

INSTITUTE OF ENGLISH, UNIVERSITY OF KERALA
M.A. PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
(Under Credit and Semester System w.e.f. 2017 Admissions)

Sem. No.	Course code	Name of Course	No. of credits
I	<u>Core Course</u>		
	ENG-C-411	Chaucer to the Augustan Age	4
	ENG-C-412	Shakespeare	4
	ENG-C-413	English Language Teaching	4
	ENG-C-414	Keralam: History, Culture and Literature	4
	<u>Internal Electives</u>		
	ENG-E-415	Introduction to Gender Studies	2
	ENG-E-416	European Fiction	2
II	<u>Core Course</u>		
	ENG-C-421	Romantics and Victorians	4
	ENG-C-422	The Twentieth Century	4
	ENG-C-423	Literary Theory I	4
	<u>Internal Electives</u>		
	ENG-E-424	Dalit Writing	2
	ENG-E-425	Indian Fiction in English Translation	2
	ENG-E-426	An Introduction to Canadian Studies	2
ENG-E-427	Imagining the Arctic Landscape	2	
ENG-E-428	Australia: History, Culture and Literature	2	
III	<u>Core Course</u>		
	ENG-C-431	American Literature	4
	ENG-C-432	Indian Writing in English	4
	ENG-C-433	Literary Theory II	4
	<u>Internal Electives</u>		
	ENG-E-434	Diaspora Writing: Theory and Practice	2
	ENG-E-435	Translation and its Contexts	2
ENG-E-436	Introduction to Native Canadian Literature	2	
ENG-E-437	Literature and Ecology	2	
IV	<u>Core Course</u>		
	ENG-C-441	Contemporary Literatures in English	4
	ENG-C-442	Cultural Studies	4
	ENG-C-443	Linguistics	4
	ENG-D-444	Dissertation	6
Extra Departmental Elective Course			
I	ENG-X-411	English for Communication	2

Semester	:	I
Course Code	:	ENG-C-411
Course Title	:	CHAUCER TO THE AUGUSTAN AGE
Credits	:	4

AIM

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

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

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

Locke, Pepys, Addison, Steele and Dr. Johnson.

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

Module II

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

Module III

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

Module IV

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

Module V

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

Module VI

- T. S. Eliot: “The Metaphysical Poets”
- Terry Eagleton: *The Function of Criticism: 9–27.*

Semester : I
Course Code : ENG-C-412
Course Title : SHAKESPEARE
Credits : 4

AIM

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

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

- Shakespeare and his age
- Elizabethan theatre and audience
- Life and works of Shakespeare – sources – Comedies – Histories – Problem Plays – Tragedies – the Last Plays – Sonnets
- Folios and Quartos
- Shakespeare's language – use of blank verse – prose
- Shakespeare's characters – heroes, women, villains, fools and clowns
- Songs
- The Supernatural element
- Imagery
- Shakespearean criticism – pre-1950 to post-1950.

Module II

- *The Merchant of Venice*
- *Julius Caesar*
- *Hamlet*

Module III

- *Othello*
- *Macbeth*
- *Richard II*

Module IV

- *Measure for Measure*
- *The Tempest*
- *The Sonnets*

Module V

- Bradley, A. C. *Shakespearean Tragedy* (Lecture 1)
- Sinfield, Alan, and Jonathan Dollimore. "Introduction: Shakespeare, Cultural Materialism and the New Historicism," in *Political Shakespeare: New Essays in Cultural Materialism*. Ithaca: Cornell UP, 1985: 2–17.
- Brown, Georgia. "Time and the Nature of Sequence in Shakespeare's Sonnets: 'In sequent toil all forwards do contend'." *How to do Things with Shakespeare: New Approaches New Essays*. Ed. Laurie Maguire. Oxford: Blackwell, 2008: 236–254.

Module VI

- Showalter, Elaine. "Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism." *Shakespeare and the Question of Theory*. Ed. Patricia Parker and Geoffrey Hartman. New York & London: Methuen, 1985: 77–94.
- Belsey, Catherine. "Iago the Essayist." *Shakespeare in Theory and Practice*. Catherine Belsey. Edinburgh: Edinburgh UP, 2008: 157–170.
- Salter, Denis. "Acting Shakespeare in Postcolonial Space." *Shakespeare, Theory and Performance*. Ed. James C. Bulman. London: Routledge, 1996: 117–136

Semester	:	I
Course Code	:	ENG-C-413
Course Title	:	ENGLISH LANGUAGE TEACHING
Credits	:	4

AIM

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

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

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

Module II

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

Module III

Methods of Language Teaching – Grammar Translation Method, Direct Method, Audio-lingual Method, Silent Way, Suggestopaedia, Communicative Language Teaching, Community Language Learning; Multiple Intelligence; ICT-enabled Language Teaching, web tools for language learning.

Module IV

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

Module V

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

Module VI

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

REFERENCES

- Cameron, K. ed. *Multimedia CALL: Theory and Practice*. Exeter: Elm Bakn Publications, 1998.
- Harding, D. H. *New Patterns of Language Teaching*. London: Longman, 1967.
- Hubbard, Philip, ed. *Computer Assisted language Learning*. New York: Routledge, 2009.
- Mitchell, R. and F. Myle. *Second Language Learning Theories*. 2nd edn. New York: Routledge, 2004.
- Rivers, Wilga M. *Teaching Foreign Language Skills*. 1968. Chicago: U of Chicago P, 1981.
- Stern, H. H. *Fundamentals of Language Teaching*. 1983. New York: OUP, 2003.

Semester	:	I
Course Code	:	ENG-C-414
Course Title	:	KERALAM: HISTORY, CULTURE AND LITERATURE
Credits	:	4

AIM

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

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

- Kesavan Veluthat. “The *Keralolpatti* as History.” *The Early Medieval in South India*. New Delhi: Oxford UP, 2009.
- Rajan Gurukkal. “The Formation of Caste Society in Kerala: Historical Antecedents.” *Social Formations of Early South India*. New Delhi: Oxford UP, 2010.

Module II

- Meera Velayudhan. “Growth of Political Consciousness among Women in Modern Kerala.” *Perspectives on Kerala History, Kerala State Gazetteers* vol. 2. Ed. P. J. Cheriyan. Thiruvananthapuram: Government of Kerala, 1999.

- Sanal Mohan. “‘Searching for Old Histories’: Social Movements and the Project of Writing History in Twentieth-Century Kerala.” *History in Vernacular*. Ed. Raziuddin Aquil & Partha Chatterjee. New Delhi: Permanent Black, 2008.

Module III

- Sarah Caldwell. “Landscapes of Feminine Power.” *Oh Terrifying Mother: Sexuality, Violence and Worship of the Goddess Kali*. Oxford UP: New Delhi, 1999.
- G. Arunima. “Multiple Meanings: Changing Conceptions of Matrilineal Kinship in Nineteenth and Twentieth Century Malabar.” *The Indian Economic and Social History Review* 33, no. 3.
- Diane Daugherty & Marlene Pitkow. “Who Wears Skirts in Kathakali?” *TDR* 35 (1991).
- Rich Freeman. “Thereupon Hangs a Tail: The Deification of Vāli in the Teyyam Worship of Malabar.” *Questioning Ramayanas: A South Asian Tradition*. Ed. P. Richman. Berkeley: UCP, 2000.

Module IV

- Gita Kapur. “Representational Dilemmas of a Nineteenth-Century Painter: Raja Ravi Varma.” *When was Modernism: Essays on Contemporary Cultural Practice in India*. 2nd edn. Tulika: New Delhi, 2001.
- K.N. Panikkar. “Chapter 6: Conclusion.” *Against Lord and State: Religion and Peasant Uprisings in Malabar 1836-1921*. 3rd edn. Oxford UP: New Delhi, 2001.
- Robin Jeffrey. “Introduction: Capitalism, Politics and the Indian- Language Press.” *India’s Newspaper Revolution: Capitalism, Politics and the Indian-Language Press*. C. Hurst, 2000.

Module V

- Kumaran Asan: Excerpts from *Sita Immersed in Reflection*
- Edesseri Govindan Nair: “The Kuttippuram Bridge”

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

Module VI

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

Semester	:	I
Course Code	:	ENG-E-415
Course Title	:	INTRODUCTION TO GENDER STUDIES
Credits	:	2

AIM

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

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

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

Module II

- Simone de Beauvoir, *The Second Sex*.

Module III

- Betty Friedan, *The Feminine Mystique*.

Module IV

- Uma Chakravathy. “Whatever Happened to the Vedic Dasi”

Module V

- Tanika Sarkar. “Nationalist Iconography: The Image of Women in Nineteenth Century Bengali Literature.”

Semester : I
Course Code : ENG-E-416
Course Title : EUROPEAN FICTION
Credits : 2

AIM

The course introduces the students to the evolution of European Fiction.

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

- Emile Zola *Nana*
- Thomas Mann *Death in Venice*

Module II

- Fyodor Dostoevsky *Crime and Punishment*
- Marcel Proust *Swann's Way*

Module III

- Gustave Flaubert *Madame Bovary*
- Boris Pasternak *Doctor Zhivago*

Module IV

- Herman Hesse *Siddhartha*
- Milan Kundera *The Joke*
- Nikos Kazantzakis *Zorba the Greek*

Semester : II
Course Code : ENG-C-421
Course Title : ROMANTICS AND VICTORIANS
Credits : 4

AIM

The course aims to familiarize students with the fundamental premises of the Romantic Movement and Victorian literature, their theoretical and ideological frameworks, and major trends and offshoots across various genres.

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

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

Module II

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

Module III

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

Module IV

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

Module V

- Oscar Wilde *The Importance of Being Earnest*

Module VI

- Susan J. Wolfson “Romanticism and Gender.” Duncan Wu, ed. *A Companion to Romanticism*. Oxford : Blackwell,1998:385-396
- Ian Watt “The Reading Public and the Rise of the Novel.” *The Rise of the Novel*: 36-61

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

AIM

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

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

- Liberal Humanism – literature and media.
- Poetry – Symbolist Movement – Yeats – poets of World War I – Owen – modernist poetry – Eliot, Pound – Auden and the poets of the thirties – World War II and its aftermath – Movement Poetry – Larkin, Gunn, Jennings – new poets of the 50’s – Ted Hughes, Betjeman – Mavericks – ’60s and ’70s – Heaney, Motion, Geoffrey Hill – 1980s – Carol Ann Duffy – contemporary poetry.
- Prose – criticism – Eliot, Virginia Woolf, I. A. Richards, Empson, F. R. Leavis, Raymond Williams, Terry Eagleton – the essay – Belloc, Chesterton, Beerbohm, Russell, Huxley – biography – Strachey – periodicals – the little magazine.
- The Novel – psychological novel – D. H. Lawrence – stream-of-consciousness – Joyce, Virginia Woolf – E. M. Forster – George Orwell – post-war fiction – Graham Greene, Golding, Kingsley Amis, John Wain, Allan Sillitoe, Beckett, Angus Wilson, Doris Lessing, Anita Brookner, Iris Murdoch.
- Drama – The new drama – influence of Ibsen – Bernard Shaw – poetic drama – Eliot,

Fry – Irish Dramatic Movement – Abbey Theatre – Yeats, Synge, O’Casey – post-War drama – Kitchen-sink drama – Wesker – the Angry Young Men – Osborne – Theatre of the Absurd – Beckett, Pinter, Bond.

- Recent trends in British writing.

Module II

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

Module III

- T. S. Eliot “Tradition and the Individual Talent”
- I. A. Richards “Four Kinds of Meaning”
- Virginia Woolf “Modern Fiction”
- F. R. Leavis Chapter I. *The Great Tradition*. Pp.1 –27.
- Raymond Williams Excerpt from “Culture Is Ordinary”

Module IV

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

Module V

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

Module VI

- Jürgen Habermas: "Modernity: An Unfinished Project"
- Georg Lukacs: "The Ideology of Modernism", in David Lodge, ed. *20th Century Literary Criticism*.

Semester	:	II
Course Code	:	ENG-C-423
Course Title	:	LITERARY THEORY I
Credits	:	4

AIM

The two courses on Literary Theory, spread over two semesters, introduce the students to some of the key concepts in contemporary literary theory and also to representative essays in the areas identified for study. Literary Theory I introduces representative works from important theoretical schools that have brought a paradigm shift in our understanding of language, ideology, mind, texts and social power structures.

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

Structuralism

Concepts:

- Structure
- Sign, Signifier, Signified
- System
- Langue and Parole
- Binary
- Synchrony
- Diachrony
- Narratology in India
- Semiotics and Semiology

- Discourse

Psychoanalysis

Concepts

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

Module II

New Historicism and Cultural Materialism

Concepts

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

Feminism

Concepts

- Patriarchy
- Female, Feminine, Feminist
- First and Second Wave Feminism

- Liberal Feminism
- Marxist Feminism
- Radical Feminism
- Socialist Feminism
- French Feminism
- Black Feminism
- Post-feminism

Module III

Structuralism

- Saussure, Ferdinand de “The Nature of the Linguistic Sign” *A Course in General Linguistics*. (65 – 71).
- Barthes, Roland. “Introduction to the Structural Analysis of Narrative.” *Image Music Text*. (79 – 124).

Text for methodological application

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

Module IV

Psychoanalysis

- Sigmund Freud. “The Uncanny”. Trans. Alix Strachey. *Imago*. Allanmc/www. Freud 1. pdf . Bd. V 1919. 1-21. /
- Jacques Lacan. “The Mirror Stage as Formative of the Foundation of I as Revealed in Psychoanalysis Experience.” *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998: 178 – 183.

Texts for Methodological Application

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

Module V

New Historicism and Cultural Materialism

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

Text for methodological application

- William Shakespeare *Henry IV* Part 1

Module VI

Feminism

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

Text for methodological application

- Andrew Marvell "To His Coy Mistress"

Semester : II
Course Code : ENG-E-424
Course Title : DALIT WRITING
Credits : 2

AIM

This course is intended to help students extend their appreciation and enjoyment of Dalit literature, to provide curricular recognition to the experience, art and knowledge of a marginalized community and to expose students to the Dalit renewal of the discussion on democracy, humanism and literature

COURSE OBJECTIVES

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

Module I

- Definitions of Dalit
- Varna and caste hierarchy
- B. R. Ambedkar's contributions to Dalit Movement
- Dalit Panther Movement
- Dalit Buddhist Movement
- Dalit Movement in Kerala and contributions of Sri Ayyankali

Module II

- Sasi Madhuravelli, G. "Shambuka". *No Alphabet in Sight*. New Delhi: Penguin, 2011.Pg 526.
- S. Joseph. "Group Photo". M. Dasan, et al, eds. *The Oxford India Anthology of Dalit Literature*. Pp. 30-32.
- Sukirtharani. "Pariah God". *No Alphabet in Sight*. New Delhi: Penguin, 2011.Pg 313-314.

- Prathiba Jeyachandran. “Dream Teller”. Ravikumar and Azhagarasan, eds. *The Oxford Anthology of Tamil Dalit Writing*. New Delhi: Oxford UP, 2012. Pp. 5-6.
- Satish Chandar. “PanchamaVedam.” K. Satyanarayana and Susie Tharu, eds. *From Those Stubs Steel Nibs are Sprouting: New Dalit Writing from South India: Kannada and Telugu*. Pg 565-569
- Madduri Nagesh Babu. “What People are You?” *From Those Stubs Steel Nibs are Sprouting*. Pg 653-655.
- N. K. Hanumanthiah. “Untouchable, Yes I am!”. *From Those Stubs Steel Nibs are Sprouting*. Pg 372-374.
- Namdeo Dhasal. “Kamatipura”. *Poetryinternationalweb*. Web.

Module III

- R. Ambedkar. “Annihilation of Caste.” Valerian Rodrigues, ed. *The Essential Writings of B. R. Ambedkar*. New Delhi: Oxford UP, 2002. Pp. 263-305.
- Gopal Guru. “Dalit Women Talk Differently.” *EPW*, Vol. XXX. No. 41-42, October 14, 1995
- T. M. Yesudasan. “Towards a Prologue to Dalit Studies.” K. Satyanarayana and Susie Tharu, eds. *No Alphabet in Sight*. New Delhi: Penguin, 2011. pp. 611-630.

Module IV

- Sharan Kumar Limbale. *The Outcaste*. New Delhi: Oxford UP, 2003.
- Balbir Madhopuri. *Changia Rukh*. Trans. Tripti Jain. New Delhi. Oxford UP, 2010.

Module V

- Santhakumar. *Dreamhunt*. M. Dasan, et al, eds. *The Oxford Anthology of Malayalam Dalit Writing*. New Delhi: Oxford UP, 2012. Pp. 168-179.
- K. Gunashekar. *Touch*. Ravikumar and Azhagarasan, eds. *The Oxford Anthology of Tamil Dalit Writing*. Oxford UP, 2012. Pp 163-168.

Module VI

- P. Sivakami. *The Grip of Change and Author’s Notes*. Translated by the Author. Hyderabad: Orient BlackSwan, 2006.
- C. Ayyappan. “Madness.” Dasan, et al, eds. Pg. 68.
- Gogu Syamala. “Raw Wound”. *From Those Stubs Steel Nibs are Sprouting*. Pg 715-731.

Semester	:	II
Course Code	:	ENG – E - 425
Course Title	:	INDIAN FICTION IN ENGLISH TRANSLATION
Credits	:	2

AIM

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

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

- Bhishma Sahni: *Tamas* (Tr. by author)
- Mahasweta Devi: *The Breast Giver* (Tr. by Gayatri Spivak)

Module II

- M. T. Vasudevan Nair: *Mist* (Tr. by Premila V.M.)
- O. V .Vijayan: *Legends of Khasak* (Tr. by author)

Module III

- U. R. Anantamurti: *Samskara* (Tr. A. K. Ramanujan)
- Tamil Neela Padmanabhan: *Pallikondapuram* (Tr. Dakshinamurthy)

Module IV

- Mirza Muhammad Hadi Rusva: *Umrao Jan Ada* (Tr.Khushwant Singh and MA

Husaini)

- Arupa Patangia Kalita:

Written in Tears (Tr. Ranjita Biswas)

Module V

- Amrita Pritam:

Pinjar (Tr. Khushwant Singh)

- Sachin Kundalkar:

Cobalt Blue (Tr. by Jerry Pintot)

Semester : II
Course Code : ENG-E-426
Course Title : AN INTRODUCTION TO CANADIAN STUDIES
Credits : 2

AIM

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

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

Writing History

- Trigger, Bruce G. “The Historians’ Indian: Native Americans in Canadian Historical Writing from Charlevoix to the Present.” *The Native Imprint: The Contribution of First Peoples to Canada’s Character*. Vol 1: To 1815. Ed. Dickason, Olivia Patricia. Np: Athabasca University. 1995: 423–450.
- Shorten, Lynda. “Limmy Mix.” *Without Reserve: Stories from Urban Natives*. Edmonton: Newest, 1991.

Module II

Multiculturalism and Diaspora

- Kortenaar, Neil Ten. “Multiculturalism & Globalization.” *Cambridge History of Canadian Literature*. Ed. Coral Ann Howells & Eva Marie Kroeller. London: Cambridge UP, 2009: 556–580.
- Hua, Ann. “Diaspora and Cultural Memory.” 2005. *Diaspora, Memory and Identity: A Search for Home*. Ed. Vijay Agnew. Toronto: U of Toronto P, 2008: 191–208.
- Alistair Macleod. *No Great Mischief*. 1999. Toronto: Emblem, 2001.

Module III

Sports

- Jason Blake. "Hockey as a Symbol of Nationhood." *Canadian Hockey Literature: A Thematic Study*. Toronto: U of Toronto P. 2010: 17–38.
- Richards, David Adams. *Hockey Dreams: Memories of a Man who Couldn't Play*. 1996. Toronto: Doubleday, 1996.

Module IV

Land and Environment

- MacEachern, Alan. "Changing Ecologies: Preservation in Four National Parks." *Canadian Environmental History*. Ed. David Freeland Duke. Toronto: Canadian Scholars' P, 2006: 361–386.

Semester	:	II
Course Code	:	ENG-E-427
Course Title	:	IMAGINING THE ARCTIC LANDSCAPE
Credits	:	2

AIM

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

COURSE OBJECTIVES

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

Module I

- Bone, Robert M. “Northern Perceptions.” *The Geography of the Canadian North: Issues and Challenges*. Ontario: Oxford UP. 2003. 1 – 15.
- Grace, Sherrill E. “Representing North.” *Canada and the Idea of North*. Montreal: McGill – Queen’s UP. 2001. 21 – 44.

Module II

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

Module III

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

Module IV

- Aritha Van Herk. *Places far from Ellesmere: A Georafictione*

Semester	:	II
Course Code	:	ENG-C-428
Course Title	:	AUSTRALIA: HISTORY, CULTURE AND LITERATURE
Credits	:	2

AIM

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

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

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

Module II

- Aboriginal Songs from the 1850s
- Barron Field "The Kangaroo"
- Henry Lawson "The Men Who Come Behind"
- C. J. Dennis "The Traveller"
- Les Murray "Immigrant Voyage"
- Fay Zwicky "Reckoning"

- Chris Wallace-Crabbe “The Shape-Changer”
- Barry Humphries “Edna’s Hymn”
- Richard Allen “Epitaph for the Western Intelligentsia”

(Poems selected from Les Murray, ed. *The New Oxford Book of Australian Verse*, and Robert Gray and Geoffrey Lehman, eds. *Australian Poetry in the 20th Century*)

Module III

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

Module IV

- Jack Davis *No Sugar*
- David Williamson *The Brilliant Lies*

Semester : III
Course Code : ENG-C-431
Course Title : AMERICAN LITERATURE
Credits : 4

AIM

The course aims to familiarize students with American Literature focusing on all the major writings from the early period to the present.

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

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

Module II

- Walt Whitman “Out of the Cradle Endlessly Rocking”
- Emily Dickinson 280: “I Felt a Funeral in My Brain”
320: “There is a Certain Slant of Light”
327: “Before I Got My Eye Put Out”
465: “I Heard a Fly Buzz when I Died”
1624: “Apparently with No Surprise”
- Edgar Allan Poe “Raven”

- Robert Lowell “Skunk Hour”
- Sylvia Plath “Daddy”
- Langston Hughes “Harlem”
- William Carlos Williams “Red Wheel Barrow”
- Robert Frost “Birches” and “Fire and Ice”
- Allen Ginsberg “A Supermarket in California”
- Denise Levertov “Writer and Reader”

Module III

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

Module IV

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

Module V

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

Module VI

- Henry James “The Art of Fiction”
- Amiri Baraka “The ‘Blues Aesthetic’ and the ‘Black Aesthetic’: Aesthetics as the Continuing Political History of a Culture”

Semester	:	III
Course Code	:	ENG-C-432
Course Title	:	INDIAN WRITING IN ENGLISH
Credits	:	4

AIM

The aim of this course is to introduce students to the various phases of the evolution in Indian Writing in English. The course will focus on the variant modes and genres, and acquaint students with the highly pluralistic and ideological dimensions of this literature, both in the original and in translation.

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

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

Module II

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

Module III

- Macaulay *Minute on Indian Education*
- Tarabai Shinde From *Stree-purushatulana*. Trans. Rosalind O’Hanlon, in Rosalind O’Hanlon, *A Comparison between Women and Men: Tarabai Shinde and the Critique of Gender Relations in Colonial India*. Madras: Oxford UP, 1994: 75-7; 99-111; 114-18; 122-4.
- M. K. Gandhi *Hindswaraj*
- Partha Chatterjee “Whose Imagined Community” from *Empire and Nation: Selected Essays*
- Meenakshi Mukherjee “Realism and Reality: The Novel and Society in India Introduction.
- Gauri Viswanathan “The Beginning of English Literary Study.” *Masks of Conquest*.

Module IV

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

Module V

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

Module VI

- O. Chandu Meno: *Indulekha* (1888). Trans. Anitha Devasia
- U. R. Ananthamurthy *Samskara: A Rite for a Dead Man*. Trans. A. K. Ramanujan
- Mahasweta Devi *Draupadi*. Trans. Gayatri Chakravorty Spivak
- Bama *Karukku*. Trans. Lakshmi Holmstrong

Semester : III
Course Code : ENG-C-433
Course Title : LITERARY THEORY II
Credits : 4

AIM

The course aims to acquaint students with socio – political and cultural issues in the contemporary world, drawing from the recent debates on historicity, discourse, representation and sexuality.

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

Post structuralism

Concepts:

- Supplementarity
- Trace
- Transcendental Signified
- Exergue
- Aporia
- Textuality
- Deconstruction
- Differance
- The Yale School

- French Post structuralisms /post structuralism

Postmodernism

Concepts:

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

Module II

Postcolonialism

Concepts:

- Colonialism
- Colonisation
- The Orient
- Hegemony
- Ideology
- Decolonisation
- Abrogation
- Appropriation
- Creolisation
- Subaltern

Gender and Sexuality

Concepts:

- Sex and Gender

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

Module III

Poststructuralism

- Jacques Derrida. “Structure, Sign and Play in the Discourse of the Humanities.” *Modern Criticism and Theory*. Ed. David Lodge and Nigel Wood. 89 – 103.
- Paul de Man “The Resistance to Theory.” *Modern Criticism and Theory*. Ed. David Lodge and Nigel Wood. 331 – 347.

Text for Methodological Application

- Rudyard Kipling. “The Jungle Book.”

Module IV

Postmodernism

- Jean Francoise Lyotard. “The Postmodern Condition.” *Literary Theory : An Anthology*. Ed. Julie Rivkin and Michael Ryan. 2nd Ed. 355 – 364.
- Jean Baudrillard : “Simulacra and Simulations” *Modern Criticism and Theory*. Ed. David Lodge and Nigel Wood. 407 – 412.

Texts for methodological application:

- Jorge Luis Borges “The Garden of the Forking Paths” *Labyrinths* Ed. Donald A Yates & James E Irby. New York: New Directions . 1964. 19 - 29.
- Jorge Luis Borges “Three Versions of Judas” *Labyrinths* Ed. Donald A Yates & James E Irby. New York: New Directions . 1964. 95 - 100.

Module V

Postcolonialism

- “Introduction” *The Empire Writes Back: Theory and Practice in Post Colonial Literatures*, edited by Bill Ashcroft, Gareth Griffiths and Helen Tiffin. London: Routledge, 1989: 1 – 11
- “Situating Colonial and Postcolonial Studies” in *Colonialism / Postcolonialism* by Ania Loomba. London: Routledge, 1998. 1 – 42.

Text for Methodological Application

- *Heart of Darkness* by Joseph Conrad.

Module VI

Gender and Sexuality

- Judith Butler. “Subjects of Sex/Gender/Desire.” *Gender Trouble*
- Janaki Nair and Mary John, Introduction in Janaki Nair and Mary John (Ed), ‘*A question of Silence: the sexual economies of modern India*, New Delhi, Kali for women, 1998.

Text for methodological application

- Film: *Fire* Dir. Deepa Mehta

Semester	:	III
Course Code	:	ENG-E-434
Course Title	:	DIASPORA WRITING: THEORY AND PRACTICE
Credits	:	2

AIM

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

COURSE OBJECTIVES

- To familiarize students on Languages and cultures and their transformation as they come into contact with other languages and cultures.
- To familiarise students on new dimensions of nationhood and narration.
- To introduce students on select novels/film of diaspora writers like Salman Rushdie, Jhumpa Lahiri and Michael Ondaatje.

COURSE CONTENT

Module I

Salman Rushdie. "Imaginary Homelands." *Imaginary Homelands*. 1991. New York: Penguin Books, 1992. 9-21.

Module II

Vijay Mishra. "The Diasporic Imaginary: Theorizing the Indian Diaspora". *Textual Practice* 10.3(1996): 421-447.

Module III

Stuart Hall. "Culture, Identity and Diaspora". *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford. London: Lawrence and Wishart, 1990. 222-237.

Module IV

Jhumpa Lahiri: *The Namesake*

Module V

Michael Ondaatje: *Anil's Ghost*

Module VI

Deepa Mehta: *Water* (Film)

Semester : III
Course Code : ENG-E-435
Course Title : TRANSLATION AND ITS CONTEXTS
Credits : 2

AIM

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

COURSE OBJECTIVES

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

Module I

- Walter Benjamin. “The Task of the Translator.” *The Translation Studies Reader*. Ed. Lawrence Venuti. 15–25.

Module II

- Susan Bassnett and Harish Trivedi. “Introduction: of Colonies, Cannibals and Vernaculars.” *Postcolonial Translation Theory*. 1–18.

Module III

- Michael Cronin. “Globalization and the New Politics of Translation.” *Translation and Globalization*. 104–137.

Module IV

- Esperança Bielsa and Susan Bassnett. “Translation in Global News Agencies.” *Translation in Global News*. 56–73.

Module V

- Michael Cronin. “Translation and Migration.” *Translation and Identity*. 43–74.

Module VI

- Mary Snell-Hornby. “The Turn of the 1990s.” *The Turn of Translation Studies: New Paradigms or Shifting Viewpoints?* 115–148.

Semester	:	III
Course Code	:	ENG-E-436
Course Title	:	INTRODUCTION TO NATIVE CANADIAN LITERATURE
Credits	:	2

AIM

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

COURSE OBJECTIVES

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

Module I

- Dickason, Olive Patricia. "Toward a Larger View of Canada's History: The Native Factor." *Visions of the Heart: Canadian Aboriginal Issues*. Ed. David Alan Long and Olive Patricia Dickason. Toronto: Harcourt Brace. 1996. 7 – 19.
- Sherbert, Eric. "Culture and an Aboriginal Charter of Rights." *Canadian Cultural Poesis: Essays on Canadian Culture*. Ed. Garry Sherbert, Annie Gerin, and Sheila Petty. Ontario: Wilfred Laurier UP. 2006. 381 – 398.

Module II

- Inuit. Orpingalik. "My Breath"
- First Nations. Iroquois. "Rainmaking"
- Duke Redbird. "I am a Canadian."
- Daniel David Moses. "The Persistence of Songs."

Module III

- Petrone, Penny. Ed. "Walk in our Moccasins." *First People First Voices*. Toronto: U of Toronto P. 1991 167 – 213.
- Tomson Highway. *The Rez Sisters*

Module IV

- Beatrice Culleton. *In Search of April Raintree*
- Basil H. Johnston. *Moosemeat and Wild Rice*

Semester	:	III
Course Code	:	ENG-E-437
Course Title	:	LITERATURE AND ECOLOGY
Credits	:	2

AIM

The two-credit course on Literature and Ecology aims at providing a comprehensive introduction to the ways in which the creative imagination has responded to Ecology. It aims to create an awareness of the ecological issues and to develop a movement from ego consciousness to Eco-consciousness.

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

- Gotfelty, Cheryl. “Literary Studies in an age of Environmental Crisis”. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Ed. Cheryl Gotfelty and Harold Fromm. Athens: U of Georgia P, 1996: xx–xxv.
- George Kenny. “Sunset on Portage”
(From *Our Bit of Truth: An Anthology of Canadian Native Literature*. Ed. Agnes Grant. Toronto: Pemmican, 1990.)
- John Burnside. “Penitence”
(From *Earth Songs: A Resurgence Anthology of Contemporary Eco-poetry*. Ed. Peter Abbs. Devon: Greenbooks, 2002.)

Module II

- Gadgil, Madhav. “Environmentalism at the Crossroads”. *Ecological Journeys: The Science and Politics of Conservation in India*. Madhav Gadgil. New Delhi:

Permanent Black, 2001: 121-135.

- Ted Walter "Spurned Goddess".
- David Constantine "Endangered Species".

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

Module III

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

Module IV

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

Module V

- Rahul Varma *Bhopal*
- Film *Valiya Chirakulla Pakshikal* directed by Dr. Biju

Semester : IV
Course Code : ENG-C-441
Course Title : CONTEMPORARY LITERATURES IN ENGLISH
Credits : 4

AIM

The course introduces the student to emerging areas in English Studies which will help in interrogating some of the assumptions that govern the study of English in the classroom.

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

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

Module II

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

Module III

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

(Alamgir Hashmi, Lakdasa Wikramasinha, Kamala Wijeratne, Muhammad Haji Salleh, A.D. Hope’s “Death of a Bird”, Allen Curnow, John Pepper Clark, Chinua Achebe, and Derek Walcott are from *An Anthology of Commonwealth Poetry*. Ed.C.D. Narasimhaiah. Claire Harris and Margaret Atwood are from *Canadian Voices*. Ed. Shirin Kudchedkar and Jameela Begum)

Module IV

- Christopher Clausen: “‘National Literatures’ in English: Towards a new Paradigm.” *New Literary History* No: 25 Vol: 1. Winter 1994. 61 – 72.
- Robert Sullivan “Indigenous Cultural and Intellectual Property Rights: A Digital Library Context”
- Northrop Frye: “Conclusion to *A Literary History of Canada*”
- Ngugi Wo Thiongo “The Language of African Literature” from *Decolonising the Mind*
- Frantz Fanon. “The Fact of Blackness.” *The Post-colonial Studies Reader*.Ed. Ashcroft, Griffith and Tiffin

Module V

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

Module VI

- Khalid Hosseini *And the Mountains Echoed*
- V.S. Naipaul *The Enigma of Arrival*
- Robert Kroetsch *Badlands*
- Hanif Kureishi *The Buddha of Suburbia*
- Chimamanda Ngozi Adichie *Half of a Yellow Sun*

Semester : IV
Course Code : ENG-C-442
Course Title : CULTURAL STUDIES
Credits : 4

AIM

Cultural Studies is a new area of research and teaching that brings in new perspectives to our notions regarding “texts” and “meanings” and therefore to the study of literatures, cultures and societies.

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

- Historical context for the rise of Cultural Studies
- New perspectives to the notion of “Texts”
- Henry Giroux, et al. “The Need for Cultural Studies: Resisting Intellectuals and Oppositional Public Spheres”

Module II

- Defining Cultural Studies
- Cultural Studies and English Literature
- Simon During. *Cultural Studies Reader*, Introduction. (1-6). [culturestudies reader.pdf](#)

Module III

- Revising the concept of “Culture”
- Hegemony, Culture and Power

- Adorno and Horkheimer: Excerpts from “The Culture Industry: Enlightenment as Mass Deception”

Module IV

- Culture and Discourse
- Culture and Representation
- Raymond Williams. “Hegemony”; “Traditions, Institutions, Formations”; and “Dominant, Residual, Emergent”, in *Marxism and Literature*. Oxford UP, 1977, 1978: 108-27.

Module V

- Methodologies
- How to do Cultural Studies
- Stuart Hall. “Encoding, Decoding”.
<http://www9.georgetown.edu/faculty/irvinem/theory/SH-Coding.pdf>
- Janice Radway. Excerpts from *Reading the Romance*. UNC P, 1984.

Module VI

- Popular Culture
- Culture Industry
- Mass Culture
- Chandrima Chakraborty. *Bollywood Motifs: Cricket Fiction and Fictional Cricket*.

Semester	:	IV
Course Code	:	ENG-C-443
Course Title	:	LINGUISTICS
Credits	:	4

AIM

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

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

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

Module II

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

Module III

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

Module IV

- Phrase Structure Grammar
- Analysis and Limitations

Module V

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

Module VI

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

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- Gleason, H.A. *An Introduction to Descriptive Linguistics*. 1961. Holt, Rinehart, & Winston; Revised Edition edition
- Hockett, C.F. *A Course in Modern Linguistics*. 1958. Prentice Hall College Div
- Langacker, R.W. *Language and its Structure*. 1973. Harcourt College Pub; 2 edition
- Fries, C.C. *The Structure of English*. 1977. Prentice Hall Press; New edition edition
- Joos, Martin. *Readings in Linguistics*. 1966. Chicago; Fourth Edition edition
- Lyons, John. *Chomsky*. 1978. Penguin Books; Revised edition
- Trudgill, Peter. *Sociolinguistics: An Introduction to Language and Societ*. 1983. Penguin
- Garman, M. *Psycholinguistics*. 1990. Cambridge University Press

Semester	:	II
Course Code	:	ENG - X - 411
Course Title	:	ENGLISH FOR COMMUNICATION
Credits	:	2

AIM

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

COURSE OBJECTIVES

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

COURSE CONTENT

Module I

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

Module II

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

Module III

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

Module IV

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

Module V

Common Errors made by Indian users of English.

References:

- Doff, Adrian and Christopher Jones. *Language in Use. Upper-Intermediate*. CUP, 1999
- Grellet, Françoise. *Developing Reading Skills. A Practical Guide to Reading Comprehension Exercises*. CUP, 2003.
- Hanock, Mark. *English Pronunciation in Use*. CUP, 2003.
- McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use (Upper-Intermediate)*. CUP, 2001.
- Taylor, Shirley. *Model Business Letters, Emails and Other Documents*. 6th Edition. Financial Times Management. UK, 2003.