

## UNIVERSITY OF CALICUT

### PhD Entrance Examination Syllabus.

#### ENGLISH

PhD entrance examination carries a total of 100 marks. The syllabus of the exam will be broadly based on the current MA syllabus, being followed in the Department of English, University of Calicut, under the CCSS scheme (<http://docs.uoc.ac.in/website/Syll/#> File file:///C:/Users/outsp/Downloads/2022-10-12%2011%2050%2020\_syll1498.pdf) .

This covers English literature from Chaucer to the first century, American Literature from Colonial Period to 21<sup>st</sup> Century, Post-colonial Literature, Indian Writing in English and Linguistics. Besides this, there will be questions on Research Methodology and questions testing the critical and analytic abilities of the candidates. Since the department actively promotes studies on Malayali writings in English and translations of Malayalam works in English, questions covering these areas too may be expected. An advanced awareness of various discourses informing world literature is expected of the candidates.

#### PATTERN OF QUESTION PAPER

- I. 2 essays out of 10 (**2x20=40**)
- II. 4 paragraphs out of 8 (**4x5=20**)
- III. 20 Fill in the blank questions without choice (**20x1=20**)
- IV. One question for analysis out of two (poem/ prose/advertisement) (**1x20=20**)

**TOTAL MARKS : 100**

**Model Question Paper**  
**Department of English, University of Calicut**  
**PhD Entrance Examination-2023**

**I. Answer any *two* of the following in three to four pages each. (2x20=40)**

1. Literature of the oppressed and marginalized sections is now gaining renewed attention in English studies. Comment on this trend with special reference to the writings of at least two writers.
2. Post-Colonialism and Feminism share a lot of common ground. Comment on the convergences between these two.
3. Comment on the various subversive strategies employed by feminist writers in their artistic endeavours to challenge hegemonic patriarchal discourses.
4. English literature has been greatly enriched by contributions made by diasporic minorities in the English-speaking countries. Comment on this with reference to the works of diasporic writers you are familiar with.
5. What are the various forms of plagiarism that a researcher has to guard herself against?
6. Critical Discourse Analysis forms a useful tool to analyse a variety of cultural and artistic expressions and representations. Explain.
7. What are the various visual methodologies that students of photographs and videos can employ? Explain.
8. Write a detailed critical analysis of any of the post-millennium Malayalam film you watched.
9. Explain the difference between qualitative and quantitative research and the suitability of each approach to various situations.
10. Write a critical evaluation of one of the following:
  - a. Chaos theory
  - b. Various referencing styles
  - c. Magical Realism
  - d. Spectral criticism
  - e. Deconstruction
  - f. Evolutionary Literary Theory
  - g. Post-truth.

**II. Write on any *four* in ten to fifteen sentences. (4x5=20)**

11. Archetypal criticism
12. Allegory
13. Ecological criticism
14. Trauma Theory
15. Copyright and Intellectual property rights
16. Shakespeare adaptations
17. Interactive fiction
18. Cultural studies.

### III. Fill in the blanks

(20x1=20)

19. The figure of speech used in ‘He has a brain as barren as the banks of Libya’ is \_\_\_\_\_.
20. \_\_\_\_\_ coined the phrase “Objective Correlative.”
21. \_\_\_\_\_ is the place of demons in Milton’s *Paradise Lost*.
22. The word ‘quark’ is used to refer to subatomic particles in Physics. This word was borrowed from a novel by \_\_\_\_\_.
23. \_\_\_\_\_ are the animals who assume power and turn dictatorial in George Orwell’s *Animal Farm*.
24. Higuita is the name of the famous Columbian goalkeeper. There was a controversy in Kerala related to this name that had to do with \_\_\_\_\_ issues.
25. \_\_\_\_\_ is the translator of S. Hareesh’s *Meesha* into English.
26. \_\_\_\_\_ is the famous novel that starts with the words: “Call me Ishmael.”
27. \_\_\_\_\_ won the Nobel prize for literature in 2023.
28. \_\_\_\_\_ are words that are different in meaning but pronounced alike.
29. The word ‘Carnavalesque’ is associated with the Russian theorist \_\_\_\_\_.
30. Which of the following sentences is an example of an ambiguous construction: a) Visting aunts are a nuisance. b) Visiting aunts is a nuisance. C) Visiting aunts can be a nuisance.
31. *The Bell Boy* is a novel by \_\_\_\_\_.
32. \_\_\_\_\_ is the full form of MLA in *MLA Handbook*.
33. \_\_\_\_\_ is the full form of APA in APA Style .
34. “The Loneliness of Noam Chomsky” is an essay by \_\_\_\_\_.
35. Thanatography is an account of a person’s experience of \_\_\_\_\_.
36. *Oppenheimer* is a film written and directed by \_\_\_\_\_.
37. \_\_\_\_\_ is the acronym devised by Salman Rushdie to describe the hybrid language used in Bombay.
38. ‘Friendchip’ is a term associated with \_\_\_\_\_.

### IV. Analyse the following poem/ advertisement using the critical methodologies you can employ. (1x20=20)

Take up the White Man's burden—  
Send forth the best ye breed—  
Go bind your sons to exile  
To serve your captives' need;  
To wait in heavy harness  
On fluttered folk and wild—

Your new-caught, sullen peoples,  
Half devil and half child.

Take up the White Man's burden—  
In patience to abide,  
To veil the threat of terror  
And check the show of pride;  
By open speech and simple,  
An hundred times made plain.  
To seek another's profit,  
And work another's gain.

...

Take up the White Man's burden—  
Have done with childish days—  
The lightly proffered laurel,  
The easy, ungrudged praise.  
Comes now, to search your manhood  
Through all the thankless years,  
Cold-edged with dear-bought wisdom,  
The judgment of your peers!

B)



**Department of English  
University of Calicut  
PhD Programme**

**Syllabus: Research Methodology**

**Areas and Topics**

1. Research: Definition and Concepts  
Qualitative Vs. Quantitative Research- Research Ethics- Difference between Criticism and Research – Thesis and Dissertation – Different Steps in Research.
2. Research Procedure:  
Selection of Topic- Types of Source Materials – Collection of Materials – Methods of Preparing Notes –Determining the type of Data to be collected – Collection, Analysis and Processing of Data– Outline of Thesis.
3. Structure of the Thesis:  
Survey/Review of Literature – Preparation of Time Schedule – Three Parts of Thesis – Reference Material – Chapter Division – Documentation – Footnotes – Quotations – Style of Thesis Writing – Bibliography – Appendix – Table – Observations – Preparation of Typescript and Layout of Thesis.
4. Different Strategies on Arts, Humanities And Cultural Studies Research  
Source Materials for Cultural Studies Research, Textual Analysis, Discourse Analysis, Narrative Analysis, Historical Analysis, Ethnography, Interviews, Visual Analysis.

**Recommended Texts**

1. Gabrielle Griffin, “Discourse Analysis,” *Research Methods for English Studies*, Gabrielle Griffin (Ed.), Edinburgh University Press, 2005.
2. Catherine Belsey, “Textual Analysis as a Research Method,” *Research Methods for English Studies*, Gabrielle Griffin (Ed.), Edinburgh University Press, 2005.
3. Michael Pickering (Ed.), *Research Methods for Cultural Studies*, Edinburgh University Press, 2008.
4. *MLA Handbook for Writers of Research Papers*, (9<sup>th</sup> Edition). Modern Language Association, 2021.
5. Paul Oliver. *The Student’s Guide to Research Ethics*. Open University Press (McGraw-Hill), 2003.
6. David Silverman (Ed.) *Qualitative Research: Theory, Method and Practice*. SAGE, 2004.
7. John W. Creswell. *Research Design: Qualitative, Quantitative, and Mixed Method Approaches*. SAGE, 2014.
8. David Silverman (Ed.) *Qualitative Research*. SAGE, 2016.



**UNIVERSITY OF CALICUT**

**Abstract**

General and Academic IV - Faculty of Language and Literature - Scheme and Syllabus of MA English Language and Literature Programme under CCSS PG Regulations 2022, in the Teaching Department of the University with effect from 2022 Admission onwards - Implemented - Orders Issued.

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**G & A - IV - B**

U.O.No. 19259/2022/Admn

Dated, Calicut University.P.O, 12.10.2022

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*Read:-*1.U.O.No. 8481/2022/Admn dated 11.04.2022.

2 Minutes of the meeting of the Board of Studies in English PG held on 25/08/2022(Item No 1a)

3. Remarks of the Dean , Faculty of Language and Literature dated 19/09/2022

4. Orders of Vice Chancellor in the file of even No dtd 23/09/2022

**ORDER**

1. The Regulations under Choice-based Credit Semester System for Post Graduate Programmes (CCSS PG-2022) of all Teaching Departments / Schools of the University of Calicut has been implemented with effect from 2022 Admission onwards, vide paper read as (1) above.
2. The meeting of the Board of Studies in English PG held on 25/08/2022, vide paper read (2) above, has resolved to approve the Scheme and syllabus of MA English Language and Literature Programme as per CCSS PG Regulation 2022, with effect from 2022 admission onwards.
3. The Dean, Faculty of Language and Literature, vide paper read (3) above , has approved the decision of the Board of Studies.
4. Considering the urgency, the Vice Chancellor has approved the minutes of the meeting of the Board of Studies in English PG held on 25/08/2022 and has accorded sanction to implement the Scheme and syllabus of MA English Language and Literature Programme as per CCSS PG Regulation 2022, with effect from 2022 admission onwards, subject to ratification by the Academic Council.
5. The Scheme and Syllabus of MA English Language and Literature Programme in accordance with CCSS PG Regulations 2022, is therefore implemented in the Teaching Department of the University with effect from 2022 Admission onwards, subject to ratification by the Academic Council.
6. Orders are issued accordingly (Syllabus appended)

Abdussamad M

Assistant Registrar

To

1. The HoD, Department of English
2. Chairperson, Board of Studies in English PG

Copy to: PS to VC/PA to PVC/ PA to Registrar/PA to CE/JCE I/JCE V/DoA/EX IV and EG  
Sections/GA I F/CHMK Library/Information Centres/SF/DF/FC

Forwarded / By Order

Section Officer

# UNIVERSITY OF CALICUT

CHOICE BASED CREDIT SEMESTER  
SYSTEM  
(CCSS-PG-2022)



**M.A. ENGLISH LANGUAGE AND LITERATURE  
SCHEME AND SYLLABUS  
(2022 Admission Onwards)**



## MA English Language & Literature Programme (CCSS)

### Syllabus (2022 admission onwards)

#### Programme Description

The Programme has been designed with the principal intention of familiarizing the learners with the characteristics of the English language as it is written and spoken across the world and with the modes, genres, trends and movements of the literatures written in the language. It is also designed as a continuation of the BA (English Language and Literature) programme offered by the University. Besides the course on the history of English language, a diachronic approach has been adopted for courses relating to the two major literatures written in the language, British and American, while a general survey or period survey method has been adopted with Indian writing in English, Indian Writing in English Translation, Canadian Writing and Postcolonial Writings in English. In tune with the current trend of inter-disciplinarity of programmes, this programme also offers, in the form of electives, glimpses into Cultural Studies, Film Studies, theory and practice of translation in general, translation in the media, Ecocriticism and Language Pedagogy, besides an overview of some of the classics of drama across the world and modern Arabic literature. The courses on Women's Writing and Literature of the Marginalized present instances of dynamic socio-political discourses operating within literatures across cultures. The Project/Dissertation in the Fourth Semester is a multiple-mode research-oriented course.

**Texts for study have been divided into two, those for detailed study and those for non-detailed study, the former intended for external evaluation and the latter for internal evaluation.**

#### Programme Outcome

The Programme is expected to develop both an understanding of the cultures represented by the literatures discussed and abilities of critical thinking. The courses on marginalized discourses promote values-based thinking. The Project/Dissertation in the Fourth Semester is expected to be a window to research/project writing for prospective research scholars and professionals. The elective courses on translation, advanced writing skills and teaching of English are directly career-oriented.

#### Description of Courses

There are three types of courses offered: Core Courses, Elective Courses and Audit Courses. Core courses and the Project/Dissertation in the IV Semester are compulsory. Electives are optional. The minimum credits required for the successful completion of the programme is 76. Besides the Core Courses and the Project/Dissertation which together constitute 60 credits, the students should acquire a minimum of 16 credits from electives. Besides core and elective courses the students have to do two compulsory Audit Courses with 2 credits each, Ability Enhancement Course (AEC) and Professional Competency Course (PCC). Evaluation for the audit courses is hundred percent internal. The scores in these courses will not be considered for calculation of CGPA. Students can register for courses with a total minimum of 16 credits and a total maximum of 24 credits each semester.

## **Core Courses and Project/Dissertation**

### **I Semester**

ENG 1 C01	British Literature:14 <sup>th</sup> Century to18 <sup>th</sup> Century	4Credits
ENG 1 C02	IndianWriting in English	4 Credits
ENG 1 C03	History of English Language	4 Credits
ENG 1 C04	Literary Criticism and Theory – I	4 Credits
ENG 1 C05	Postcolonial Writings	4 Credits

### **II Semester**

ENG 2 C06	Perspectives on Shakespeare	4 Credits
ENG 2 C07	American Literature –I	4 Credits
ENG 2 C08	Literary Criticism and Theory -II	4 Credits

### **III Semester**

ENG 3 C09	Introduction to Linguistics	4 Credits
ENG 3 C10	American Literature –II	4 Credits
ENG 3 C11	British Literature: 19 <sup>th</sup> Century	4 Credits

### **IV Semester**

ENG 4 C12	20 <sup>th</sup> Century British Literature: Pre-1940	4 Credits
ENG 4 C13	20 <sup>th</sup> Century British Literature: Post-1940	4 Credits
ENG 4 P01	Dissertation / Project and Viva	8 Credits

## **Elective Courses**

### **II Semester**

ENG 2 E01	World Drama	4 Credits
ENG 2 E02	Post 1947 Indian Writing in English Translation	4 Credits
ENG 2 E03	Canadian Literature	4 Credits
ENG 2 E04	Literature of the Marginalized	4 Credits
ENG 2 E05	Short stories and Literary Movements (Open Elective)	4 Credits
ENG 2 E06	English Studies in India	2 Credits

### **III Semester**

ENG 3 E07	Translation Theory & Practice (Open Elective)	4 Credits
ENG 3 E08	20 <sup>th</sup> and 21 <sup>st</sup> Century Arabic Literature in English Translation	4 Credits
ENG 3 E09	Introduction to Cultural Studies	4 Credits
ENG 3 E10	Women's Writing (Open Elective)	4 Credits
ENG 3 E11	Post 1980 Indian Writings in English	4 Credits
ENG 3 E12	Translation for the Media (Open Elective)	2 Credits
ENG 3 E13	Introduction to Film Studies	2 Credits

### **IV Semester**

ENG 4 E14	Post 1970 Malayalam Literature in English Translation	4 Credits
ENG 4 E15	Postcolonial Theory	4 Credits
ENG 4 E16	Ecology and Literature	4 Credits
ENG 4 E17	Language Teaching (Open Elective)	4 Credits
ENG 4 E18	Advanced Writing skills	2 Credits

### **Audit courses(Compulsory)**

#### **I Semester**

##### **Ability Enhancement Course**

ENG1 A01 Writing Skills	2 credits
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#### **II Semester**

##### **Professional Competency Course**

ENG2 A02 Listening and Speaking Skills in English	2 credits
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**Total Credits required for successful completion of course: 76**

# Syllabus in Detail

## Core Courses

### Semester 1

#### ENG 1 C01 British Literature:14<sup>th</sup> Century to 18<sup>th</sup> Century

(Credits: 4)

#### Course Description

The course features the trends and movements in British Literature from the Fourteenth to the Eighteenth Century. Prominent authors and texts are discussed. There is also an attempt to link the texts and movements to British social and cultural history.

#### Course Content

English Literature in the Fourteenth and Fifteenth Centuries — Chaucer, Langland, Gower, Thomas Malory — Ballads – The stirrings of the Renaissance— Sonnets:Spenser, Wyatt and Surrey — Elizabethan Drama: Shakespeare, Marlowe, Ben Johnson — Elizabethan Prose: bacon.

Metaphysical school of poetry- Donne, Marvell, Herbert, Cowley, Crashaw, Vaughan, Carew, Lovelace - Age of Puritans- John Milton.

Restoration Period- Neoclassical poets-Dryden, Pope Restoration Drama- Congreve, Etherage, Wycherly, Farquhar, Vanburgh, Shadwell, Goldsmith, Sherriden - Fiction- Bunyan, Defoe, Richardson, Fielding- Rise of Journalism and Periodical literature- Addison, Steele.

Graveyard school of poetry--Grey, Percy, Cowper,Collins.

#### **Texts for Study.**

#### SECTION A: POETRY (For Detailed Study)

Geoffrey Chaucer	: “General Prologue” to the <i>Canterbury Tales</i>
Edmund Spenser	: “One day I wrote her name upon the sand”
Thomas Wyatt	: “They Flee from Me”
John Donne	: “The Canonization”
John Milton	: <i>Paradise Lost Book I</i>
Alexander Pope	: “The Rape of the Lock,” Canto 1
Thomas Gray	: “Elegy Written in a Country Churchyard”

SECTION B: DRAMA

Christopher Marlowe : *Doctor Faustus* (For Detailed Study)  
William Congreve : *The Way of the World* (For Non-detailed study)

SECTION C: PROSE AND FICTION

Francis Bacon : “Of Truth” (For Detailed Study)  
Richard Steel : “Recollections of Childhood” (For Detailed study)  
Jonathan Swift : *Gulliver’s Travels* (For Non-detailed study)  
Lawrence Stern : *The Life and Times of Tristram  
Shandy, Gentleman* (For Non-  
detailed study)  
Ronald Carter and John McRae : *Routledge History of Literature: Britain  
and Ireland (Chapters 1-3)* (For Detailed study)

**Course Outcomes**

The course is expected to give a comprehensive view of British Literature from the Fourteenth to the Eighteenth Century. It is also expected to give an outline of British social and cultural history during the period.

**Course Description**

The course is intended to familiarize the students with various trends and movements in Indian English literature from its inception to the present.

**Course Content**

Growth and rise of Indian writing in English - A Historical perspective -The beginnings - Renaissance in India - Toru Dutt, Tagore, Aurobindo, Sarojini Naidu - Indian English poetry - Mulk Raj Anand, Raja Rao, R.K. Narayanan: The Trio of Indian English fiction - Indian English prose – Indian English Drama – Post-1980 Scenario - Contemporary writers

**Texts for study****Section A: Poetry**

Toru Dutt	: “Our Casuarina Tree” (For Detailed Study)
Rabindranath Tagore	: “The Child” (For Non-detailed study)
A.K. Ramanujan	: “Looking for a cousin on a swing” (For Detailed study)
Nizzim Ezekiel	: “Night of the Scorpion” (For Detailed study)
Jayantha Mahapatra	: “Hunger” (For Detailed Study)
Kamala Das	: “Honour” (For Detailed Study)
Meena Alexander	: “Blue Lotus”(For Non-detailed study)
Meena Kandaswamy	: “Mulligatawny Dreams” (For Detailed study)

**Section B: Fiction**

Mulk Raj Anand	: <i>Coolie</i> (For Non-detailed study)
R.K. Narayanan	: <i>The Guide</i> (For Detailed Study)
Arundhati roy	: <i>The God of Small Things</i> (For Detailed study)
Amitav Ghosh	: <i>The Hungry tide</i> (For Non-detailed study)
Meena Kandaswamy	: <i>The Gypsy Goddess</i> (For Detailed Study)
Anees Salim	: <i>The Small Town Sea</i> (For Non-detailed study)

**Section C: Prose**

Amartya Sen	: “The Argumentative Indian” (F or Non-detailed study)
Arundhati Roy	: “The Doctor and the Saint: The Ambedkar-Gandhi Debate: Caste, Race and Annihilation of Caste” (F or Detailed Study)

**Section D: Drama**

Manjula Padmanabhan	: <i>The Harvest</i> (For Non-detailed study)
Girish Karnad:	: <i>Tughlak</i> (For Detailed Study)

**Course Outcomes**

This course aims to trace the emergence and evolution of Indian Writing in English from the early colonial phase to the modern phase. It helps students gain an understanding of the various phases of Indian writing in English in the context of the wider postcolonial and transnational scenario, by critically engaging with notions of imitation, assimilation and experimentation. It further explores the cross pollination this cultural and aesthetic engagement entails. A student who has successfully completed the course is expected to be familiar with the evolving trajectory of English writing in India in its multiple manifestations and diversity.

## **ENG 1 C03 - History of English Language**

(Credits: 4)

### **Course Description**

The Course is offered with the aim of acquainting the learners with the history of the English Language from its evolution and its genetic relationship with other Germanic languages and with the Indo-European language family. It connects with courses on British literature in the syllabus with descriptions on English literature and English social and political history in the respective periods in the history of the English language.

### **Course Content**

#### **Section A. (For Detailed Study)**

The Indo-European family of languages; The early history of English language; Old English Period : Language and Literature; Scandinavian invasions  
Middle English Period: The Impact of the Norman Conquest on the English Language; Changes in Grammar, vocabulary, phonology and morphology; Middle English Literature.  
The beginning of the Modern Period -The impact of the Renaissance - Bible Translations.

#### **Section B.(For Non-Detailed Study)**

The contours of Semantic Change in the Modern Period – Foreign influences on English in the Seventeenth, Eighteenth and the Nineteenth Centuries – Colonialism and the English language – Expansion of Vocabulary – Pidgins and Creoles.  
Contributions of major writers to the growth of English vocabulary.

#### **Section C.(For Detailed Study)**

The discrepancy between spelling and pronunciation - Attempts to reform English spelling - Dialects of English: British and American – English in India – English in the postcolonial world – English as a global language — The rise of ‘englishes’ – English in Science and Technology – English and the New Media

### **Recommended Reading:**

- F. T. Wood : *An Outline History of the English language*  
Lynda Mugglestone : *The Oxford History of English.*  
A. C. Baugh : *A History of the English Language*  
Bill Ashcroft, et al : *The Empire Writes Back*  
Christian Mair : *The Politics of English as a World Language*  
Andreas Sedlatschek : *Contemporary Indian English*  
Pingali Sailaja : *Indian English*  
Michael Hanrahan : *Teaching, Technology, Textuality: Approaches to*  
& Deborah L Madsen (Ed.) *New Media*  
Felixa Eskey : *Better English through Reading in Science  
& Technology*

**Course Outcomes**

The course is expected to give a historical perspective of the English Language in general and to create awareness about the evolution of human language. It is also expected to encourage critical thinking on a variety of topics like multiculturalism, polyglossia, power relations in evolution of languages, the dynamics of language change and principles of political correctness in language policy. Discussions on language variety and the use of English in the New Media are career-focused.



## ENG 1 C04 Literary Criticism and Theory - I

(Credits: 4)

### Course Description

The course offers an overview of the major contributions to literary criticism and theory from the classical times to the early twentieth century, including traditional Indian aesthetic theories. It is aimed at providing a general understanding of the critical approaches that have been prevalent in literature through the ages.

### Course Content

Introduction to Critical Theories – Historical perspective – Earlier phases of critical history – Classical Criticism (Western and Indian) – Neoclassical and Romantic traditions – continuities linking various phases and relative discontinuities-Critical dialogues within theories since Plato-Criticism in the Victorian Age-Loss of faith and birth of anxiety-Upto the entry of Formalism and New criticism-

### Texts for Study

#### Section A

Plato	: <i>The Republic</i> (Books 2 and 3 )(For Detailed study)
Aristotle	: <i>Poetics</i> (1-19)(For Detailed study)
Longinus	: <i>On the Sublime</i> (Chapters 7-9)(For Non-detailed study)
S.N. Dasgupta	: The Theory of Rasa (For Non-detailed study)
A.K. Ramanujan	: “Ancient Tamil Poetics” in <i>Indian Literary Criticism</i> , ed. G.N. Devy (For Detailed study)

#### Section B

Sir Philip Sidney	: “An Apology for Poetry” (For Detailed study)
William Wordsworth	: “Preface to Lyrical Ballads”(For Detailed study)
S.T. Coleridge	: Chapter XIV, <i>Biographia Literaria</i> (For Non-detailed Study)
Matthew Arnold	: “The Function of Literary Criticism”(For Non-detailed Study)
Cleanth Brooks	: “The Language of Paradox” (For Detailed study)

Reference:

1. M.A.R. Habib : Modern Literary Criticism and Theory: A History

### **Course Outcomes**

The course aims to enable the student to develop a critical acumen rooted in a strong awareness of the historical trajectory of critical thought in western and non-western contexts. It familiarizes the students with the key primary texts in western literary criticism and also initiates them to the central aesthetic concepts in Sanskrit and Tamil critical traditions. The course expects the scholar to read the seminal primary texts from the ancient Greek civilisation to new criticism in the beginning of the twentieth century relating them to the social and historical conditions in which they have been written and practiced and to the contemporary cultural and political contexts in which they are being studied and discussed. They are expected to be able to articulate the prominent features of different texts cogently and to develop a sensitivity to the social implications of different schools of criticism.

## **ENG I C05 Postcolonial Writings**

**(Credits: 4)**

### **Course Description**

The course will explore colonialism and its cultural impacts, through writings produced by people from countries with a history of colonialism, primarily those concerned with the workings and legacy of colonialism and the postcolonial resistance to them. By addressing literatures written in English from formerly colonized nations in their historical and cultural contexts, the course will introduce students to the central concepts, debates, and questions in postcolonial studies.

### **Course Content**

Poetry from South Asia, South-East Asia, Africa, Caribbean, Canada, Australia and New Zealand that deal with the experience of colonialism and its aftermath;

Drama, primarily from Africa, India and Canada that captures the colonial experience and the kind of impacts that it had on the life and culture of the colonized peoples

Novels from Africa, Caribbean and India that detail the disruptions brought about in the cultural and political life of the colonized people

### **Texts for study**

#### **Section A: Poetry (All poems are for detailed study)**

A.K. Ramanujan	: “Small-scale Reflections on a Great House”
Sujata Bhatt	: “A Different History”
Wole Soyinka	: “Telephone Conversation”
Robert Finch	: “Peacock and Nightingale”
Margaret Atwood	: “Journey to the Interior”
Derek Walcott	: “Ruins of a Great House”
Jack Davis	: “Aboriginal Australian”
Mohammed Bin Haji Salleh	: “Sittengang’s Homecoming”
Kishwar Naheed	: “I am Not that Woman”
Almaghir Hashmi	: “So What if I Live in a House Made by Idiots”
Lakdsasa Vikramasinha	: “Don't Talk to me about Matisse”

#### **Section B: Drama**

Wole Soyinka	: <i>The Road</i> (For Detailed study)
Girish Karnad	: <i>Hayavadana</i> (For Detailed study)
James Reaney	: <i>The Canadian Brothers</i> (For Non-detailed study)

#### **Section C: Fiction**

Chinua Achebe	: <i>Arrow of God</i> (For Detailed study)
V.S. Naipaul	: <i>A House for Mr. Biswas</i> (For Non-detailed study)
Salman Rushdie	: <i>Midnight's Children</i> (For Detailed study)

### **Course Outcomes**

The primary aim of this course is to introduce to the students the historical experience of colonization and its impacts on the colonized peoples across the globe, through the medium of literary writings. The course also seeks to acquaint the students with the major theoretical concepts associated with postcolonial studies as manifested through the literary discourse in the works under consideration. It also aims to familiarize students with questions of resistance and representation, the politics language and literary form, and the quests for identity, autonomy and self-determination that mark postcolonial literary expression. It is also envisaged that students will acquire the theoretical formulations, methods and strategies for postcolonial analysis that may contribute to the writing of their Fourth Semester dissertation. .

## ENG2 C06: Perspectives on Shakespeare

(Credits: 4)

### **Course Description**

Unlike conventional courses on Shakespeare, which are usually given to a glorified perception of him as 'the Bard' and as the greatest writer in English or even of the world, this course aims at a critical but appreciative understanding of his major plays and poems as well as his historical, cultural and theatrical contexts. It also aims at introducing students to major contemporary critical evaluations of Shakespeare in order to provide a general idea of the divergent directions of contemporary readings and interpretations.

### **Course Content**

The course will be in four sections viz. Plays, Sonnets, General Topics and Contemporary Shakespeare Criticism:

- The first section deals with four of the most important Shakespearean plays and provides an initiation into the different genres/forms of drama that figure in his oeuvre.
- The second section is an introduction to his poetry and its major themes through some of his most renowned sonnets.
- The third section gives an overview of Shakespeare's time, its culture and theatre
- The fourth section is a representative selection of contemporary critical articles that provide a fair understanding of Feminist, New Historicist, Postcolonial and Cultural Materialist approaches to Shakespeare

### **Texts/topics for Study**

#### SECTION A: PLAYS

*Hamlet* (For Detailed study)

*King Lear* (For Detailed study)

*The Tempest* (For Non-detailed study)

*Midsummer Night's Dream* (For Non-detailed study)

#### SECTION B: SONNETS (For Detailed study)

Sonnet 18 : "Shall I compare thee to a summer's day?"

Sonnet 55 : "Not marble nor the gilded monuments"

Sonnet 60 : "Like as the waves make towards the pebbled shore"

Sonnet 130 : "My mistress' eyes are nothing like the sun"

#### SECTION B GENERAL TOPICS

Elizabethan Theatre and Audience (For Non-detailed study)

Shakespeare and his Age (For Detailed study)

Shakespeare's Development as a Playwright (For Detailed study)

Shakespeare's Genres (Comedy, Tragedy, History Play, Romances, Sonnets) (For Non-detailed study)

#### SECTION C: CONTEMPORARY SHAKESPEARE CRITICISM

Elaine Showalter - "Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism," *Shakespeare and the Question of Theory*, ed. Patricia Parker and Geoffrey Hartman, Routledge, 1993, pp. 77–94. (For Detailed study)

Stephen Greenblatt - "The Cultivation of Anxiety: King Lear and his Heirs,"

*Learning to Curse: Essays in Early Modern Culture*, Routledge, 1990, pp. 158-179.(For Detailed study)

Will Durant – “The Greatest Minds and Ideas of All Times”(Section on “Shakespeare” in *The Greatest Minds and Ideas of All Time* ) (For Detailed study)

Terrence Hawkes - “Swisser Swatter: Making a Man of English Letters” ( For Non-detailed study)

### **Course Outcomes**

The primary aim of the course is to provide an introduction to Shakespeare, the writer, in his specific historical and cultural contexts, and address how his works relate to the contemporary world. Based on an understanding of the Elizabethan age as an age of radical transformation, the course would aid students in grasping how Shakespeare’s works captured that experience, in terms of the themes, motifs, images and other literary strategies that characterize his work. At the same time, the course will also attempt to inculcate in the students a sense of the theatrical contexts in which Shakespeare and his contemporaries functioned, and also a basic awareness of the directions of contemporary approaches and criticisms of Shakespeare.

## ENG2 C07 – American Literature - I

(Credits: 04)

### Course Description

This course is aimed at acquainting students with the dominant trends in American Literature from the early colonial period into the first decade of the twentieth century. The course will survey a representative section of authors and movements that determined the contours of American literature leading to the developments of the twentieth century that form the focus of American Literature-2.

### Course Content

Colonial Literature from 1607 to 1776 - The social context of early American writings – Early American poetry – Secular and religious prose – Early slave poetry and prose narratives – Major authors, texts and movements.

Early American literature from Independence in 1776 to 1820 – Early prose writings, poetry and fiction – Major authors and texts.

Romanticism and Transcendentalism (1820—1860) – The impact of Transcendentalism – The rise of the American nation – Individualism in religion and politics – Literature and the Abolitionist Movement – Major authors and texts.

The Age of Realism (1860-1910) – Realism and Regionalism – Early Social Realism – Turn of the Century Landscape – Major authors and texts.

### Texts for detailed study

#### Section 1

- Benjamin Franklin (1706-1790) : *The Autobiography of Benjamin Franklin* (Part-1 From the beginning to the paragraph beginning “I had therefore a tolerable character to begin with; I valued it properly, and determined to preserve it”) (For Non-detailed study)
- Olaudah Equiano (1745-1793) : *The Interesting Life of Olaudah Equiano* (Chapters 1 2 and3) (For Detailed study)
- Frederick Douglass (1818-1895) : *Narrative of the Life of Frederick Douglass* (Chapters 3-6) (For Non-detailed study)
- Hellen Keller (1880-1968) : *The Story of My Life* (Chapters1-5) (For Detailed Study)

#### Section 2

- Anne Bradstreet (1612-1672) : “The Flesh and Spirit” (For Detailed study)
- Phyllis Wheatley (1753-1784) : “On Being Brought from Africa; (For Detailed study) A Funeral Poem on the Death of CE. , An Infant of TwelveMonths” (For Non-detailed study)
- Walt Whitman (1819-1892) : “Out of the Cradle Endlessly Rocking” (For Detailed study)
- (Henry Wadsworth Longfellow (1807-1882) : “O Captain, My Captain” (For Non-detailed study)
- Emily Dickinson (1830-1886) : “Footsteps of Angels“ (For Non-detailed study)
- “The Day is Done” (For Detailed study)
- “I Felt a Funeral in My Brain” (For Detailed study)
- “Because I could not Stop for Death” (For Detailed study)

### Section 3

Chief Seattle (1786-1866) : “Speech on Treaty: (For Detailed Study)  
Emerson (1803-1882) : “Self- Reliance” (For Detailed study)

### Section 4

Washington Irving (1783-1859) : *Rip Van Winkle* (For Detailed study)  
(Nathaniel Hawthorne (1804-1864) : *The Birth Mark* (For Detailed study)  
Harriet Beacher Stove : *Uncle Tom’s Cabin* (Non-detailed study)  
Mark Twain (1835-1910) : *Huckleberry Finn* (For Detailed study)  
Henry James (1843-1916) : *The Turn of the Screw* (For Detailed study)  
Upton Sinclair (1878-1968) : *The Jungle* (For Non-detailed study)

### Section-5

Richard Gray : *A Brief History of American literature*  
(pp1-160) Chapter 1-3 (For Non-detailed study)

### **Course Outcomes**

This course aims at familiarizing students with the emergence of American literature in the colonial times to its evolution till the end of the nineteenth century. It focuses on the early poetry, autobiographies and slave narratives and tries to account for the emergence of a distinct American style in writers like Mark Twain. With the focus evenly divided on the prominent genres like autobiographies, poetry and fiction the course aims at imparting students a broad knowledge of the growth of the American literature. This course is designed in such a way as to dovetail with the course titled American Literature-11 that explores the exponential literary production that the United States witnessed in Twentieth and Twenty First Centuries.

## ENG 2 C08 Literary Criticism and Theory- II

(Credits: 4)

### Course Description

This course is structured to provide an introduction to modern critical strategies/approaches to literary texts and to familiarize students with basic theoretical concepts underlying contemporary approaches to literature and the major differences between them. Since the course is an introduction/orientation, a substantial amount of materials and schools of thought have to be discussed within the time limit of one semester. Therefore not much time will be spent on attempting to penetrate dense theoretical texts. Instead, after brief introductions that will provide overviews of the various schools of literary theory, representative pieces from practitioners of various schools will be discussed.

### **Course Content**

#### Texts and Topics for Study

##### Section 1

Overview

: **Structuralism/Semiotics**

Roland Barthes

: “On Wrestling,” *Mythologies* (Detailed study)

Overview

: **Reader Response**

Wolfgang Iser

: “Role of the Reader” (Non-detailed study)

Overview

: **Post Structuralism/ Deconstruction**

Jacques Derrida

: “Structure Sign and Play in the Discourse of Human Sciences”(Non-detailed study)

Overview

: **Psychoanalytic Criticism**

Jacques Lacan

: “The Mirror Stage” (Non-detailed study)

Overview

: **Postmodernism**

Fredric Jameson

: “Postmodernism and Consumer Society” (Detailed study)

Overview

: **Cultural Studies**

Mikhail Bakhtin

: “Carnival and Carnavalesque” (Non-detailed study)

##### **Section 2**

Overview

: **Feminism**

Toril Moi

: “Feminist, Female, Feminine” (Detailed study)

(

Overview : **New Historicism/Cultural Materialism**  
Louis A Montrose : “Professing the Renaissance: The Poetics and  
Politics of Culture” (Detailed study)

Overview :**Ecocriticism**  
Cheryll Glotfelty : Introduction to  
*The Ecocriticism Reader: Landmarks in Literary  
Ecology* (Non-detailed study)

Overview : **New Debates in Indian Literary Criticism**  
G.N.Devy : “Modern Indian Intellectuals and Western  
Thought” & “Cultural Amnesia,” *After Amnesia*  
(Non-detailed study)

*Reference :*

Peter Barry: *Beginning Theory :An Introduction to Literary and Cultural Theory*

Terry Eagleton \: *Literary Theory :An Introduction*

G.N.Devy : *Indian Literary Criticism: Theory and  
Interpretation*

Gregory Castle : *The Literary Theory Handbook*

**Course Outcomes**

At the end of the course, the student should be able to read literary and critical texts with judicious appreciation and build up the competence to generate and articulate personal responses to literary and critical texts, as well to explain the premises and assumptions underlying such personal responses.



## ENG 3 C09 Introduction to Linguistics

Credits: 4

### Course Description

The course is intended to familiarize learners with the nature and organization of language. The history of Linguistics, its key concepts, its different branches of study and their applications are discussed in detail.

### Course Content

#### Topics for Study

#### Unit 1(For Non-detailed study)

Origin of Language – Features of Language – Language in the Communicative System – Language Families – Language Typology – Language Acquisition

#### Unit 2(For Detailed Study)

History of Linguistics: Ancient Greece and Rome – Ancient India – Medieval Arabic and Hebrew Traditions – Comparative Philology – Saussure’s theories - Structuralism  
– Transformational Generative Grammar – Chomsky’s contributions to Linguistics.

#### Unit 3 (For non-detailed study)

Branches of Linguistics: Sociolinguistics - Psycholinguistics – Neurolinguistics – Translation – Language Learning – Ecolinguistics – Forensic Linguistics – Computational Linguistics.

#### Unit 4 (For Detailed study)

The organization of Language: Introduction to Phonology (The sound system, classification of sounds, phonological rules) – Introduction to Morphology (Morphemes, Word formation, Morphological rules ) – Introduction to Semantics (Semantic properties, semantic fields, semantic change)

### Books for Reference

- |   |  |
|---|--|
| R H Robins  | : <i>A Short History of Linguistics</i>  |
| William O’Grady, Michael<br>Dobrovsky & Mark Arnoff | : <i>Contemporary Linguistics: An Introduction</i>   |
| Danny D Steinberg &<br>Natalia V Sciarini           | : <i>An Introduction to Psycholinguistics</i>  |
| Malcolm Coulthard<br>& Alison Johnson               | : <i>An Introduction to Forensic Linguistics</i>   |
| Peter Trudgill                                      | : <i>Sociolinguistics: An Introduction<br/>to Language and Society</i>   |
| Elizabeth Ahlsen                                    | : <i>Introduction to Neurolinguistics</i>  |
| Alvin Fill.   | : <i>Eco-linguistics: State of the Art 1998</i>  |
| Paninian Linguistics                                | : <a href="https://web.stanford.edu/class/linguist289/encyclopaedia001.pdf">https://web.stanford.edu/<br/>class/linguist289/encyclopaedia001.pdf</a> |
| Keith Allan   | : <i>The Routledge Handbook of Linguistics</i>   |
| E F K Koerner                                       | : “The Chomskyan Revolution,” <i>Towards<br/>a History of American Linguistics</i>   |

### **Course Outcomes**

Apart from familiarizing students with the key ideas, theories and historical perspectives of Linguistics, the course attempts to provide the necessary theoretical backing for learners who wish to pursue its applications like translation, language teaching and language therapy.

## ENG 3 C10 American Literature –II

Credits: 4

### Course Description

This course aims at acquainting students with the current trajectory of American Literature starting from the second decade of the Twentieth Century. Texts by key authors representing major movements and trends will form the focus of the course.

### Course Content

The Rise of Modernism – The Harlem Renaissance – Writers on the Left – Lost Generation – Beat Generation – Post-Modernist trends – Post-Harlem African American writing – Minority Articulations – Diasporic Voices.

### Texts for Study

#### Section-1 -Poetry

William Carlos Williams	: “Spring and All” (For Detailed study) “ The Red Wheel Barrow” (For Non-detailed study)
Ezra Pound	: “NY” (Non-Detailed study) “In a Station of the Metro”(For Detailed study) “With Usura” (For Detailed study)
Langston Hughes	: “I too Sing America” (For Detailed study) “The Negro Speaks of Rivers” (For Detailed Study) “Po’ Boy Blues” (For Detailed study)
Allen Ginsberg	: “America” (For Detailed study)
Sylvia Plath	: “Daddy” (For Detailed study)
Gloria Anzaldua	: “To Live in the Borderlands” (For Non-detailed study)
Joy Harjo	: “A Poem to Get Rid of Fear” (For Detailed Study)
lawrence Ferlingetti	: “Pity the Nation” (For Non-detailed study) “History of the Airplane” (For Detailed study)
Amiri Baraka	: “Somebody Blew up America” (For Detailed Study)

#### Section-2 Fiction

Ernest Hemingway	: “The Snows of Kilimanjaro” (For Detailed study)
William Faulkner	: “Barn Buring” (For Detailed study)
Toni Morrison	: <i>Tar Baby</i> (For Non-detailed study)
Barbara Kingsolver	: <i>Animal Dreams</i> (For Non-detailed study)
Jonathan Saffron Foer	: <i>Extremely Loud and Incredibly Close</i> (For Detailed study)
Susan Abul Hawa	: <i>Mornings in Jenin</i> (For Detailed study)

### Section- 3 Prose and Drama

Martin Luther King	: “I Have a Dream” (For Detailed study)
Eugene O’Neil	: <i>Emperor Jones</i> (For Detailed study)
Tennessee Williams	: <i>The Glass Menagerie</i> (For Non-detailed study)
Edward Albee	: <i>Zoo Story</i> (For Detailed study)

### Section 4

Richard Gray:	: <i>A Brief History of American Literature</i> (pages 159-345) Chapter 3 onwards to the end). (For Non-detailed study)
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### Reference

1. George Parker Anderson : *American Modernism*
2. Daniel Hoffman : *The Harvard Guide to Contemporary  
American Writing*
3. Linda Tinn Morser : *Contemporary Literature: 1970 to the Present*
4. Jennifer Ashton : *From Modernism to Postmodernism*
5. Alan Bilton : *An Introduction to Contemporary American  
Fiction*

### **Course Outcomes**

This course, being a sequel to American Literature-1, carries forward the history of the chronological evolution of American literature from the end of the 19<sup>th</sup> Century to the first two decades of the 21<sup>st</sup> Century. It familiarizes the students with the contemporary trajectory of American literature, the site of a plethora of stylistic and linguistic experimentations. American literature being one of the arenas of continual experimentations and explorations, the course is designed, with the added aim of familiarizing students with movements like Modernism, Futurism, Postmodernism etc. Through their engagements with multiple works representing various movements, the students will also be gaining an understanding of the broad contours of the Harlem Renaissance, Beat Generation, Lost Generation and the Blues. The course will also explore the transnational turn in American Literature as represented by a host of diasporic writers.

## **ENG 3 C11 British Literature: 19th Century**

**(Credits: 4)**

### **Course Description**

The course is intended to familiarize the students with various trends, literary movements and major writers in British Literature during the nineteenth century, one of the most important periods in British Literature and British History in terms of social change and the investments of British society in literature.

### **Course Content**

English literature in the nineteenth century – Romantic Revival – Publication of Lyrical Ballads – Poets: Wordsworth, Coleridge, Shelley, Byron, Keats – Odes – Essays of Lamb, Hazlitt and Strachey – Victorian Compromise – Dramatic Monologue: Browning, Tennyson, Arnold – Gothic Literature – Pre-Raphaelite Movement – Theatre, Novels – Major authors and texts.

### **Texts for Study**

#### **SECTION A: POETRY** (For Detailed study)

William Blake	: “The Tiger”
William Wordsworth	: “Ode on the Intimations of Immortality”
S. T. Coleridge	: “Kubla Khan”
P. B. Shelley	: “Ode to a Skylark”
John Keats	: “Ode to a Nightingale”
Alfred Tennyson	: “Ulysses”
Robert Browning	: “Fra Lippo Lippi”
Matthew Arnold	: “Dover Beach”

#### **SECTION B: DRAMA**

Oscar Wilde : *The Importance of Being Earnest* (For Detailed study)

#### **SECTION C: PROSE AND FICTION**

Charles Lamb	: “Dream Children” (For Non-detailed study)
William Hazlitt	: “My first Acquaintance with Poets” (Detailed study)
Emile Bronte	: <i>Wuthering Heights</i> (Non-detailed study)
Charles Dickens	: <i>Hard Times</i> (Non-detailed study)
Thomas Hardy	: <i>Tess of D’Urbervilles</i> (Detailed study)
Jane Austin	: <i>Pride and Prejudice</i> (Detailed study)
Ronald Carter and John Macrae	: <i>Routledge History of Literature : Britain and Ireland Chapters 3 and 4</i> (Non-detailed study)

### **Course Outcomes**

The course is expected to give an outline of the vast body of British Literature in the Nineteenth Century, looking into trends, movements and influences. It is also expected to give an outline of British social and cultural history during the period, looking into how social transition is represented/refracted in literature.

## ENG 4 C12 20th Century British Literature: Pre-1940

(Credits: 4)

### Course Description

The course features major trends, movements and writers in British literature up to 1940. The Course also discusses the intellectual currents of the time and the socio-political events which are represented/refracted in literature.

### Course content

Modernism – shift in literary and aesthetic sensibilities of the age – Thinkers associated – Nietzsche, Freud, Marx, Frazer – Movements associated – existentialism, expressionism, imagism, etc – Poets: Yeats, Eliot – Movement poetry – Robert Bridges – Bloomsbury group – Virginia Woolf – Novels – Stream of consciousness: James Joyce, Joseph Conrad, D. H. Lawrence – Theatre: Christopher Frye, J. M. Synge, G. B. Shaw, etc.

### Texts for Study

#### SECTION A. Poetry (For Detailed Study)

Gerard Manley Hopkins : “The Windhover” (For Non-detailed study)  
W. B. Yeats : “The Second Coming” (For Detailed study)  
T. S. Eliot : “The Waste Land” (For Detailed study)  
W. H. Auden : “Lay Your Sleeping Head”(For Non-detailed study)

#### SECTION B: DRAMA

Christopher Frye : *The Lady is Not for Burning*(For Non-detailed study)  
J. M. Synge : *Riders to the Sea*(For Detailed study)  
G. B. Shaw : *Apple Cart*. (For Detailed study)

#### SECTION C: FICTION

Virginia Woolf : *To the Lighthouse* (For Detailed study)  
D. H. Lawrence : *Sons and Lovers* (For Non-detailed study)  
James Joyce : *A Portrait of the Artist as a Young Man* (For Detailed study)  
Joseph Conrad : *The Heart of Darkness* (For Non-detailed study)

#### SECTION D PROSE

Virginia Woolf : Modern Fiction (For Detailed study)  
Ronald Carter and John Mcrae : *Routledge History of Literature ;Britain and Ireland(Chapter 5)* (For Non-detailed study)

### **Course Outcomes**

Apart from familiarizing the learners with the major trends, movements and authors in British literature in the first half of the Twentieth Century, the course facilitates prospective inquiry/research in the area by brief discussions on comparable texts in European literatures which represent the various phases of Modernism.

## **ENG 4 C13 20th Century British Literature: Post-1940**

**(Credits: 4)**

### **Course description**

The course features major, trends, movements and authors in Post-1940 British Literature. The Course also discusses the intellectual currents of the time and the socio-political events which are represented/refracted in literature. Special attention has been given to the intellectual currents and theoretical paradigms that informed the literature of the period and to its multicultural postcolonial tendencies.

### **Course content**

Post modernism – literary and aesthetic sensibilities of the age – Thinkers associated: Lyotard, Baudrillard, Roland Barthes, Foucault, Gramsci, Derrida, Bakhtin – Poets: Dylan Thomas, Philip Larkin, Ted Hughes, Seamus Heaney, Elizabeth Jennings, Carol Ann Duffy, Andrew Motion – Novels – Angry Young Men – Allan Sillitoe, George Orwell, Graham Green, Ian Mc Ewan, Lessing, Drabble, Jeanette Winterson, Kingsley Amis, Ishiguro, E M Foster, J K Rowling, Orwell – Absurd Theatre : Beckett – Comedy of Menace – Pinter, Wesker, Osborne, Edward Bond, Tom Stoppard

### **Texts for Study**

#### **SECTION : A. POETRY (For Detailed study)**

Dylan Thomas	: “Do Not Go Gentle into the Good Night”
Philip Larkin	: “Church Going”
Ted Hughes	: “View of a Pig” “Thought Fox”
Seamus Heaney	: “Punishment” “Death of a Naturalist” “The Tollund Man”
Elizabeth Jennings	: “One Flesh”
Carol Ann Duffy	: “History”
Andrew Motion	: “The Last Call”

#### **SECTION B: DRAMA**

Samuel Beckett	: <i>Waiting for Godot</i> (For Detailed study)
John Osborne	: <i>Look Back in Anger</i> (For Detailed study)
Edward Bond	: <i>Lear</i> (For Non-detailed study)
Tom Stoppard	: <i>Rosencrantz and Guildenstern are Dead</i> (For Nondetailed study)

#### **SECTION C: FICTION**

Allan Sillitoe	: <i>Loneliness of a Long Distance Runner</i> (For Detailed study)
Doris Lessing	: <i>The Golden Note Book</i> (For Non-detailed study)
Zadie Smith	: <i>White Teeth</i> (For Detailed study)
John Fowles	: <i>The French Lieutenant’s Woman</i> (For Non-detailed study)
Ian Mc Ewan	: <i>Amsterdam</i> (For Detailed study)
Ronald Carter and John Mcrae	: <i>Routledge History of Literature ;Britain and Ireland(Chapter 6)</i> (For Non-detailed study)

### **Course Outcomes**

The course aims at providing a comprehensive picture of British literature written after 1940, besides giving them an outline of the theoretical paradigms that informed them. The course is also expected to map British culture and society during the period for the learners.



## **ENG4 P01 Dissertation/Project & Viva**

**(Credits: 8)**

### **Course Description**

#### **Option 1:**

Dissertation: A work of authentic research on a topic related to the curriculum and approved by the Department Council. The dissertation should be a minimum of 15000 words, excluding the bibliography and title pages.

#### **Option 2:**

Translation Project: A work of annotated translation into English of literary/cultural text(s) of a regional Indian language, approved by the Department Council. The project report should include the translation and an analysis/statement of the work undertaken, addressing the challenges faced in the work of translation. The work should be a minimum of 15000 words, including the translation and the analysis, but excluding the bibliography and title pages.

#### **Option 3:**

Pedagogic Project: A practice oriented work of research, aimed at developing a teaching methodology for a specific literary/cultural area, texts(s). The report should include a detailing of the methodology, the rationale for it, and an analytical statement of the practice as executed. The report should be a minimum of 10000 words, excluding the bibliography and title pages.

#### **Option 4:**

Other Projects: Any other project such as producing a play, making a video film, executing field work, case study, etc., generally related to the curriculum and approved by the Department Council. The project report should include details of the work and an analytical statement of the challenges faced in the process of the work. The report should be a minimum of 10000 words, excluding the bibliography and title pages.

### **Course Outcomes**

The Course is expected to explore the research aptitude of the learners and give them the much needed background information and experience for taking up research programmes or professional assignments.

## Elective Courses

### ENG 2 E01: World Drama

(Credits: 4)

#### Course Description

The course is intended to introduce students to important ages and movements in world drama and to make them aware of the great diversity of theatre in different parts of the world. A major focus of the course is the alternative traditions of drama present in the non-western world.

#### Course Content

The course will be in two mutually complementary sections viz. General Topics and Plays for detailed study:

- The first section deals with the origins of drama in different parts of the world and introduces some of the major ages/movements in world drama/theatre
- The second section is the detailed study of eight plays that represent the major ages/movements in world drama, in terms of their historical/social contexts and their dramatic/theatrical traditions and forms.

#### Texts/topics for Study

##### A: General Topics

1. The Origins of Drama(Greek, Indian and English contexts)
2. Major ages/movements in world drama/theatre (topics to be studied in terms of the plays prescribed for detailed study)
  - a. Classical Greek theatre
  - b. Classical Indian/Sanskrit Theatre
  - c. Classical Japanese Theatre
  - d. Classical Chinese theatre
  - e. Realist Theatre
  - f. Epic Theatre
  - g. Postcolonial Drama & theatre

##### B: Texts for study

Sophocles	: <i>Oedipus, the King</i> (For Non-detailed study)
Kalidasa	: <i>Sakunthala</i> (Acts One & Five (For Detailed study, general familiarity with the whole play expected)
Zeami Motokiyo	: <i>Tsumemasa</i> (Japanese Noh) (For Non-detailed study)
Anonymous	: <i>Twice a Bride</i> (Chinese Opera)(For Non-detailed study)
Ibsen	: <i>Ghosts</i> (For Detailed Study)
Brecht	: <i>Caucasian Chalk Circle</i> (For Detailed Study)
Soyinka	: <i>The Lion and the Jewel</i> (For Non-detailed study)
Taufeeq el-Hakim	: <i>The River of Madness</i> (For Non-detailed study)

### **Course Outcomes**

The primary aim of the course is to provide an introduction to important ages and movements in world drama through the study of plays that represent the different dramatic traditions of the world. Following a broad historical division into ancient/classical and modern theatres, the course will provide students with a general understanding of the formal and thematic priorities of different dramatic traditions in terms of their specific social and historical contexts. It will also introduce the theoretical approaches and conceptual categories that are associated with the various theatrical traditions and movements.

## ENG 2 E02 Post 1947 Indian Writing in English Translation

(Credits: 4)

### Course Description

The Course offers for study a selection of Indian Writing in English Translation and critical overviews on translation from Indian languages into English.

### **Course Content**

#### Texts for Study

##### **Section A (For Detailed Study)**

- Sujit Mukherjee : “The Making of Indo-English Literature,” *Translation as Discovery*.
- Mini Chandran : “The Practice of Translation in India”,  
<https://www.sahapedia.org/the-practice-of-translation-india>
- Harish Trivedi : “Translation and World Literature – The Indian Context”,  
Susan Bassnett (Ed.) *Translation and World Literature*.

##### **Section B (For Detailed Study)**

- Gajanan Muktibodh : “The Void”,
- Namdeo Dhasal : “Kamatipura”
- Akthar Mohiuddin : “New Disease”
- Vijila : “A Place for Me”,

##### Section C

- C. J. Thomas : *Crime 27 of 1128* (For Detailed Study)
- Badal Sarkar : *Evam Indrajith* (For Non-detailed Study)
- Girish Karnad : *The Dreams of Tipu Sultan* (For Detailed Study)
- Habib Tanvir : *Charandas Chor* (For Non-detailed study)

##### Section D

- Shirshendu Mukhopadhyay : *Canker* (For Non-detailed study)
- Vaikom Muhammad Basheer : *Voices* (For Non-detailed Study)
- Perumal Murugan : *One Part woman* (For Non-detailed study)
- Sharankumar Limbale : *Outcaste* (For Non-detailed study)
- Sara Joseph : “Inside Every Woman Writer” (For Non-detailed study)

##### Reference

1. K. M. George, *Masterpieces of Indian Literature* (3 volumes)
2. E. V. Ramakrishnan, *Making it New: Modernism in Malayalam, Marathi and Hindi Poetry*
3. E. V. Ramakrishnan, *Locating Indian Literature*.

### **Course Outcomes**

The Course attempts to construct an outline of modern Indian Literature on the lines of what Sujit Mukherjee called a ‘link literature’ for India. The texts have been selected to represent both convergence and divergence among Indian literatures in theme, content and treatment. It makes for a sense of diversity in unity among them. The course is also considered highly useful for research projects involving comparative literature studies.

## **ENG 2 E03 :Canadian Literature**

**(Credits: 4)**

### **Course Description**

The course is designed to introduce into our range of inquiry a refocusing of disciplines away from a nation based approach to a cross- cultural approach and an understanding of Communicative equivalence among contemporaneous civilizations around. True to a multicultural society, there is visible diversity in Canada's literature. This course features Anglophone literature in Canada produced by both European settlers and Canada's First Nations.

### **Texts/topics for Study**

#### **Section A: General Introduction to Canadian Literature**

Geography and History of Canada – Diversity of Canada and Mosaic Culture – Bilingual Identity of Canada and multiculturalism – Literary tradition of Colonial past and post colonial present – Major authors, works, forms, periods, movements and concerns in Canadian literature – National Identity, Race, gender and language questions – Immigrant Literature – First Nations Ethnic minority writings – Place of Canadian Literature in World Context.

#### **Section B: Texts prescribed for study**

##### **Poetry (For Detailed study)**

Pauline Johnson	: “The Cattle Thief”
Irving Layton	: “The Search”
Al Purdy	: “The Cariboo Horses”
Margaret Atwood	: “First Neighbours”
Connie Fife	: “Resistance”

##### **Fiction**

Michael Ondaatje	: <i>The English Patient</i> (For Non-detailed study)
Margaret Laurence	: <i>The Stone Angel</i> (For Non-detailed study)
Margaret Atwood	: <i>The Handmaids Tale</i> (For Detailed Study)
Beatrice Culleton	: <i>In Search of April Rain Tree</i> (For Non-detailed study)
Shyam Selvadurai	: <i>Funny Boy</i> (For Non-detailed study)

##### **Drama**

Drew Hayden Taylor	: <i>Someday</i> (For Detailed Study)
Annie Marie Macdonald	: <i>Goodnight Desdemona, Good morning Juliet</i> (For Non-detailed study)

#### **Further Reading Recommended**

##### **Poetry**

Sue Deranger	: “The Untitled”
Eli Mandel	: “Ventriloquists”
Rita Joe	: “I am the Indian”

Lee Maracle : "My Box of Letters"  
 Robin Skelton : Viator Poems  
 Jay Macpherson : "The Boatman"  
 Beth Brant : "Her name is  
 Helen" Jeannette Armstrong : "Reclaiming Earth"

Fiction

Rudy Weibe : *Temptation of Big Bear*  
 W.O. Mitchell : *The Vanishing Point*  
 Maria Campbell : *Half breed*  
 Sindair Ross : *As for Me and My House*  
 Alice Munroe : *Carried Away Selected Stories*  
 Vassanji.M.G : *No New Land*  
 Ondaatje : *In the Skin of a Lion*  
 Sheila Watson : *The Double Hook*  
 Nicole Brossard : *Mauve Desert*  
 Yann Martel : *The Self*  
 Gabrielle Roy : *The Tin Flute*  
 Eden Robinson : *Monkey Beach*  
 Joy Kogawa : *Obasan*

Drama

James Reaney : *Alice through the Looking Glass*  
 Sharon Pollock : *Blood Relations*  
 Tomson Highway : *The Rez Sisters*  
 George Ryga : *The Ecstasy of Rita Joe*

Reference

William. H. New, *A History of Canadian Literature*  
 Sharron Smith & Maurinne Oconnor, *Canadian Fiction: A Guide to Reading Interest*

**Course Outcomes**

The course is expected to offer perspectives of the diversity of Canada, its people, its literature and to develop an understanding of Canada's mosaic culture. It facilitates the interrogation of the connection between literature, place, gender and identity in Canada's peculiar cultural landscape, given its colonial history and postcolonial present.

## ENG 2 E04 Literature of the Marginalized

(Credits: 4)

### Course Description

This course aims to familiarize students with the contemporary discourses related to the experiences of marginalization in the current global and local political contexts. It intends to discuss the linkages between the social experiences of exclusion and marginality on the bases of gender, class, caste, ethnicity and sexuality and their literary manifestations which in turn raise certain fundamental questions regarding aesthetics and politics.

### Course Content

#### Texts for Study

#### Section A: Prose

##### Essays

- Sharankumar Limbale : “About Dalit Literature”, “Dalit Literature: Form and Purpose” in *Towards an Aesthetic of Dalit Literature* (Detailed study)
- Larry Neale : “Black Arts Movement” Section I (Detailed study)
- Adrienne Rich : “Compulsory Heterosexuality and Lesbian Existence” (Non-detailed study)
- Nivedita Menon : “Body,” “Desire” in *Seeing Like a Feminist* (Detailed Study)
- Someswar Sati, GJV Prasad, Ritwick Bhattacharjee : Introduction: Reclaiming the Disabled Subject (Non-Detailed)

#### Fiction and Autobiography

- Bama : “Ponnuthayi” (*No Alphabet in Sight*) (Detailed)
- C. Ayyappan : “Madness” (*The Oxford India Anthology of Malayalam Dalit Writing*) (Detailed)
- Kandal Pokkudan : “My Life” (*The Oxford India Anthology of Malayalam Dalit Writing*) (Detailed)
- Janu : *Mother Forest* – Excerpts (Detailed)
- B.R. Ambedkar : “Scoundrel: You Polluted the Parsi Inn” (*Ambedkar: Autobiographical Notes*) (Non-detailed)
- Nalini Jameela : Chapter IV, *Autobiography of a Sex Worker* (Detailed)
- Laxmi Narayan Thripathy : *Me Hijra, Me Laxmi* (Detailed)
- Rashid Jahan : ‘Woh’ That Woman (Non-detailed)

#### Section B : Poetry and Drama

- Bertolt Brecht : “A Worker Reads History” (Detailed)
- S. Chandramohan : “Caste on a Local Train”, *Letters to Namdeo Dhasal* (Non-detailed)
- Hira Bansode : “Yashodhara” (*The Poisoned Bread*) (Detailed)
- S. Joseph : “The Identity Card” (*No Alphabet in Sight*) (Detailed)
- Muriel Rukeyser : “Despisals” (Non-detailed)
- A Santhakumar : *Dream Hunt* (*The Oxford Anthology of Malayalam Dalit*)

K J Baby	<i>writing in Translation</i> (Non-detailed)
Amiri Baraka	: <i>Nadugaddika</i> (Detailed)
	: <i>The Dutchman</i> (Non-detailed)

### Recommended Reading

1. M.Dasan, V. Prathiba, et al, eds. *The Oxford India Anthology of Malayalam Dalit Writing*,
2. Satyanarayana & Susie Tharu, ed. *No Alphabet in Sight*
3. Kancha Ilaiah, *Why I am not a Hindu*
4. Sharan Kumar Limbale, *Towards an Aesthetics of Dalit Literature*
5. Judith Butler, *Gender Trouble*
6. Arjun Kamble, ed. *The Poisoned Bread* (Translations from modern Marathi Dalit Literature)
7. *Race Matters*, edited volume
8. Aswinin Sukhthankar, ed. *Facing the Mirror*
9. Mary John, ed. *Womens Studies in India: A Reader*
10. Winona Laduke, “*The Indigeneous Women's Network: Our Future Our Responsibility*” (*The Essential Feminist Reader*)
11. Mulk Raj Anand, *Untouchable*
12. Mahasweta Devi, *Draupadi*
13. Ismat Chughtai, *Lihaf*
14. Sharmila Rege :*Writing Caste/ Writing Gender*
15. Lennard J. Davis *The Disability Studies Reader Fourth Edition*
16. *Reclaiming the Disabled.Subject* edited by Someshqar Sati, GJV Prasad and Ritwick Bhattacharjee

### **Course Outcomes**

The student is expected to be able to locate the literary text in the spectrum of power relationships that structure different human communities across time and place. Since it attempts to familiarize students with the ways in which different forms of social exclusion and discrimination create different forms of writing the student is expected to develop the skills to read and interpret the texts from the marginalized spaces of society from a perspective informed by notions of justice, equity, and resistance through writing. It is hoped that the student will be able to deprivilege certain dominant modes of writing and develop a more open and democratic approach to the formation of writers and writing in unequal societies. It also aims to make the student develop a critical approach to the practice of canon making in literary and cultural spheres and make the text a site of deep critical introspection.



## **ENG 2 E05: Short Stories and Literary Movements**

**(Credits: 4)**

### **Course Description**

This course attempts a survey of the evolution of short story from its early Realist phase to the Postmodern period. By using the stories as the springboard the course attempts to trace the trajectory of the major traditions and movements that informed the literary discourse during the past two centuries. While acknowledging the provisional nature of classifying works of art into discreet categories, the course would critically engage with the artistic dominants of various periods that defined their general contours and attitudes.

### **Course Content**

The course contains short stories representing various traditions and movements. Student assignments would focus on stories that are not part of the prescribed list but which have a bearing on the various movements that form the focus of the syllabus.

#### **1 - Realism and naturalism**

- Guy De Maupassant : “The Necklace” (For Detailed study)  
(Nikolai Gogol : “The Overcoat” (For Detailed study)  
Italo Calvino : “The Adventure of a Crook” (For Detailed study)
- Gabriel Garcia Marquez : “I only came to use the phone”(For Non-detailed study)  
“A Very Old Man With Enormous Wings” (For Detailed Study)

#### **2 - The Romantic Tradition**

- Washington Irving : “Rip Van Winkle” (For Detailed study)  
Nathaniel Hawthorne : Young Goodman Brown (For Detailed study)

#### **3 - The Gothic and surrealist Tradition**

- Edgar Allan Poe : “The Fall of the House of Usher” (For Detailed study)

#### **4. The Satirical Tradition**

- Anton Chekhov : The Chameleon (For Detailed study)  
Saadat Hasan Manto : “Toba Tek Singh (For Detailed study)  
Vaikkam Muhammad Basheer : “Magic strings” (For Detailed study)

#### **5- The Allegorical Tradition**

- OV Vijayan : “The Wart” (For Detailed study)  
Zakaria Tamir : “Tigers on the Tenth Day” (For Detailed study)

#### **6..Race, Colonialism, and Post-Colonialism**

- James Baldwin : “Sonny’s Blues” (For Detailed study)

Ngugi Wa Thiong'o : "The Return" (For Detailed study)  
George Orwell : Shooting an Elephant" (For Detailed study) .

#### 7. Feminist Stories.

Nabaneeta Dev Sen : "Monsieur Hulor Holiday"(For Detailed study)  
Sylvia Plath : "Wish Box" (For Detailed study)

#### 8.- Modernist Stories

Ernest Hemingway : "The Short Happy Life of Francis Macomber"(For Detailed study)  
James Joyce : "A Little Cloud" (For Detailed study)  
D H Lawrence : The Rocking Horse (For Non-detailed study)

#### 9.- Post-Modernist Stories

Jorge Luis Borges : The Garden of Forking Paths (For Non-detailed study)  
John Barth : "Lost in the Funhouse" (For Detailed study)

#### 10. The Popular Tradition

Jeffrey Archer : Old Love (For Detailed study)

#### Reference

- Abrams, MH (1953). *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. UK: Oxford University Press.  
Abrams, MH (1986). *A Glossary of Literary Terms*. New York. CBS Publishing.  
Achutan, (2011) M. *Cherukatha Innale Innu*. Kottayam, DC Books.  
Gupta, Jayati (2008) *Narrative and Narration: A Study of the Modern Short Story*. New Delhi, Anthem Press .  
Hawthorn, Jeremy (2016). *A Study of Novel*. UK, Bloomsbury Academy.  
Hunter, Adrian. (2007) *The Cambridge Introduction to the Short Story in English* Delhi; Cambridge University Press  
Scofield Martin : *The Cambridge Introduction to the American Short Story*

#### **Course outcomes**

This course aims at acquainting the students with a broad spectrum of literary trends and movements through paradigmatic works representing these movements. The course helps students gain a broad understanding of major movements and their offshoots like Realism, Naturalism, Surrealism, Magical Realism, Modernism Postmodernism, Post-colonialism and Feminism besides acquainting them with salient features of such genres and like satire and allegory. The course will also broaden students' familiarity of many literary devices like irony, parody, pastiche, burlesque etc. as used by writers of various orientations.

## ENG 2 E06 English Studies in India

(Credits: 2)

### Course Description

This course is aimed at providing a historical understanding of the paths, trajectories and concerns of English studies in India from the colonial period to the present.

### Course Description

#### Texts for Study

##### Section A

Thomas Babington Macaulay : “Minute on Education”(Non-detailed)

Gauri Viswanathan : “The Beginnings of English Study in India,”  
(*Masks of Conquest*)Detailed)

Tejaswini Niranjana : “Translation, Colonialism and the Rise of English,”  
(*Economic and Political Weekly*)(Non-detailed)

G.N. Devy : “Some Anthropological Observations on the Study  
of English Literature,” *Subject to Change*, ed.  
Susie Tharu (Detailed)

##### Section B

Ruth Vanita : “Mansfield Park in Miranda House,” *The Lie of  
the Land: English Literary Studies in India*,  
ed. Rajeswari Sunder Rajan (Non-detailed)

Meenakshi Mukherjee : “Mappings of a Territory: Notes on the Framing of a  
Course,” *The Lie of the Land: English Literary  
Studies in India*, ed. Rajeswari Sunder Rajan  
(Non-detailed)

Urvashi Butalia : “English Textbook, Indian Publisher,” *Rethinking  
English Studies*, ed. Swati Joshi (Detailed)

Rita Kothari :Caste in a Casteless Language? English as a Language of 'Dalit'  
Expression (Detailed Study)

### **Course outcomes**

The course expects the student to be able to situate the growth of english studies in India and its domination in Indian curriculum in the history of colonial experience.It also hope s the student to develop a theoretical acumen to engage with the shifts in the ways in whi ch English is practised in India as a language and as an ideology in itself.The student sho uld ideally be able to theorise her own classroom experience of /English, embedded as it is in a whole network of class prejudices and privileges within India.

## **ENG 3E07 - Translation Theory and Practice**

**(Credits: 4)**

### **Course Description**

The course aims at familiarizing the students with the core of translation theory and some of the current theoretical positions, and at offering training in translation of literary and non-literary texts and interpreting. The students can also obtain a general understanding of the current debates in the discipline.

### **Course Content**

#### **Texts/topics for Study**

##### UNIT I – Theoretical and Descriptive translation studies

Types of translation – equivalence in translation – process of translation – language and culture in translation – translatability - Audiovisual Translation – Translation in Journalism - basic features of interpreting – introduction to Machine Translation - historicity and politics in literary translation – Indian tradition in translation theory.

##### Prescribed texts

- Susan Bassnett : *Translation Studies*. Chapter I, “Central Issues.” (For Non-detailed study)
- Andre Lefevere : “*Beyond Interpretation or the Business of (Re)Writing* (For Detailed Study).
- Indra Nath Choudhary: “Towards an Indian Theory of Literary Translation.” (For Non-detailed Study)
- Jorge Diaz Cintas : “Audio-Visual Translation: An Overview of its Potential,”  
*New Trends in Audio Visual Translation* (Ed. Jorge Diaz Cintas) (For Detailed study)
- Sara Bani : “An Analysis of Press Translation Process,” *Translation in Global News*, (Ed. Kyle Conway and Susan Bassnett) (For Non-detailed study)
- W John Hutchins & Harold L Somers : Chapter 1, *An Introduction to Machine Translation* (For Non-detailed study)
- Jody Byrne : *Technical Translation: Usability Strategies for Translating Technical Documentation*. Chapter 1. (For Detailed study)
- Daniel Gile : *Basic Concepts for Interpreter and Translator Training*
- Renee Desjardins : “Translation and Social Media: In Theory” *Translation and Social Media*. (For Non-detailed study)
- John Milton : “Translation Studies and Adaptation Studies” (For Detailed Study)

##### UNIT II – Translation Practice

##### **Practice in translation and interpretation**

The direction of translation/interpreting will be from Malayalam or Hindi into English and from English into Malayalam/Hindi. Tamil and Gujarati may be considered as additional source/target languages for translation practice on demand by students registered for the course.

### Recommended Reading

J C Catford: *A Linguistic Theory of Translation: An Essay in Applied Linguistics*.  
London: Oxford University Press, 1965

Susan Bassnett. : *Translation Studies*. Rev.ed. London and New York:  
Routledge, 2001.

Peter Newmark. *Approaches to Translation*. New York: Pergamon, 1981.

Jeremy Munday: *Introducing Translation Studies: Theories and Applications*. New  
York and London: Routledge, 2008.

Mona Baker and Kirsten Malmkjaer, eds. *Routledge Encyclopaedia of  
Translation Studies*. London: Routledge, 2006.

Geoffrey Samuelsson-Brown. *A Practical Guide for Translators*. Clvedon:  
Multilingual Matters Ltd., 2004.

### **Course Outcomes**

The Course is expected to give learners hands on training in translation across discourses and media, besides introducing them to the different approaches to translation and the history of translation as a practice and Translation Studies as a discipline. The course also enables them to undertake translation projects both at the local level and at the national level by associating themselves with organizations like the National Translation Mission (NTM) which offer knowledge translation assignments, orientation programmes and internship to potential translators.

**ENG 3 E08 20<sup>th</sup> and 21<sup>st</sup> Century Arabic Literature in English Translation**  
**(Credits: 4)**

**Course Description**

The course is designed to introduce students to a cross section of Twentieth Century and Contemporary Arabic Writing in English Translation. The course is introductory in nature and is intended only to offer glimpses of lives and world views of Arabic speaking cultures which are constructed in literature. The students are also expected to acquire basic background information about the social and political history of Arabic-speaking peoples during the period.

**Texts for Study**

**Poetry**

Adonis	: “Desert” (For Non-detailed study)
Badr-Shakir Al-Sayyab	: “Rain Song.” ( <u>For Detailed study</u> )
Nazik al-Malaika	: “Love Song for Words”. (For Non-detailed study)
Mahmoud Darweish	: “Edward Said: A Contrapuntal Reading.” ( <u>For Detailed study</u> )
Khaleel Gibran	: “Dead are my People” (For Non-detailed study)
Suad Al-Sabah	: “Mad Woman.” ( <u>For Detailed study</u> )
Saif Al-Rahbi	: “Our Old House” (For Non-detailed study)
Fatima Naoot	: “Cock’s Crest” ( <u>For Detailed study</u> )
Fawziyya Abu Khalid	: “Two Little Girls” ( from <i>Beyond the Dunes</i> ) ( <u>For Detailed study</u> )

**Fiction**

Naguib Mahfouz	: <i>The Thief and the Dogs</i> ( <u>For Detailed study</u> )
Najad Khayyat	: “One Day the Sun will Rise” ( <i>Beyond the Dunes</i> ) ( <u>For Detailed study</u> )
Zakaria Tamir	: “What Took Place in the City that was Asleep” ( <u>For Detailed study</u> )
Ghassan Kanafani	: “If You’d been a Horse” (For Non-detailed study)
Emile Habiby	: “The Mandelbaum Gate” ( <u>For Detailed study</u> )
Mahmoud Shaheen	: “Ordeal by Fire”( <u>For Detailed study</u> )
Jokha Al Harthi	: <i>Celestial Bodies</i> ( <u>For Detailed study</u> )

**Drama**

Abdallah Abd-al Jabbar	: <i>The Dumb Devils</i> ( <i>Beyond the Dunes</i> ) ( <u>For Detailed study</u> )
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**Reference**

- Roger Allen, *An Introduction to Arabic Literature*  
Muhsin J al-Musawi, *Arabic Poetry: Trajectories of Modernity and Tradition*  
Munir Mezyed & Abdul-Sattar Abdul-Lathif : *The Gateway to Modern Arabic Poetry*  
Pierre Cachia, *Arabic Literature: An Overview*  
Salma K Jayyusi (ed.), “Introduction”, *Modern Arabic Fiction: An Anthology*  
Salma K Jayyusi et al (ed.), “Introduction”, *An Anthology of Modern Saudi Literature*  
Anasthasia Valossopoulos, *Contemporary Arab Women Writers*

### **Course Outcomes**

This course aims at broadly familiarizing students with the trends and movements informing literature being produced in various Arab countries. It helps students acquaint themselves with the mutual imbrications in the literary world triggered by increased cultural contacts and global cultural flows. The students completing this course will gain a familiarity with some of the most prominent Arab poets and prose writers of our time like Khalil Gibran, Naguib Mahfouz, Adonis, and Mahmoud Darwish. The course helps students explore the influence of Western movements like Romanticism, Modernism, Postmodernism and Feminism on Arab literary articulations.

## ENG3 E09 Introduction to Cultural Studies

(Credits: 4)

This course provides a general introduction to cultural studies, emphasizing its history, theoretical approaches and (inter)disciplinary attributes. Along with an overview of the major theoretical aspects of the domain, the course provides an initiation into the methods and strategies for analyzing how culture is produced, where it is located, how it acts on individuals and societies, and how it engenders consensus/resistance.

### Course Content

- Antecedents of Cultural Studies – Semiology – Culture as a system – Critique of ideology
- The cultural turn – Culture as a constitutive domain – Critiques from/within Marxism – the Frankfurt School – the Culture Industry – Culture and mechanical reproduction
- British Cultural Studies - Everyday culture - Culture and media – Television discourse – Birmingham School – Communication and culture
- Space as a constitutive category - Space and culture – Space, modernity, postmodernity
- Issues in Feminism – Risks of essentialism – Construction of community and identity – Nationalism as ideology
- Indian contexts of Cultural Studies – Indian modernities – colonial modernity – construction of the feminine in Kerala

### Texts for Study

- Roland Barthes, “Myth as a Semiological System,” “The Form and the Concept,” *Mythologies*, (Noonday Press, 1991). (Detailed study)
- Theodor Adorno and Max Horkheimer, “The Culture Industry: Enlightenment As Mass Deception,” *Cultural Studies Reader*, Ed. Simon During (Routledge, 1999) (For Detailed study).
- Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” *Illuminations*, Trans. Harry Zohn (Schocken, 1969). (For Non-detailed study)
- Raymond Williams, “Culture is Ordinary,” *The Everyday Life Reader*, Ed. Ben Highmore, (Routledge, 2002). (For Non-detailed study)
- Stuart Hall, "Encoding/Decoding," *Culture, Media, Language* (Routledge, 1980) (For Detailed study)
- .Edward Soja, “History: Geography: Modernity,” *Cultural Studies Reader*, Ed. Simon During (Routledge, 1999).(For Non-detailed study)
- Judith Butler, “Subjects of Sex/Gender/Desire,” *Cultural Studies Reader*, Ed. Simon During (Routledge, 1999) (For detailed study).
- Benedict Anderson, “Introduction,” *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (Verso, 1983).(For Non-detailed study) (For Non-detailed study)
- Partha Chatterjee, “Our Modernity,” (SEPHIS & CODESRIA, 1997) (For Non-detailed Study)
- T. K. Ramachandran, “Notes on the Making of Feminine Identity in Contemporary Kerala Society,” *Social Scientist*, Vol. 23, No. 1/3 (Jan. -



Mar., 1995), pp. 109-123.(For Non-detailed study)

### **Further Reading**

Toby Miller, "What it is and what it isn't: Introducing . . . Cultural Studies," A *Companion to Cultural Studies*, Ed. Toby Miller (Blackwell, 2001).

Ziauddin Sardar & Borin Van Loon *Introducing Cultural Studies*, (Icon, 1999).

Michael Ryan, *Cultural Studies: A Practical Introduction*, (Wiley-Blackwell, 2010).

Anthony Easthope, *Literary Into Cultural Studies*, (Routledge, 1991).

John Fiske, *Understanding Popular Culture*, (Routledge, 1989).

### **Course Outcomes**

The course aims at familiarizing students with the history, development and key concepts and of cultural studies as an interdisciplinary area. The major outcomes envisaged are as follows:

- A critical awareness of the different theoretical approaches to culture in cultural studies
- An understanding of the major questions and problems in the field of cultural studies
- A fundamental grasp of the major methodologies and strategies of analysis employed in the field
- An introduction to cultural studies as an Indian (inter)discipline with different local versions, priorities and theoretical approaches
- An introduction to theoretical formulations necessary for undertaking a thesis in cultural studies

## **ENG 3 E10 Women's Writing**

(Credits: 4)

### **Course Description**

This course examines a selection of women's writing in different genres, across diverse cultures enabling students to discuss the theoretical, historical, thematic concerns that distinguish women's expression. Readings include theoretical and critical texts that shall introduce students to a range of feminist perspectives on literature and writing.

### **Course Content**

#### **Section A : PROSE**

##### **Essays:(Theoretical contexts,autobiogrphical sketches,speeches)**

- Virginia Woolf : "Professions for Women," *Women and Writing* (Non-detailed)  
Bell Hooks : "Black Women Shaping Feminist Theory,"  
*Feminist Theory: From Margin to Center, 1984* (Detailed)  
Susie Tharu and : Section 1, Introduction, *Women Writing in India*,  
K.Lalitha, eds. *Vol 1* (Detailed)  
**Baby Kamble** : "Our Wretched Lives," *Women Writing in India Vol 1*.  
(Non-detailed)  
Rebecca Walker : "How my mother's fanatical views tore us apart,"  
(Non-detailed)  
Sojourner Truth : "Ain't I a Woman?" *The Norton Anthology*  
*Literature by Women* (Non-detailed)

#### **Fiction**

##### **Short Stories**

- Rokeya Sakhawat Hossain : "Sultana's Dream" (Detailed)  
Lalithambika Antharjanam : "Prathikaradevatha," (Detailed)  
Lucia Berlin : "Friends" *A Manual for Cleaning Women* (Non-detailed)

##### **Novels**

- Isabel Allende : *Daughter of Fortune* (Detailed)  
Jhumpa Lahiri : *The Namesake* (Non-detailed)  
Chimamanda Adichie : *Purple Hibiscus* (Detailed)

#### **Section B : Poetry and Drama**

- Theri Gathas : Sumangalamata, Mutta, Mettika  
(*Women Writing in India Vol 1*) (Detailed)

Sappho	: “Cleis,” “Ode to Aphrodite” (Non-detailed)
Anne Bradstreet	: “The Author to her Book” (Detailed)
Phyllis Wheatley	: “On Being Brought from Africa to America” (Non-detailed)
Sylvia Plath	: “Lady Lazarus” (Detailed)
Allison Joseph	: “Little Epiphanies,” (Non-detailed)
Arundhati Subramanyam	: “5.46 Andheri Local,”(Non-detailed)
Wisława Szymborska	: “Identification,” (Non-detailed)
Forugh Farrokhzad	: “The Gift,” (Non-detailed)
Maya Angelou	: “The Phenomenal Woman,” (Detailed)

### **Drama**

Saoli Mitra	: “Five Lords Yet None A Protector” (Translation of <i>Nathabati Anathabat</i> ) (Detailed)
Sajitha Madathil	: <i>Kalinatakam</i> (Non-detailed)

### *Reference:*

*The Norton Anthology of Literature by Women ed by Sandra M.Gilbert and Susan Gubar*  
*Women Writing in India (Volumes 1 &2) edited by Susie Tharu and K.Lalitha*

Virginia Woolf : *A Room of One's Own*

J.Devika : *Kulasthreeyum Chanthapennum Undaayathengine*

Chimamanda Adichie : “We should all be Feminists,” Ted talk,  
[https://www.ted.com/talks/chimamanda\\_ngozi\\_adichie\\_we\\_should\\_all\\_be\\_feminists#t-181958](https://www.ted.com/talks/chimamanda_ngozi_adichie_we_should_all_be_feminists#t-181958)

Madonna : “*Woman of the year,*” *Full Speech,*  
<https://www.youtube.com/watch?v=c6Xgbh2E0NM&list=RDc6Xgbh2E0NM>

### **Course Outcomes**

The course expects the student to be able to chart out the relationship between gender and writing in the histories of English and Indian literatures. Texts have been chosen from diverse spatial temporal frameworks to alert the student to the pluralities of women’s literary engagements in terms of form and theme. The syllabus hopes the student to be able to identify the differences in women’s writing across cultures even as it has certain commonalities in certain specific experiences of patriarchy. The course also expects the student to be able to draw a relationship between herself as a woman reader and the text emerging from a different historical context. This course is an extension of the paper on the Literatures of the Marginalized offered in the previous semester and offers a continuity in the theoretical frameworks with stress on the experiences of gendered discrimination.

## **ENG 3E11 : Post 1980 Indian Writings in English**

**(Credits: 4)**

### **Course description and objectives:**

The post 1980 Indian writings in English reflect the fast changing elements in the social structure of India. It indeed is a contest over the nature, identity and ultimately the destiny of modern India. These writings have gained a new viability, vitality and vibrancy; they are in the global spotlight via wide readership home and abroad and through winning major literary awards. In the present literary scenario, the realistic, modernistic pessimistic mode of post independence writings have given way to a non-representational, experimental self-conscious and optimistic writings. These writers also create a new Indian English idiom by taking recourse to code mixing in their writings.

### **Course Content**

#### **Texts for Study**

##### **Module 1: Poetry (For Detailed study)**

Kamala Das	: “Next to Indira Gandhi”
Meena Alexander	: “Birth Place with Buried Stones”
Tabish Khair	: “Nurses Tales, retold”
Vijay Nambisan	: “Madras Central”
Jeet Thayil	: “Malayalam's Ghazal”
Gieve Patel	: “Postmortem”
Mamta Kalia	: “Tribute to Papa”
Meena Kandasamy	: “Mulligatawny Soup”
K. Satchidanandan	: “Gandhi and Poetry”
Arundhati Subramanian	: “To the Welsh Critic Who Doesn't Find me Identifiably Indian”

##### **Module 2: Fiction**

Upamanyu Chatterjee	: <i>English August</i> (For Non-detailed study)
Amit Chaudhuri	: <i>A Strange and Sublime Address</i> (For Detailed study)
Mukul Kesavan	: <i>Looking Through Glass</i> (For Non-detailed study)
Shauna Singh Baldwin	: <i>What the Body Remembers</i> (For Detailed study)
Mitra Phukan	: <i>The Collector's Wife</i> (For Non-detailed study)
Chithra Banerjee Divakaruni	: <i>The Palace of Illusions</i> (2008) (For Non-detailed study)
Arvind Adiga	: “Day One (Morning): The Railway Station,” (Short story from <i>Between The Assassinations</i> (For Non-detailed study))
Anjali Joseph	: <i>Saraswathi Park</i> (2010) (For Non-detailed study)
Jeeth Thayil	: <i>Narcopolis</i> (2012) (For Detailed Study) (For Detailed study)
Arundhati Roy	: <i>Ministry of Utmost Happiness</i> (2017) (For Detailed study)

Module 3: Drama and Prose

- Arundhati Roy : “The Great Indian Rape Trick” (Essay from  
*The Algebra of Infinite Justice*,(2001)  
(For Non-detailed study)
- Manjula Padmanabhan : *Lights Out* (1984) (For Detailed study)
- Girish Karnad : *A Heap of Broken Images* (2004) (For Non-detailed study)
- Mahesh Dattani : *The Big Fat City* (2014) (For Detailed Study)

**Course Outcomes**

This course is structured to orient students towards the latest and the most contemporary in IWE, to acquaint and familiarize them with the diverse contributions of new writers of repute and to sensitize them to the real challenges contemporary IWE is facing by way of enforced homogenization and standardization of culture in the wake of globalization and neo-liberalism.

## **ENG 3E12: Translation for the Media**

### **Course Description**

**(Credits: 2)**

The Course is intended to familiarize the learners with translation in the media and to offer basic training in the various modes of Media Translation.

### **Texts/topics for Study**

#### **Module 1(For Non-detailed study)**

Translation and editing in the print media – ‘journalese’ – sensitivity to cultural relativity – language-dialect equation – spatial constraints.

#### **Module 2 (For Detailed study)**

Audiovisual Translation: Subtitling – Dubbing (lip sync) – Partial Dubbing (voice- over) – Audio Description - Translation from and into sign language – major issues – cultural relativity – language-dialect equation – constraints of the medium.

### **Books for Reference**

1. Jorge Diaz Cintas and GunillaAnderman (Ed.). *Audiovisual Translation: Language Transfer on Screen*.
2. Jorge Diaz Cintas (Ed.) *New Trends in Audiovisual Translation*.
3. Jorge Diaz Cintas and AlineRemael*Audiovisual Translation: Subtitling*.
4. Eliana Franco, Anna Matamala&Pilar Orero. *Voiceover Translation: An Overview*.
5. PilarOrero. *Topics in Audiovisual Translation*.
6. Terry Janzen. *Topics in Signed Language Interpreting*.
7. *American Sign Language Dictionary*. <https://www.handspeak.com/>
8. *Indian Sign Language Dictionary*. [www.talkinghands.co.in](http://www.talkinghands.co.in)
9. Claire Scammel : *Translation Strategies as Global News*
10. Louise Fryer : *An Introduction to Audio Description*

### **Course outcomes**

The Course is expected to enable the learners to acquire a broad understanding of translation practices in the media and the chief issues involved, as well as to gain basic expertise in the various modes of media translation. It is expected to be a launching pad for those learners who aim for a career in the media.

## **ENG 3 E13 Introduction to Film Studies**

**(Credits: 2)**

### **Course Description**

This course is an attempt to familiarise students with the language and history cinema which has been marked as a very crucial artistic medium of the twentieth century. We will be discussing some of the key concepts in film studies, different film movements around the world and some of the central theoretical debates in this area which have impacted our modes of spectatorship and film making. It aims to enable students to explore the different ways of watching and analyzing films as works of art and important cultural texts with wide ranging ramifications.

### **Course Content**

#### **Section A: Key concepts**

##### **1. Detailed Study**

Adaptation

Auteur theory

Art cinema

French New Wave

Italian Neo-realism

Classic Hollywood cinema

Counter cinema

Documentary

British New Wave cinema novo

German Expressionism

##### **2. Non-Detailed study**

Editing

Montage

Deep Focus

Cinemascope

Mise en scene

Film Noir

Melodrama /women's films

Queer Cinema

Third Cinema

## **Section B :Film Texts**

*Bicycle Thieves* [Initiate discussions on early cinema, Classical realism and neo-realism] (Detailed)

*Wild Strawberries* [European Art Cinema movement](Detailed)

*The Great Dictator* (American political satire,comedy,warfilm) (Non-detailed)

*Pather Panchali* [Indian Art Cinema](Detailed)

*Awara* [Mainstream Indian Cinema] (Non-detailed)

*Asamghadithar* (Contemporary Malayalam cinema) (Detailed)

### **Reference:**

Hayward Susan ed Cinema Studies:Key Concepts

Mulvey, Laura, “Visual Pleasure and narrative cinema” [This can help demonstrate the shift in film theory in the 1970s and the teacher could refer to other concerns like ‘ racism in cinema,’ as well as the philosophies that influenced post-1970 film studies: phenomenology, psychoanalysis, semiotics etc]

Dissanayake, Wimal “Rethinking Indian popular cinema: towards newer frames of understanding,” in Dissanayake & Guneratne (eds) Rethinking Third Cinema (Routledge, 2003) [Useful to introduce not only Indian cinema but other political film movements in Asia, Africa and Latin America]

### **Course Outcomes**

The course expects the student to be able to make an informed study of a film ,locating it within the larger history of cinema in its specific context. It expects the student to be able to see a film as an aesthetic and cultural construct,to identify and describe key film movements and histories, and to define certain central concepts in film studies.



## ENG 4 E14 – Post 1970 Malayalam Literature in English Translation

(Credits: 4)

### Course Description

The Course introduces the learners to movements and trends in Malayalam literature since the 1970s, offering representative texts for study.

### Course Content

#### Texts for Study

#### Poetry (For Detailed study)

Ayyappa Panikker	: “Hey, Gagarin”
N N Kakkad	: “Death of a Rogue Elephant”
K Satchidanandan	: “Testament”
K G Sankarappillai	: “The Trees of Cochin”
Balachandran Chullikkad	: “Approver”
Rose Mary	: “The Mourning Man – A Sketch”
Vijayalakshmi	: “In Hiding”
Raghavan Atholi	: “Kandathi”
Veerankutty	: “In the Sanatorium for Trees”
S Joseph	: “A Lass Called Terror”
Kalpetta Narayanan	: “Culprits”

#### Fiction

Sethu	: <i>Pandavapuram</i> (For Non-detailed study)
O V Vijayan	: <i>Legends of Khasak</i> (For Non-detailed study)
Zachariah	: “Some Recent Unnatural Deaths” (For Non-detailed study)
Anand	: “The Last Laugh” (For Non-detailed Study)
Pattathuvila Karunakaran	: “Divine Dispensations” (For Non-detailed study)
M Sukumaran	: “Broken Glasses” (For Non-detailed study)
Sarah Joseph	: “Inside Every Woman Writer” (For Non-detailed Study)
Gracy	: “Panchali” (For Non-detailed study)
C Ayyappan	: “Spectral Speech” (For Detailed study)
Narayan	: “Thenvarikka” (For Detailed Study).

#### Drama

Kavalam Narayana Panikkar	: <i>Karimkutty</i> (For Detailed Study)
K J Baby	: <i>Nadugaddika</i> (For Detailed Study)

### Course Outcomes

Apart from giving an overview of post-1970 Malayalam literature, the course seeks to give a comparative perspective involving Malayalam literature and other literatures which are discussed in the programme. It is also introduced to facilitate translation projects involving Malayalam literature.

## **ENG4 E15 Postcolonial Theory**

**(Credits: 4)**

### **Course Description**

One of the past century's most profound transformations was decolonization: the end of direct European rule over vast areas of the earth. The worlds of cultural and political analysis have both contributed and responded to this transformation, producing a forceful body of writings we name postcolonial theory. This course introduces key concepts, questions, and themes in that vast body of writing. It will explore the foundational texts and authors that define postcolonial theory and will engage with the major issues that preoccupy postcolonial thinkers such as identity and alterity, nationalism and cultural imperialism, hybridity and origins, amongst others.

### **Course Content**

#### **Texts for Study**

The following texts are for in-depth study. Unless otherwise specified, the essays are drawn from Bill Ashcroft, *Postcolonial Studies Reader* (London: Routledge, 1995).

Edward W. Said	: “Orientalism” (For Detailed study)
Frantz Fanon	: “The Fact of Blackness” (For Non-detailed study)
Ngugi wa Thiong’o	: “The Language of African Literature” (For Detailed study)
Braj B. Kachru	: “The Alchemy of English” (For Non-detailed study)
Gauri Viswanathan	: “The Beginnings of English Literary Study in British India” (For Non-detailed study)
Homi K. Bhabha	: “Of Mimicry and Man: The Ambivalence of Colonial Discourse” ( <i>The Location of Culture</i> , London, 1994). (For Detailed Study)
Gayatri Chakravorty Spivak	: “Can the Subaltern Speak?” (For Detailed Study)
Helen Tiffin	: “Post-colonial Literatures and Counter-discourse” (For (Non-detailed study)
Kadiatu Kanneh	: “Feminism and the Colonial Body” (For Detailed study)
José Rabasa	: “Allegories of Atlas” (For Non-detailed study)

#### **For Further Reading**

Abdul JanMohamed, “The Economy of Manichean Allegory: The Function of Racial Difference in Colonialist Literature,” Bill Ashcroft, *Postcolonial Studies Reader* (London: Routledge, 1995).

Bill Ashcroft, Gareth Griffiths, Helen Tiffin, *Empire Writes Back : Theory and Practice in Post-colonial Literatures* (London: Routledge, 1989).

Leela Gandhi, *Postcolonial Theory: A Critical Introduction*, (New York: Columbia University, 1998).

Ania Loomba, *Colonialism/Postcolonialism* (London: Routledge, 1998).

Albert Memmi, *The Colonizer and the Colonized* (Boston: Beacon Press, 1965)

Patrick Williams and Laura Chrisman (Eds.) *Colonial Discourse and Post-Colonial Theory: A Reader*

Gregory Castle : *The Literary Theory Handbook*

### **Course Outcomes**

The course seeks to acquaint the learners with prominent postcolonial theoretical paradigms and to link them to literary and non-literary texts, trends and movements in postcolonial writing. It is also expected to hone the critical thinking skills acquired through the course on criticism and theory done during the earlier part of the programme.

## **ENG 4 E16 Ecology and Literature**

**(Credits: 4)**

### **Course description**

This course will explore human connection to environment and especially its nature in various literary works. Ecology has come to play a central intellectual role in our present age and here students are introduced to one of the newest most vibrant and relevant method of reading literary texts, whereby literary and cultural productions are examined in relation to environmental impact, ecological models and the social, political, ontological and epistemological implication of the categories of 'human' and 'nature'. The focus would be on the role of language and literature in understanding and expressing our connection to the world around us.

### **Course Content**

#### **Texts/topics for Study**

##### Module I

General Introduction to Environmental Literature

##### Books for reference

Cheryll Glotfelty : *Ecocriticism Reader*

Timothy Clark : *The Cambridge Introduction to Literature and Environment*

##### Module II: Literary texts for Reading and Discussion

#### **Section A - Prose**

Wangari Maathai : *Replenishing the Earth* (For Detailed Study)

Peter Mathiessen : *The Snow Leopard* (For Non-detailed study)

Jamaica Kincaid : "In History" (For Non-detailed study)

Bell Hooks : "Touching the Earth" (For Detailed study)

#### **Section B - Fiction**

Nadine Gordimer : *The Conservationist* (For Detailed Study)

Rachel Carson : *Silent Spring* (For Detailed Study)

Amitav Ghosh : *The Hungry Tide* (For Detailed Study)

Ruskin Bond : *The Kitemaker* (For Non-detailed study)

#### **Section C - Poetry (For Detailed Study))**

Robert Frost : "A Brook in the City"

Langston Hughes : "The Negro Speaks of Rivers"

Seamus Heaney : "Death of a Naturalist"

Ted Hughes : "Thistles"

Gordon J.L. Ramel : "Tiger, Tiger Revisited," "Daffodils no More"

### **Course Outcomes**

Learners are expected to develop a basic understanding of eco-aesthetics, on how the social and natural worlds engage each other in literature. It is also expected to equip them with ecocritical tools for research into ecological issues that affect humanity and their representation in literature.

## ENG4 E17 Language Teaching

(Credits: 4)

### Course Description

The course aims to introduce students to the basic concepts and the current developments in Language Teaching in General and English Language Teaching in particular. Linguistic theories and its impact on language teaching, and different teaching methods and their pedagogical implications will be taken up for study. Students will be introduced to the various classroom strategies, techniques and teaching aids, lesson plans for teaching effectively the different genres of literature and general language skills, and the processes and procedures for testing and evaluation.

### Course Content

#### Topics for Study

#### Module 1 (For Detailed study)

##### : Approaches to Language Learning

The role of psychology in language learning – Linguistics and Language Learning - Behaviourism, Cognitivism, Constructivism, Social Constructivism, Critical Pedagogy

Learner factors and Learning Factors – Individual Characteristics of the Learner, Learning Environment, Curriculum, social and cultural factors.

#### Module 2 (For Non-detailed study):

##### Methods of Language Teaching

Grammar Translation method, Direct method, Audio-lingual method, Silent way, suggestopaedia, CLT, the Concept of Comprehensible Input

Classroom Procedures: Literature and Language teaching; Lesson Plan for teaching of poetry, prose, Grammar, and fiction. Teaching of oral and written communication. Teaching aids- audio-visual, Computer-aided Language Learning (CALL) – Content and Language Integrated Learning (CLIL)

English as a Foreign Language (EFL) – English as a Second Language (ESL) – English for Specific Purposes (ESP)

#### Module 3 (For Detailed study):

##### Testing and Evaluation

Internal and External evaluation; Summative and Formative assessment, Continuous and comprehensive evaluation, Assessment of Learning and Assessment for learning, Types of tests; criteria for a good achievement test; tools of evaluation- types of questions

#### Books for Reference

H.H. Stern, *Fundamentals of Language Teaching* (OUP)

M F Patel and Praveen M Jain, *English Language Teaching: Methods, Tools and Techniques*.

Harold V. Allen, *Teaching English as a Second Language*

Rosamond Mitchell and Florence Myle, *Second Language Learning Theories*

George Yule, *The Study of Language*

Stephen Krashen, *Principles and Practice in Second Language Acquisition*

Douglas H Brown, *Language Assessment: Principles and Classroom Practices*

Jack C Richards & Theodore Rodgers, *Approaches and Methods in Language Teaching*  
Joe L.Kincheloe, *Critical Pedagogy*  
Michael Byram, *Routledge Encyclopedia of Language Teaching and Learning*  
Trinity College, London, *English Language Example Lesson Plans*.  
Do Coyle, Phillip Hood and David Marsh, *Content and Language Integrated Learning*

### **Course Outcomes**

The course is expected to enable learners to acquire the basics of language teaching which will be of immense help to them when they join a teachers' training programme or when they take up amateur/semi-professional teaching assignments like those offered in the Additional Skills Acquisition Programme of the Government of Kerala. It is also expected to spur research in the still unexplored terrains of language teaching.

## **ENG 4 E 18: Advanced Writing Skills**

(Credits: 2)

### **Course Description**

This course aims at imparting students practical skills in writing. The focus will be on developing the linguistic, cognitive, and logical skills required in writing different types of essays (like narrative, descriptive, demonstrative, persuasive, etc.), anecdotes, academic papers, reports and advertisements. Besides training them to write in a logical and coherent manner, the course would help them in building necessary grammar and vocabulary skills.

### **Course Content:**

The course material would consist of textbooks on good writing and specimen pieces representing various kinds of essays, papers, advertisements and anecdotes. It will also lay special emphasis on dictionary skills and notions like register and appropriateness.

### **Texts for Study**

Palmer, Richard (2013). *Write in Style: A Guide to Good English*. London: Routledge. (Detailed)  
McCarthy and O'Dell. *English Vocabulary in Use (Advanced) Vocabulary Reference and Practice with Answers*. UK: Cambridge University Press. (Non-detailed)

### **References**

The Associated Press (2016) *The Associated Press Style Book*  
Boynton, Robert. *New Journalism*  
Harris, Robert A. (2002). *Writing with Clarity and Style: A Guide to Rhetorical Devices for Contemporary Writers*. London: Routledge.  
Lerner, Betsy. *Forest For Trees: An Editor's Advice to Writers*.  
[http://www.bbc.co.uk/bitesize/standard/english/lit\\_form/newspaper/revision/1/](http://www.bbc.co.uk/bitesize/standard/english/lit_form/newspaper/revision/1/)  
Strunk, William, EB White and Maira Kalman. (1999). *The Elements of Style*. US: Allyn & Bacon.

### **Course outcomes**

The students completing this course are expected to have a practical knowledge for writing essays, articles, features and anecdotes in chaste English. It will equip them with basic skills needed for the exercise like brainstorming, researching, organizing and plotting their material. The course lays stress on key vocabulary areas, editing skills and marshalling of points in compositions belonging to various genres.

## Audit Courses (Compulsory)

### I Semester

#### Ability Enhancement

#### ENG 1 A01 Writing Skills (Credits:2)

##### Course Description:

The course material would consist of textbooks on good writing and specimen pieces representing various kinds of essays, articles, advertisements and anecdotes. It will also lay special emphasis on dictionary skills and notions like register and appropriateness.

##### Main Texts

Palmer, Richard (2013). *Write in Style: A Guide to Good English*. London: Routledge.  
Strunk, William, EB White and Maira Kalman. *The Elements of Style*. US: Allyn & Bacon 1999.  
McCarthy and O'Dell. *English Vocabulary in Use (Advanced) Vocabulary Reference and Practice with Answers*. UK: Cambridge University Press.

##### References:

The Associated Press (2016) *The Associated Press Style Book*  
Boynton, Robert. *New Journalism*  
Harris, Robert A. (2002). *Writing with Clarity and Style: A guide to Rhetorical Devices for Contemporary Writers*. London: Routledge.  
Lerner, Betsy. *Forest For Trees: An Editor's Advice to Writers*.  
[http://www.bbc.co.uk/bitesize/standard/english/lit\\_form/newspaper/revision/1/](http://www.bbc.co.uk/bitesize/standard/english/lit_form/newspaper/revision/1/)

##### Course Outcomes

This course aims at imparting students practical skills in writing. The focus will be on developing the linguistic, cognitive, and logical skills required in writing different types of essays (like narrative, descriptive, demonstrative, persuasive), anecdotes, academic papers, reports and advertisements. Besides training them to write in a logical and coherent manner, the course would help them in building necessary grammar and vocabulary skills.

### II Semester

#### Professional Competency

#### ENG 2 A02 Listening and Speaking Skills in English (Credits: 2)

##### Course Description

The Course is designed to enhance listening and speaking skills in English across a variety of discourses for professional competence. The focus will be on comprehension and intelligibility. Due attention is also given to language variety and to standard-non-standard dichotomy.

##### Course Content

###### Module One – Listening

Discerning English used in various discourses and media – News reading, public speech, conversations, cinema, public media performances, classroom teaching etc. – Recognizing speech



segments – Remedial work – Recognizing English in different accents – British, American, Indian etc.

### **Module Two – Speaking**

Practice in Conversation in English - Public Speaking - use of English in the Classroom , media etc. - Dialectical variations – intelligibility versus precision

Note: The Evaluation consists of two forms of testing: Transcription or oral texts/segments and Oral production of language in context. Learning material consists of audios and videos downloaded from various sites on the Net.

### **Reference:**

<http://www.bbc.co.uk/learningenglish>

### **Course Outcomes**

The course is intended to cultivate good listening and speaking skills in English. The Course aims to introduce the spoken form of the language in various discourses and with the standard accents. Learners are also expected to be cognizant with some of the prominent colloquial or non- standard forms of the language at the end of the course. Largely following the contemporary principles of student autonomy and teacher scaffolding, the course aims to boost the competence of the students in spoken English to the optimum levels for professional competence.

## ENG1C01 BRITISH LITERATURE: 14th Century to 18th Century

### Scheme of Question Paper

#### All questions are to be set from texts for detailed study

- 1) Three essay questions ( with choices of three each) of ten marks each, one each from Poetry, dram and fiction/prose.
- 2) Four short notes questions ( with a choice of eight) of five marks each.

### Model Question Paper

MA English Language and Literature (CCSS) First Semester Examination  
ENG1C01 BRITISH LITERATURE: 14th Century to 18th Century

Time: 3hrs.

Marks: 50

- I. Write essays on any three of the following in about 450 words selecting one question from each section.

#### Section A

1. Chaucer's female characters are idealized objects of desires. Discuss.
2. Analyse the relationship between the spiritual and the erotic as thematic frameworks in John Donne's " The Canonization".
3. Is it possible to defend the statement that Satan is the true hero of Milton's *Paradise Lost*?

#### Section B

4. Critically analyse the character, Dr. Faustus as a representative figure of English Renaissance.
5. How did Christopher Marlow enhance the tradition of Romantic drama?
6. Elucidate the major thematic concerns in *Dr. Faustus*.

#### Section C

7. Elaborate on the stylistic features of Bacon's essays with reference to the essay, "Of Truth".
8. Assess the contributions of Richard Steele to the development of the Periodical essay.
9. Critically analyse the role of Renaissance in the making of Elizabethan prose and poetry.

(3×10=30)

- II. Writing Short notes of about 200 words on any four of the following:

1. Salient features of Spenserian Sonnet
2. Lyrical elements in the poem, "One day I wrote her name upon the sand."
3. The setting of Thomas Wyatt's "They flee from me".
4. Rhetorical devices used in *The Rape of the Lock*.
5. Poetic devices in Gray's " Elegy Written in a Country Churchyard."
6. Metaphysical Conceits
7. Features of Neoclassical poetry
8. Graveyard school of poetry.

(4×5=20)



## ENG1 CO 2 –Indian Writing in English

All the questions shall be from the texts prescribed for detailed study. There will be two types of questions.

1. Three long essays from a choice of three in each section. Section divisions are as follows: Section A will cover poetry, Section- B fiction, and Section- C, essays and drama. (3x10=30)
2. Four short notes questions from a choice of seven. The examiner shall take care to spread over these questions as evenly as possible across the texts prescribed for detailed study (4x5=20)

### Model Question Paper

## ENG1 CO 2 –Indian Writing in English

Time: 3 hours

Marks: 50

- I. Write an essay in about 450 words on one of the following from each section.

### Section A

1. Nostalgic memories form one of the staples of all diasporic poetry. Illustrate this using “Our Casuarina Tree” and ‘Looking for a Cousin on a Swing”
2. Kamala Das’s poem “Hunger” gives the lie to the claim that her poetry is solely concerned with a narcissistic obsession with self.
3. The poem “Mulligatawny Dreams” truly represents the experimental phase of Indian English poetry. Explain.

### Section B

4. Comment on the appropriateness of the title “The Guide”
5. Both *God of Small Things* and *The Gypsy Goddess* contain strong protest against the casteist mindset of Indian society. Explain.
6. Unlike the first generation Indian English novelists, the new writers take a lot of liberties with English. Explain this comparing RK Naryan with Arundhati Roy and Meena Kandasami.

### Section C

7. What are Arundhati Roy’s arguments against Mahatma Gandhi in “The Doctor and the Saint?”

8. To what extent can Girish Karnad's *Tughlaq* be considered a tragic hero?
9. Consider *Tughlaq* as an allegory.

(3x10=30 marks)

II . Write short notes in about 200 words on any four of the following:

10. Toru Dutt is often described as India's Keats. To what extent is this appellation justified?
11. A K Ramanujan's "Looking for a Cousin on a Swing" is instinct with erotic images. Explain.
12. Raju- Rosie romance as a turning point in *The Guide*.
13. The moth as a symbol in *God of Small Things*
14. Bring out the allegorical significance of the poem "Night of the Scorpion"
15. Arundhati Roy's handling of temporality in *God of Small Things*.
16. Postmodern techniques in *The Gypsy Goddess*.

(4x5=20 marks)

ENG1 C03- History of English Language

**Scheme for Question Paper**

- I. Two essay questions (with choices of three each, one each from Unit I and III) for ten marks each.
- II. Four short notes questions (with a choice of eight, four each from Unit I and III) for five marks each.
- III. Five very short answer questions (with a choice of ten, five each from unit I and III) for two marks each.

**Model Question Paper**

**MA English Language and  
Literature (CCSS) I Semester  
Examinations**

**ENG1 C03 - History of English Language**

Time: 3 hours

Marks: 50

- I. Write an essay on any one of the following in about 450 words:
  1. The origin and spread of the Indo-European family of languages.
  2. Give a profile of the Germanic branch of the Indo-European family of languages.
  3. Discuss briefly the characteristics of Old English

(1x10=10 marks)
- II. Write an essay on any one of the following in about 450 words:
  4. Briefly describe the nature of English spelling and the history of spelling reform in English.
  5. "America and Britain are two countries separated by the same language" Discuss this statement of Bernard Shaw's with reference to American English.
  6. Give an account of the transformation of English by the social media.

(1x10=10 marks)
- III. Write short notes in about 200 words on any four of the following:
  7. Old English grammar
  8. Old English literature
  9. King Alfred.
  10. Scandinavian influences on English.
  11. Indian English
  12. English and colonialism
  13. English and the media
  14. 'Standard English'

(4x5=20)
- IV. Write two sentences each about four of the following:
  1. Celtic languages in Britain
  2. Anglo-Saxon Chronicles

3. Old English Dialects.
4. Runic Script.
5. Pidgins and Creoles.
6. Received Pronunciation (RP)
7. 'Scientific English'
8. 'englishes'.

(5x2=10  
marks)

## ENG 1 C04 Literary Criticism and Theory Part I

### **Scheme of question Paper**

The question paper should be divided into two sections . Section A can have one essay question (with three choices) covering the ancient period connected to both the Western and Indian critical traditions from essays for detailed study

Section B includes one essay question (with three choices) from the Renaissance period to New Criticism from essays marked for detailed study

Section C consists of short questions from the essays marked for detailed study.

### Model Question Paper

## ENG 1 C04 Literary Criticism and theory Part I

Time: 3 hrs

Max. Marks 50

I Write essays of about 450 words each on any **two** of the following choosing **one** from each section .

### Section A

1. Discuss the contribution and relevance of Aristotle's Poetics in Western Dramatic theory.
2. Critically comment on Plato's central concerns regarding the role of poetry in an ideal Republic.
3. What, according to A.K. Ramanujan are the main features of Tamil Aesthetics?

(1x15=15 marks)

### Section C

4. Discuss the preface to Lyrical Ballads as a manifesto of British Romantic Poetry
5. Language of poetry is the language of paradox. How does Cleanth Brooks argue his point?
6. How does Sir Philip Sydney's defense of poetry exemplify the spirit of Renaissance Humanism?

(1x15=15 marks)

II Write short notes of about 200 words on any **four** of the following:-

7. Close Reading
8. Hamartia
9. Intentional Fallacy
10. Catharsis



11. New Criticism
12. Mimesis
13. Features of Puram poetry

(4x5=20 marks)

## ENG I C05 POSTCOLONIAL WRITINGS

### Pattern of the Question Paper

All Questions to be set from the texts for detailed study only

- I. Two essay questions (with choices of three each, one from poetry section and one from fiction and drama) for 10 marks each.
- II. Four short notes (with a choice of six questions) for five marks each.
- III. Two annotations (with a choice of five questions) from poetry for five marks each.

### Model Question Paper MA English Language and Literature (CCSS) I Semester Examination

#### ENG I C05 Postcolonial Writings

Time: 3 hours

Marks: 50

I. Write an essay on any one of the following in about 450 words: (1x10=10 marks)

- 1. Quest for national identity and self-discovery in Muhammed Haji Salleh's poem "Si Tenggang's Homecoming"?
- 2. Critically approach Robert Finch's "Peacock and Nightingale" from postcolonial perspective.
- 3. How do the poems prescribed for your study portray the problems of the colonised?

II. Write an essay on any one of the following in about 450 words: (1x10=10 marks)

- 4. A key theme in Saleem's story is the link between his story and the story of his country. In what ways is Saleem's life tied to the story of India as an independent nation?
- 5. Comment on various themes in *Hayavadana*
- 6. Cultural clashes in *Arrow of God*

III. Write short notes in about 200 words on any four of the following: (4x5=20)

- 7. Journey as an extended metaphor in the poem "Journey to the Interior".
- 8. Yoruba culture in *The Road*.
- 9. What are the metaphorical implications of the great house in A.K. Ramanujan's poem "A Small-scale Reflections on a Great House"?
- 10. Lakdasa Wikkramasinha's poem "Don't Talk to me About Matisse" as a postcolonial poem?
- 11. The theme of oppression in "I am Not that Woman"
- 12. The interplay of fantasy and realism in Salman Rushdie's *Midnight's Children*?

**IV. Annotate any two of the following:**

**(2x5=10 marks)**

13. The floors are the best thing in it, get cleaned;  
for the monsoon might blow off the roof  
yet can you imagine a house without a floor?
14. Here, the gods roam freely,  
disguised as snakes or monkeys;  
every tree is sacred  
and it is a sin  
to be rude to a book.
15. "ARE YOU DARK? OR VERY LIGHT?" Revelation came.  
You mean--like plain or milk chocolate?"
16. Sudden death, and greed that kills,  
That gave you church and steeple.  
I cry again for Warrarra men,  
Gone from kith and kind,  
And I wondered when I would find a pen  
To probe your freckled mind.
17. I am the commodity you traded in,  
My chastity, my motherhood, my loyalty.