appreciation of literature

CO 3: Equip to identify the uniqueness as well as the shared history of the regional literatures

CO 4: Engage in translating regional texts into English

COURSE OUTLINE

Module I: Poetry

1. Namdeo Dhasal (Marathi) "Cruelty" www.poemhunter.com/poem/cruelty-27
2. Shakti Chattopadhyay: "Otherwise Why Should You be Human" www.desiblitiz.com/content/5-poems-shakti-chattopadhyay-must-read
3. Vairamuthu: "Epitaph on a Bird" www.poetvairamuthu.com/poemsofvairamuthu.html
4. Hiren Bhattacharjya: "October Landscape" www.poetrytranslation.org/poems/october-landscape

Module II: Fiction/ Non-Fiction/Autobiography

1. Perumal Murgan: *Poonachi: or the Story of a Black Goat* Pushkin Press, 2020.
2. Ambai: *A Red- Necked Green Bird*
3. K. Ayyappa Paniker: “The Theory and Practice of the Narrative in India” (Essay)
4. Urmila Pawar: *The Weave of My Life*

Short Story:

1. Ismat Chughtai: “The Quilt”
archive.org/stream/LihaafTheQuiltIsmatChughtai/Lihaaf%20%5BThe%20Quilt%5D%20-%20Ismat%20Chughtai_djvu.txt
2. Amin Kamil: “Cock Fight” kamil.neabinternational.org/cockfight.html

Module III: Drama

1. Thikkodiyar: *Shower of Flowers*

Recommended Reading

- Abdulla, V. and R.E. Asher, editors. *Wind Flowers*. Penguin, 2004.
- Bhattacharya, Bhabani, editor. *Contemporary Indian short stories* Volume II. Sahitya Akademi, 2006.
- Catford, J. C. *A Linguistic Theory of Translation*. Oxford University Press, 1965.
- Hatim, Basil and Jeremy Munday. *Translation: An Advanced Resource Book*. Routledge, 2004. Mukherjee, Meenakshi and Nissim Ezekiel, editors. *Another India*. Penguin, 1990.
- Nandi, Pritish editor. *Selected Poems of Amrita Pritam*. Dialogue Calcutta Publication, 2001. Sachidananda, K., editor. *Signature: One Hundred Indian Poets*. NET India, 2000.
- Palumbo, Giuseppe. *Key Terms in Translation Studies*. Continuum, 2009.
- Basheer, Vaikom Muhammed. *Poovan Banana and Other Stories*. Translated by V. Abdulla, Orient Black Swan, 2009.
- Vasudevan Nair, M.T. *Kuttiedathi and Other Stories*. Translated by V. Abdulla, Orient Black Swan, 2009.
- Sreedhara Menon, Vyloppilly. “Vanampadiyodu” (Translation of Keats’ “Ode to a Nightingale”)

e-resources: kamil.neabinternational.org/cockfight.htm

www.scoop.it/topic/tghpnpv/p/4099690484/2018/07/24/rebati-by-fakir-mohan-senapati-pdf995
archive.org/stream/LihaafTheQuiltIsmatChughtai/Lihaaf%20%5BThe%20Quilt%5D%20-%20Ismat%20Chughtai_djvu.txt

D%20

-%20Ismat%20Chughtai_djvu.txt www.poemhunter.com/ayyappa-paniker/poems/
www.epw.in/engage/article/case-collaborative-translation-literary-texts-south-asia
www.poetrytranslation.org/poems/from/india
kitaab.org/2018/01/19/100-great-indian-poems-editors-note-and-8-poems/
indianpoetrytranslations.blogspot.com
www.worldliteraturetoday.org/blog/poetry/three-poems-india-kedarnath-singh
zubaanbooks.com/found-in-translation-stories-from-india/
osou.ac.in/eresources/CIT-01-Unit-01-Meaning,%20Nature%20and%20Scope%20of%20Translation.pdf

SEMESTER IX

Integrated M.A. English Language and Literature

Elective IV IENLL 2961.2 Twentieth Century Malayalam Literature in Translation

No. of Credits: 3 No. of Instructional hours: 3 per week (Total 54 hours)

Objectives

1. Introduce the students to the historical and socio-cultural atmosphere in which Malayalam literature became enriched
2. Provide the students a basic understanding of Malayalam literature
3. Acquire an understanding of the gradual transformation of Malayalam literature from the early modern to the post modern

Course Outcome

CO 1: Generate knowledge about the varied milieu of the development and growth of Malayalam literature and be sensitive to its socio cultural and political implications.

CO 2: Develop a basic knowledge of the literary and the non-literary works produced in Malayalam

CO 3: Discern the vibrancy of Malayalam literature

CO 4: Sense the distinctness of the socio-cultural arena in which Malayalam literature is produced

CO 5: Discern the value of literature produced in regional languages and key role of translation in the growth of language and literature.

Course Outline

Module I Poetry

Background to the growth of Malayalam poetry – beginning of modernism in Malayalam poetry- the major poets – contemporary Malayalam poetry

1. Edasseri Govindan Nair: “The Cooking Pot and the Sickle”
www.edasseri.org/English/translations/PuthankalavumArivalum.htm
2. K.Sateidanandan : “Gandhi and Poetry”
https://www.poemhunter.com/i/ebooks/pdf/koyamparambath_satchidanandan_2012_9.pdf
3. K. G. Sankara Pillai: “Goorkha”
www.poetryinternational.org/pi/poem/8733/auto/0/0/K-G-Sankara-Pillai/Goorkha/en/tile

4. Anitha Thampi: “While Sweeping the Front Yard”
www.poemhunter.com/poem/while-sweeping-the-front-yard/
www.poetryinternational.org/pi/poem/19138/auto/0/0/Anitha-Thampi/Sweeping-the-Front-Yard/en/tile

4. Vipitha: “The Snakes have Hollows”
www.modernliterature.org/2020/09/09/poems-by-vipitha/

Module II Short Story

1. K Saraswathi Amma: “In the Waiting Room”
2. O.V Vijayan: “After the Hanging”
www.google.co.in/books/edition/Wind_Flowers/GHHX2QDHYxgC?hl=en&gbpv=1 (from Wind Flowers (Ed. R. E. Asher, V. Abdulla). Penguin, 2004.
3. Gracy: “Panchali”
4. N. S. Madhavan: “Higuita”
5. Maythil Radhakrishnan: “Pythagoras”
6. C. Ayyappan: “Spectral Speech”
7. Ashitha: “The Lies my Mother Told Me”

Module III Novel

1. Vaikom Muhammed Basheer: *Pathumma's Goat*.
2. Sara Joseph: *Othappu*

Module IV Drama

1. Kavalam Narayana Panikkar: *The Lone Tusker*.
The Oxford India Anthology of Malayalam Literature (2- Volume Set) OUP, 2017.

Recommended Reading

- George, K.M. A Survey of Malayalam Literature, Asia Publishing House, 1968.
George, K.M. Western Influence on Malayalam Language and Literature, Sahitya Academy, 1972.
Paniker, K Ayyappa. A Short History of Malayalam Literature. Dept of Public Relations, Govt of Kerala, 1977.
Nair, Sreedevi. K. Women Writers of Kerala. SSS Publications, 2012.

e-resources

www.edasseri.org/ListenToEdasseriPoems.htm

www.poemhunter.com/i/ebooks/pdf/edasseri_govindan_nair_2012_9.pdf

[keralasahithi.synthasite.com/sahityaakademi.gov.in/library/meettheauthor/kadamm
anitta_ramakrishnan.pdf](http://keralasahithi.synthasite.com/sahityaakademi.gov.in/library/meettheauthor/kadamm
anitta_ramakrishnan.pdf)

SEMESTER IX

Integrated M.A. English Language and Literature

Elective V IENLL 2962.1 Study of an Author: George Bernard Shaw

No. of Credits: 3 No. of instructional hours: 3 per week [Total : 54 Hours]

Objectives

1. To introduce the students to Shaw's style
2. To familiarize them with his ideologies
3. To appreciate the experiments in Shaw's theatre
3. To nurture in them an appreciation for his works

Course Outcome:

CO 1: Understand the Shavian style and world view

CO 2: Critically respond to Shaw's ideas

CO 3: Critically evaluate his plays

CO 4: Appreciate varied perspectives through adaptations

COURSE OUTLINE

Module I - Introduction to George Bernard Shaw

Chesterton, G K. George Bernard Shaw. (Chapter "The Dramatist")

www.gkc.org.uk/gkc/books/Shaw.html

Shaw, George Bernard. Quintessence of Ibsenism ("The Two Pioneers" P 1 – 18)

warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special/endsandbeinnings/quintessenceofib00shawrich.pdf

---. "What Socialism Is" digital.library.lse.ac.uk/objects/lse:wav875fun

Module II - Shaw: Appreciation

Shaw, George Bernard. *The Apple Cart*. Penguin, 1989.

---. *Arms and the Man*. Dover Publications, 1990.

Module III - Shaw: Appreciation

Shaw, George Bernard. *Pygmalion*. Penguin Books, 1988.

---. *Caesar and Cleopatra*. Penguin, 2006.

Module IV - Shaw: Adaptations

My Fair Lady. Directed by George Cukor, performances by Audrey Hepburn, Rex Harrison, and Stanley Holloway, Warner Bros, 1964.

The Best of Friends. Directed by Alvin Rakoff, performances by John Gielgud, Wendy Hiller, and Patrick McGoohan, London Film Production, 1991.

Recommended Reading

Adams, Elsie B. *Bernard Shaw and the Aesthetes*. Ohio State University Press, 1986.

Dukore, Bernard F. *Shaw's Theatre*. University Press of Florida, 2000.

Henderson, Archibald. *George Bernard Shaw, His Life and Works: A Critical Biography*. Andesite Press, 2017.

Innes, Christopher, editor. *The Cambridge Companion to George Bernard Shaw*. CUP, 2006.

SEMESTER IX

Integrated M.A. English Language and Literature

Elective V IENLL 2962.2 Study of an Author- Sylvia Plath

No. of credits: 3 No. of instructional hours: 3 per week [Total: 54 Hours]

Objectives:

1. To introduce students to the life and works of Sylvia Plath
2. To make students understand the nuances of confession in Plath's poetry
3. To make students understand Plath's role in US feminist movement.
4. To introduce students to the retellings of Plath's life in contemporary art-forms

Learning Outcomes:

CO1: Understand the life and works of Sylvia Plath

CO2: Understand the nuances of confession in Plath's poetry

CO3: Understand Plath's role in US feminist movement.

CO4: Develop a theoretical orientation into contemporary retellings of Plath's life

Course Description:

Module 1- The Writer and the Background

Cultural, Political, Literary and Personal- Aftermath – World War II- Patriarchy- Plight of mid-twentieth century women- Family- Father's Death-Depression- Education- Ted Hughes- Frieda Hughes- The Colossus- Nicholas- Marital Discord- The Bell Jar- Ariel-Confessional poems- Injustices of gender-roles and psychiatric care-Pulitzer Prize

Required Reading:

“Writing Life”. Lynda Wagner-Martin, Sylvia Plath: A Literary Life. Palgrave, 2003, pp. 3-10.

Module 2 –The Works of Sylvia Plath

Poems Prescribed:

“The Mirror”

“Tulips”

“Lady Lazarus”

“The Moon and the Yew Tree”

“You’re”

Novel:

The Bell Jar

Module 3- Critical Readings

“Sylvia Plath’s Letters and Journals”, Tracy Brain. *Cambridge Companion to Sylvia Plath*, Ed. Jo Gill, 2006.

“Plath and psychoanalysis: uncertain Truths”, Lynda K. Bunntzen, *Cambridge Companion to Sylvia Plath*, Ed. Jo Gill, 2006.

Module 4- Retelling Plath’s Life

“My Mother”- Frieda Hughes

writehanded.org/poetry/2015/05/29/my-mother/

Sylvia (2003)- Christina Jeffs

www.imdb.com/title/tt0325055/

www.youtube.com/playlist?list=PLTSBQIDuTF3OJDIKJOQ31gtmRB1tSp8mp

Ted Hughes: *Stronger Than Death* (2015)- Richard Curson Smith

www.bbc.co.uk/programmes/b06j7pkl

Recommended Reading:

Gill, Jo, editor. *Cambridge Companion to Sylvia Plath*. 2006.

Wagner, Linda Martin. *Sylvia Plath: A Literary Life*. Palgrave, 2003

SEMESTER X

Integrated M.A. English Language and Literature

Core XXV

IENLL 21041

English Language Teaching

No. of credits: 4 No. of instructional hours: 6 per week [Total: 108 Hours]

Objectives

1. Provide learners with a theoretical and practical introduction to teaching English as a Second Language
2. Equip learners with the knowledge and skills needed to perform competently as a language teacher
3. Enable learners to create material, plan and conduct lessons that ensure student interest and autonomy
4. Enable them with tools to evaluate language skills

Learning Outcomes

CO1: Understand the theoretical basis of language teaching, and apply it to the actual teaching process

CO2: Be able to assess critically the implications of the various approaches, methods, techniques

CO3: Have the ability to develop material for teaching, to plan lessons and conduct them effectively

CO4: Develop the ability to critically evaluate syllabi, teaching materials, and evaluation procedures

Course Description

Module I - Approaches and methods in language teaching

History of English Language Teaching in India – Key concepts in ELT – Acquisition/ Learning – Teaching/ Learning – Bilingualism/ Multilingualism – English as a global language - ESL, EFL – L1, L2 – Interlanguage – Native speaker varieties and other Englishes - Kachru's model

Module II - Language Learning Theories

Behaviourism, Cognitivism, Chomsky's Contributions - Universal Grammar/Language Acquisition Device (LAD) – Constructivism - linguistic competence and communicative competence - Krashen's Monitor Model (Natural method) - learning and acquiring

Module III - Major Approaches and Methods

Grammar Translation method - Direct method, Audio-Lingual method, Suggestopedia, Silent Way - Community Language Learning – Communicative Language Teaching - Task-Based Teaching - Content-Based Language Teaching, ESP, CLIL - Postmethod pedagogy.

Module IV - Teaching Strategies

Learner differences and learning styles - Teaching grammar implicitly - Teaching vocabulary - Teaching reading, writing, listening and speaking - Classroom management to ensure practice - Pair and group work - developing and using material/teaching aids - authentic materials - using ICT - blended learning - Teaching language through literature

Module V - Curriculum and Evaluation

Functions and types of assessment - designing tests - administering and evaluating tests - Types of language syllabus - Using a coursebook - supplementary material - planning a lesson - Pre, while and post activities - teaching practice.

(Internal Assessment to focus entirely on Lesson Planning and Practice Teaching)

Recommended Reading

Brown, H. Douglas. *Principles of Language Learning and Teaching*. Longman, 2000.

Hall, Graham. *Exploring English Language Teaching: Language in Action*. Routledge, 2017.

Harmer, Jeremy. *The Practice of English Language Teaching*. Pearson, 2015.

Krishnaswamy, N. and L Krishnaswamy. *The Story of English in India*. Foundation, 2006.

Kumaravadivelu, B. "Toward a Postmethod Pedagogy", *TESOL Quarterly* vol. 35, no. 4, 2001.

Larsen-Freeman, D. *Techniques and Principles in Language Teaching*. OUP, 2000.

Mitchell, R., et al. *Second Language Learning Theories*. Taylor and Francis, 2013.

Nunan, D. *Second Language Teaching and Learning*. Heinle & Heinle, 1999.

Prabhu, N. S. "There Is No Best Method-Why?" *TESOL Quarterly*, vol. 24, no. 2, pp. 161-76.

Richards, Jack C. and Renandya W. *Methodology in language teaching*. Cambridge University Press, 2002.

Tickoo, M. L. *Teaching and Learning English: A Source Book*. Orient Blackswan, 2003.

Ur, Penny. *A Course in English Language Teaching*. Cambridge University Press, 2013.

SEMESTER X

Integrated M.A. English Language and Literature

Core XXVI

IENLL 21042

Cultural Studies

No. of credits: 4 No. of instructional hours: 6 per week [Total: 108 Hours]

Objectives

1. To gain insight into the historical, social, cultural and political backdrop from which the discipline of Cultural Studies emerged.
2. To familiarise with the basic terminology and the foundational theoretical works, in order to acquire conceptual clarity.
3. To analyse the development of British Cultural Studies, with a special focus on the contributions of CCCS, Birmingham, and the later developments of the domain in other parts of the world.
4. To assess the degree of multi-disciplinary nature of the field of study by evaluating the methods and tools used in recent Cultural Studies, including its encounter with areas of research based on class, gender, ethnicity, nationalism, visual arts, post colonialism, post modernism etc.

Learning Outcomes.

CO1: Critically locate the origin and evolution of Cultural Studies, major theorists and their contributions.

CO2: Engage with the methodology and praxis in theorizing cultural studies.

CO3: Acquire an understanding of different schools of thought in the area

CO4: Competence to analyse and evaluate cultural texts and practices critically.

Module I: Cultural Studies: Theory

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. This course will try to develop theoretical tools and critical perspective to interrogate the advertisement, film, television, newspaper and internet texts that saturate our lives.

Frankfurt School, False consciousness, Culture Industry, Birmingham School, Culture as ordinary, Mass culture, Power, Hegemony

Required Reading:

Adorno, T. & Horkheimer, M., 1944. "The Culture Industry: Enlightenment as Mass Deception". In T. Adorno and M. Horkheimer. *Dialectics of Enlightenment*. Translated by John Cumming. New York: Herder and Herder, 1972.

www.scribd.com/doc/3998279/The-Culture-Industry-Enlightenment-as-MassDeception-AdornoHorkheimer

Module II: Cultural Studies: Methodology

The primary focus of cultural studies is a revisionary reading of the concept of culture, viewing culture as a discourse that openly critiques the concept of high culture and low culture. In doing so culture studies teases out the interactions of power and culture particularly in modes of representation. Of particular interests to theorists of culture are figurations of the popular and the interplay between the dominant and the subordinated.

Discourse, Agency, Cultural consumption, Stereotyping, Subjectivity, Representation, Interpellation

Required Reading:

Hall, Stuart ([1973] 1980): 'Encoding/decoding'. In Centre for Contemporary Cultural Studies (Ed.): *Culture, Media, Language: Working Papers in Cultural Studies, 1972-79* London: Hutchinson, pp. 128-38. Print. www9.georgetown.edu/faculty/irvinem/theory/SH-Coding.pdf

Module III: Popular Culture

Unlike binaries like high art and low art, the development of Cultural Studies has enabled critical readings of popular cultural artifacts consumed by the majority of a society's population. Such cultural products unravel the dynamics of power in any social structure. This module will help develop a critical perspective to interrogate cultural products that influence man in this millennium.

Counter culture, Sub culture, Soap operas, comic books, shopping and space, Circuit of culture, Hegemony, Subalternity, Masculinity, Femininity

Required Reading: Chandrima Chakraborty: "Bollywood Motifs: Cricket Fiction and Fictional Cricket. *Bollywood Motifs*"

Module IV: Visual Culture

The study of visual culture as a serious line of enquiry started with the establishment of cultural studies in the academy in the 1970s. The rise of the internet which enabled the proliferation of visual images without any borders and the rise of a screen culture where seeing is believing gave impetus to the discipline. Colours and shapes took on a new life before our eyes and along with it

the possibilities of symbolic signification. A study of visual culture brings within its fold a wide array of cultural artefacts or even simple everyday objects that gain a cultural status when viewed it from the perspective of visual culture studies.

Gaze, Scopophilia, Spectacle, Culture capital, Visual ethics

Required Reading: Laura Mulvey. "Visual Pleasure and Narrative Cinema

Recommended Reading

Appadurai, A., editor. *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge University Press. 1986.

Attali, J. Noise. *The Political Economy of Music*. Translated by Brian Massumi, University of Minnesota Press, 1985.

Bakhtin, M. *The Dialogic Imagination*. University of Texas Press, 1981.

Bernstein, J.M. *The Culture Industry: Selected Essays on Mass Culture*. Routledge, 1993.

Bhabha, H. K. *The Location of Culture*. Routledge, 1994.

Brooker, Peter. *A Glossary of Cultural Theory*. Arnold, 2003.

Decoding Advertisements: Ideology and Meaning in Advertising. London: Marion Boyars. 1991. Print.

Du Gay, P. *Consumption and Identity at Work*. Sage, 1996.

During, Simon. *The Cultural Studies Reader*. 1999.

Edelman, Lee. *Homographesis: Essays in Gay Literary and Cultural Theory*. Routledge, 1994.

Ellis, J. *Visible Fictions: Cinema, Television, Video*. Routledge, 1982.

John Storey. *Cultural Theory and Popular Culture: An Introduction*. Pearson, 2014.

Sinfield, Alan. *The Wilde Century*. Cassell, 1994.

Storey, J., editor. *Cultural Theory and Popular Culture: A Reader*. Prentice Hall, 1998.

Toby Miller, "What it is and what it isn't: Introducing Cultural Studies." *A Companion to Cultural Studies*, Blackwell, 2001.

Viswanathan, G. 'Raymond Williams and British colonialism', *Yale Journal of Criticism*, vol.4, no. 2 Williamson, J. 1978.

Young, R. *Colonial Desire: Hybridity in Theory, Culture, and Race*. Routledge, 1995.

SEMESTER X

Integrated M.A. English Language and Literature

Core XXVII IENLL 21043 Translation Studies II

No. of credits: 4

No. of instructional hours: 6 per week [108 Hours]

Objectives

1. To differentiate the translation perspectives of the East and the West.
2. To critically understand the concerns, concepts & issues in translation theory.
3. Evaluate translations and develop practical skills.
4. To offer solutions for the problems encountered during translation and offer criticism regarding translation theory in the light of the acquired theoretical knowledge.

Course Outcome

CO1: To appreciate Translation Studies as an independent academic discipline. CO2: To learn translation techniques through practice.

CO3: To evaluate the practical exercises undertaken through theoretical essays & existing translations.

CO4: To inculcate in them the true spirit and motivation of a translator.

Module I: Problems of translating literary genres.

Exercises: (Short stories, Poems, Memoirs)

Key Areas: The Art of Translation, The myth and reality of translation, Problems encountered while translating Prose and Poem.

Core Reading:

Interview: translation.utdallas.edu/Interviews/HelenLaneTR_5.html

Video source: www.youtube.com/watch?v=H-gLNxEcJBw Text:

Susan Bassnet: Chapter 3: Specific Problems of Translation, Translation Studies, Routledge, 2002

Module II

Exercise: Translation of 'Sun Stone' by Kadambanitta

Key Areas: Domestication, Foreignization, Challenging canons in the receiving culture, insight into Western theories

Core Reading:

Text: Lawrence Venuti: 'Invisibilty' (pp. 1-34) *The Translator's Invisibility: A History of Translation*, Routledge, 2012.

Walter Benjamin: "The Task of Translator"

Module III

Exercise: Ghosts by Ibsen

Key Areas: Equivalence, Meta texts, Problems in translating a drama, Eastern views on translation.

Core Reading:

Gopinathan, G. "Ancient Indian theories of translation." *Beyond the Western Tradition* (2000), pp. 165-73.

Sinha, Raman Prasad. "Theory East and West: Translation in its Different Contexts." *Translation, Text and Theory: The paradigm of India*. Ed. Rukmini, Bhaya Nair. pp. 251-66.

K.M. Sherrif: (Interview): 'An Interview with E.V. Ramakrishnan'

Module IV

Exercise: Chintavishtayaya Sita by Kumaranasan.

Key Areas: Gender and Translation, retellings, adaptations, interpretations.

Core Reading:

Sherry Simon: "Introduction.", *Gender in translation: Cultural identity and the politics of transmission*.

Jacobus Naudé: "Religious translation." *Handbook of translation studies* 1, pp. 285-93.

Alicia Ostriker: 'The Thieves of Language: Women Poets and Revisionist Myth making'. vol. 8, no. 1, pp. 68-90 (23 pages), *The University of Chicago Press*.

Recommended Reading

Texts given as exercise.

Munday St. Pierre, et al., editors. *In Translation: Reflections, Refractions, Transformations*. Pencraft International, 2005.

Niranjana, Tejaswini. *Siting Translation: History, Post-structuralism and the Colonial Context*. Orient Longman, 1995.

Mukherjee, Sujit. *Translation as Discovery*. Allied, 1981.

Paniker, K. Ayyappa. *On Translating T.S. Eliot's Poetry into Malayalam*.

Suhrud, Tridip. Reading Gandhi in Two Tongues.

Dev Sen, Nabaneeta. When Women Retell the Ramayana

Aurobindo. On Translating Kalidasa.

SEMESTER X

Integrated M.A. English Language and Literature

Core XXVIII

IENLL 21044

Academic Writing

No. of credits: 4 No. of instructional hours: 6 per week [Total: 108 Hours]

Objectives

1. Familiarize the students with the concepts of academic writing and basics of documentation
2. Provide hands-on experience in researching, organizing, drafting, and revising
3. Introduce the concept of ethics and the problems with plagiarism
4. Provide an introduction to research methodology

Learning outcomes

CO1: Comprehend the concept of academic writing

CO2: Improve academic writing skills

CO3: Learn to become responsible scholars

CO4: Undertake research writing and documentation with better perception

COURSE OUTLINE

Module I

Introduction to Academic Writing

Academic writing definition - differences between academic and non academic writing – types of academic writing (expository, descriptive, persuasive, analytical, critical/evaluative, and reflective) – characteristics of academic writing (clarity, coherence, conciseness, objectivity, data accuracy, formal style) – genres of academic writing (essay, research paper, case study, literature review, project report, proposal, and dissertation/thesis) - academic writing ethics – plagiarism – popular documentation styles – MLA (Modern Language Association), APA (American Psychology Association), Chicago Manual of Style.

Module II

Mechanics and conventions of writing

The elements of writing – grammar, spelling, punctuation, vocabulary (Academic Word List [AWL]) – how to use a thesaurus– strategies for writing effectively – identification of topic and purpose – critical thinking – audience analysis – developing a personal style

The process of writing – prewriting (brainstorming, clustering/mind-mapping, understanding the question/topic and purpose, note making) – drafting and revising – ensuring structural and thematic consistency – editing and proofreading.

Module III

Models of Academic Writing (Practical Exercises)

Essays – academic articles – Statements of Purpose (SoP) – covering letter and résumé – formal emails – academic reports – book and film reviews – survey questionnaire – survey report – précis – paraphrase – IELTS and TOEFL academic and general writing segments – abstract/synopsis writing – project/research proposals

Module IV

Research Writing

Research types (basic, applied, qualitative, quantitative) – longitudinal and cross-sectional studies – identifying a research problem – adopting a suitable methodology – data collection and analysis – primary and secondary materials – online and offline resources – review of literature – writing the thesis (planning, organising, writing, referencing, proofreading) – documentation – avoiding plagiarism and academic dishonesty – the MLA Handbook – general formatting – font, font size and style, indentation, alignment, spacing, page numbering, punctuation – numbering, captioning, and listing pictures, figures, and graphs – formatting works cited and in-text citations.

Recommended Reading

- Bailey, S. *Academic Writing: A Handbook for International Students*. Routledge, 2017.
Effective Academic Writing Series. OUP.
- Geyte, Els Van. *Writing: Learn to Write Better Academic Essays*. Collins, 2013.
- Griffin, Gabriele. *Research Methods for English Studies*, Rawat, 2019.
- Hewings, M. *Cambridge Academic English*. CUP, 2012.
- Inside Reading: The Academic Word List in Context Series*. OUP.
- Jordan, R. R. *Academic Writing Course: Study Skills in English*. Longman, 2003.
- Kothari, C. R. *Research Methodology: Methods and Techniques*. New Age International Publishers, 2016.
- McCarthy, Michael, and Felicity O'Dell. *Academic Vocabulary in Use*. CUP, 2016.
- MLA Handbook. *Modern Language Association of America*, 2016.
- Oshima, Alice, and Ann Hogue. *Introduction to Academic Writing*. Pearson Education, 2006.
- Sinha, M. P. *Research Methods in English*. Atlantic, 2019.
- Zemach, Dorothy E., and Lisa A Rumisek. *Macmillan Writing Series*. Macmillan.

SEMESTER X

Integrated M.A. English Language and Literature

Common guidelines for Project/Dissertation

IENLL 21071

No. of credits: 4 No. of Instructional hours: 1 per week [Total: 90 hours]

A. Guidelines for Teachers:

1. The Project/Dissertation should be done under the direct supervision of a teacher of the department, preferably the Faculty Advisor for the sixth semester. At the Advance Level, the project work may commence in Semester IX and conclude in Semester X. Students will carry out individual project work under the supervision of a teacher and face the viva individually. The concerned teaching department shall allocate the students equally among the teachers. The report of the project shall be submitted to the college in duplicate before the completion of Semester X
2. The teaching hours allotted in the tenth semester for the Project/Dissertation [i.e., 5 hours/week] is to be used to make the students familiar with Research Methodology and Project writing.
3. Students should identify their topics from the list provided in consultation with the supervising teacher or the Faculty Advisor of the class [Semester 6] as the case may be.
6. Credit will be given to original contributions. So, students should not copy from other projects.
7. There will be an external evaluation of the project by an External examiner appointed by the University. This will be followed by a viva voce, which will be conducted at the respective college jointly by the external examiner who valued the projects/dissertations and an internal examiner. The grades obtained [for external evaluation and viva voce] will be the grade for the project/dissertation.
8. The Project/Dissertation must be between 45 and 50 pages. The maximum and minimum limits are to be strictly observed.

9. A Works Cited page must be submitted at the end of the Project/Dissertation.
10. There should be a one-page Preface consisting of the significance of the topic, objectives and the chapter summaries.
11. Two copies have to be submitted at the department by each student. One copy will be forwarded to the University for valuation and the second copy is to be retained at the department.

B. General guidelines for the preparation of the Project:

- Paper must of A4 size only.
- One side Laser Printing.
- Line Spacing: double.
- Printing Margin: 1.5-inch left margin and 1 inch margin on the remaining three sides.

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- Font: Times New Roman only.
- Font size: Main title -14/15 BOLD & matter - 12 normal.
- The project need be spiral-bound only.
- Paragraphs and line spacing: double space between lines [MLA format, 8TH Edition].
- Double space between paragraphs. No additional space between paragraphs.
- Start new Chapter on a new page.
- Chapter headings (bold/centred) must be identical as shown:

Chapter One

Introduction

- Sequence of pages in the Project/Dissertation:
 - i. Cover Page.
 - ii. First Page.
 - iii. Acknowledgement, with name & signature of student.
 - iv. Certificate (to be signed by the Head of the Dept and the Supervising Teacher).
 - v. Contents page with details of Chapter Number, Chapter Heading & Page Numbers.
- Specimen copies for (i), (ii), (iv) and (v) will be sent to the colleges.

- Chapter divisions: Total three chapters.

Preface

Chapter One: Introduction - 5 pages

Chapter Two: Core chapter - 15 pages

Chapter Three: Conclusion - 5 pages.

Works Cited

[Numbering of pages to be done continuously from Chapter One onwards, on the top right hand corner]

C. Specific guidelines for preparation of Project:

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.
2. Details like Names of the Candidate, Candidate's Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc. should be furnished only on the first page.
3. Identity of the Candidate/College should not be revealed in any of the inner pages.
4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.
5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.

D. Details of Course Contents:

(1) Academic writing: The following areas are to be made familiar to the students during the course of the 3 instructional hours/week set aside for the same in the sixth semester:

- (a) Selecting a Topic
- (b) Compiling a Working Bibliography
- (c) Writing Drafts
- (d) Plagiarism and Academic Integrity
- (e) Mechanics of Writing
- (f) Methods of quoting texts:
- (g) Format of the Research Paper

Reference text: M.L.A. Handbook 8th Edition.

(2) Documentation of sources in the works cited page(s): Samples of different types of sources will be provided.