



UNIVERSITY OF CALICUT

Abstract

General and Academic - Faculty of Language and Literature - Scheme and Syllabus of MA English and Literature Programme under CCSS PG Regulations 2019 in the Teaching Department of the University with effect from 2020 Admission onwards -Incorporating Outcome Based Education- Implemented - Subject to ratification by Academic Council -Orders Issued.

G & A - IV - B

U.O.No. 5320/2021/Admn

Dated, Calicut University.P.O, 16.05.2021

*Read:-*1.U.O.No. 9162/2019/Admn Dated 11.07.2019

2.Minutes of the meeting of the BoS in English PG held on 19/03/2021(Item no 1).

3.Minutes of the meeting of Faculty of Language and Literature dtd 25/03/2021(Item No 11)

ORDER

1. Orders were issued implementing the Syllabus of MA English Language and Literature Programme, in accordance with new CCSS PG Regulation 2019, in the Teaching Department of the University with effect from 2019 Admission onwards, vide paper read (1) above.
2. The meeting of the Board of Studies in English (PG) held on 19/03/2021, vide paper read (2) above, has resolved to approve Outcome Based Education (OBE) in the syllabus of MA English Language and Literature Programme.
3. The meeting of the Faculty of Language and Literature vide paper read (3) above, has approved the minutes of the meeting of the Board of Studies in English PG held on 19/03/2021.
4. Considering the urgency in implementation of the syllabus, sanction has been accorded by the Vice Chancellor on 27-04-2021 to implement Outcome Based Education (OBE) in the existing syllabus of MA English Language and Literature Programme, in tune with the new CCSS PG Regulations 2019, without changing the content, with effect from 2020 Admission onwards, subject to ratification by the Academic Council,
5. The scheme and syllabus of MA English Language and Literature Programme, incorporating Outcome Based Education (OBE) in the existing syllabus, in tune with the new CCSS PG Regulations 2019, without changing the content, is therefore implemented in the Teaching Department of the University, with effect from 2020 Admission onwards, subject to ratification by the Academic Council.
6. Orders are issued accordingly. (Syllabus appended)

Arsad M

Assistant Registrar

To

1.The Head, Dept. 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 and EG
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Section Officer

UNIVERSITY OF CALICUT

Syllabus of MA English Language and Literature based on CCSS PG 2019 REGULATIONS

CHOICE- BASED CREDIT SEMESTER SYSTEM PG -2019
(CCSS PG -2019)



SCHEME & SYLLABUS
(2020 Admission onwards)

MA English Language & Literature Programme (CCSS)
Syllabus (2020 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.

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.

Name of the Programme : M.A. English Language and Literature.

Duration : Four semesters.

Types of courses offered : Core , Elective & Audit courses.

Audit courses :

Two Audit courses with 2 credits each, have to be done one each , in the first and second semesters.

This is a mandatory requirement , but the credits will not be counted for evaluating the overall SGPA & CGPA. Student has to obtain minimum pass requirement in these courses.

Eligibility criteria for Admission :

BA English Language and Literature, BA English and History /BA Functional English atleast 45% marks or BA/Bsc(excluding alternative pattern) degree with atleast 45% marks in part I English of this University or equivalent Degree. For candidates under Grading system overall CGPA at least equivalent to 50 %.

STRUCTURE OF THE PROGRAMME

Programme Duration	4 Semesters
Accumulated Minimum Credits required for successful completion of program	76
Minimum credits required from Core courses	52
Minimum credits required from Elective courses	16
Minimum credits required from dissertation	8
Minimum and maximum credits to be registered in a semester	16-24
Minimum attendance required	75%

MA English Language & Literature Programme (CCSS)

Syllabus (2020 admission onwards)

Course List

Core Courses

I Semester

ENG 1 C01	British Literature: 14 th Century to 18 th Century	4 Credits
ENG 1 C02	Indian Writing in English	4 Credits
ENG 1 C03	History of English Language	4 Credits
ENG 1 C04	Literary Criticism and Theory – Part 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 -2	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 th Century	4 Credits

IV Semester

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

Elective Courses

II Semester

ENG 2 E01	World Drama	4 Credits
ENG 2 E02	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	4 Credits
ENG 2 E06	English Studies in India	2 Credits

III Semester

ENG 3 E07	Translation Theory & Practice	4 Credits
ENG 3 E08	Twentieth and Twenty first Century Arabic Literature in English Translation	4 Credits
ENG 3 E09	Introduction to Cultural Studies	4 Credits
ENG 3 E10	Women's Writing	4 Credits
ENG 3 E11	Post 1980 Indian Writings in English	4 Credits
ENG 3 E12	Translation for the Media	2 Credits
ENG 3 E13	Introduction to Film Studies	2 Credits

IV Semester

ENG 4 E14	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	Teaching of English	4 Credits
ENG 4 E18	Advanced Writing skills	2 Credits

Audited courses(Compulsory)

I Semester

ENG 1 A01	Writing Skills	2 credits
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II Semester

ENG 2 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:14th Century to 18th 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 Jonson — 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, Etherege, 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

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*

William Congreve : *The Way of the World*

SECTION C: PROSE AND FICTION

Francis Bacon : “Of Truth”

Richard Steel : “Recollections of Childhood”

Jonathan Swift : *Gulliver’s Travels*

Lawrence Stern : *The Life and Times of Tristram
Shandy, Gentleman*

Ronald Carter and John McRae : *Routledge History of Literature: Britain
and Ireland (Chapters 1-3)*

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”
Rabindranath Tagore	: “The Child”
A.K. Ramanujan	: “Looking for a cousin on a swing”
Nizzim Ezekiel	: “Night of the Scorpion”
Jayantha Mahapatra	: “Hunger”
Kamala Das	: “Honour”
Meena Alexander	: “Blue Lotus”

Section B: Fiction

Mulk Raj Anand	: <i>Coolie</i>
R.K. Narayanan	: <i>The Guide</i>
Arundhati roy	: <i>The God of Small Things</i>
Amitav Ghosh	: <i>The Hungry tide</i>
Anees Salim	: <i>The Small Town Sea</i>

Section C: Prose

Amartya Sen	: The Argumentative Indian (The first essay in the eponymous volume
Salman Rushdie	: Imaginary Homelands (the essay “Imaginary Homelands” from the eponymous volume)

Section D: Drama

Manjula Padmanabhan	: <i>The Harvest</i>
Girish Karnad:	: <u><i>Tughlak</i></u>

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.

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.

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.

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*
C. L. Wrenn : *The English Language*
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- Part 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 : *The Republic* (Books 2 and 3)
Aristotle : *Poetics* (1-19)
Longinus : *On the Sublime* (Chapters 7-9)

Section B

S.N. Dasgupta : The Theory of Rasa
A.K. Ramanujan : “Ancient Tamil Poetics” in *Indian Literary Criticism*, ed. G.N. Devy

Section C

Sir Philip Sidney : “An Apology for Poetry”
William Wordsworth : “Preface to Lyrical Ballads”
S.T. Coleridge : Chapter XIV, *Biographia Literaria*
Matthew Arnold : “The Function of Literary Criticism”
Cleanth Brooks : “The Language of Paradox”

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 LC05 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, Carribean, 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

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	: “Do Not Say”
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>
Girish Karnad	: <i>Hayavadana</i>
James Reaney	: <i>The Canadian Brothers</i>

Section C: Fiction

Chinua Achebe	: <i>Things Fall apart</i>
V.S. Naipaul	: <i>A House for Mr.Biswas</i>
Salman Rushdie	: <i>Midnight's Children</i>

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. .

ENG2C06: 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

King Lear

The

Tempest

Midsummer Night's Dream

SECTION B: SONNETS

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

Shakespeare and his Age

Shakespeare's Development as a Playwright

Shakespeare's Genres (Comedy, Tragedy, History Play, Romances, Sonnets)

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.

Stephen Greenblatt, "The Cultivation of Anxiety: King Lear and his Heirs," *Learning to Curse: Essays in Early Modern Culture*, Routledge, 1990, pp. 158-179.

Paul Brown, "This thing of darkness I acknowledge mine: *The Tempest* and the

Discourse of Colonialism,” *Political Shakespeare: New Essays in Cultural Materialism*, ed. Jonathon Dollimore & Alan Sinfield, Manchester University Press, 1985, pp. 48-71.

James H. Kavanagh, “Shakespeare in Ideology,” *Alternative Shakespeares*, ed. John Drakakis, Routledge, pp. 147-169.

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.

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) | : <i>The Autobiography of Benjamin Franklin</i>
(Part-1) |
| Olaudah Equiano (1745-1793) | : <i>The Interesting Life of Olaudah Equiano</i>
(Chapters 1 &3) |
| Frederick Douglass (1818-1895) | : <i>Narrative of the Life of Frederick Douglass</i>
(Chapters 3-6) |
| Hellen Keller (1880-1968) | : <i>The Story of My Life</i> (Chapters1-10) |

Section 2

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

Section 3

- | | |
|---------------------------|-------------------------|
| Chief Seattle (1786-1866) | : “Speech on
Treaty” |
| Emerson (1803-1882) | : “Self- Reliance” |

Section 4

Washington Irving (1783-1859) : *Rip Van Winkle*
Nathaniel Hawthorne (1804-1864) : *The Birth Mark*
Mark Twain (1835-1910) : *Huckleberry Finn*
Henry James (1843-1916) : *The Turn of the Screw*
Upton Sinclair (1878-1968) : *The Jungle*

Section-5

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

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-2

(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*

Overview : **Marxist Criticism**
Terry Eagleton : “Literature and History,” *Marxism and Literary Criticism*

Overview : **Reader Response**
Wolfgang Iser : “Role of the Reader”

Section 2

Overview : **Post Structuralism/ Deconstruction**
Jacques Derrida : “Structure Sign and Play in the Discourse of
Human Sciences”

Overview : **Psychoanalytic Criticism**
Jacques Lacan : “The Mirror Stage”

Overview : **Postmodernism**
Fredric Jameson : “Postmodernism and Consumer Society”

Overview : **Feminism**
Toril Moi : “Feminist, Female, Feminine”

Section 3

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

Overview : **Cultural Studies**
Mikhail Bakhtin : “Carnival and Carnavalesque”

Overview : **Ecocriticism**
Cheryll Glotfelty : Introduction to
*The Ecocriticism Reader: Landmarks
in Literary Ecology*

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

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.

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

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

Unit 2

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

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

Unit 4

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 Dobrovsky & Mark Arnoff | : <i>Contemporary Linguistics: An Introduction</i> |
| Danny D Steinberg & Natalia V Sciarini | : <i>An Introduction to Psycholinguistics</i> |
| Malcolm Coulthard & Alison Johnson | : <i>An Introduction to Forensic Linguistics</i> |
| Peter Trudgill | : <i>Sociolinguistics: An Introduction 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 | : https://web.stanford.edu/class/linguist289/encyclopaedia001.pdf |
| Keith Allan | : <i>The Routledge Handbook of Linguistics</i> |
| E F K Koerner | : “The Chomskyan Revolution,” <i>Towards 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” (By the Road to the Contagious Hospital)
Ezra Pound	: “NY”, “In a Station of the Metro”
Langston Hughes	: “I too Sing America” “The Negro Speaks of Rivers”
Allen Ginsberg	: “America”
Sylvia Plath	: “Daddy”
Gloria Anzaldua	: “To Live in the Borderlands”
Joy Harjo	: “No”
lawrence Ferlingetti	: Pity the Nation
Amiri Baraka	: “Somebody Blew up America”

Section-2 Fiction

Ernest Hemingway	: <i>The Snows of Kilimanjaro</i>
William Faulkner	: <i>As I Lay Dying</i>
Toni Morrison	: <i>Tar Baby</i>
Barbara Kingsolver	: <i>Animal Dreams</i>
Jonathan Saffron Foer	: <i>Incredibly Loud and Extremely Close</i>
Susan Abul Hawa	: <i>Mornings in Jenin</i>

Section- 3 Prose and Drama

Martin Luther King	: “I Have a Dream”
Eugene O’Neil	: <i>Emperor Jones</i>
Tennessee Williams	: <i>The Glass Menagerie</i>
Edward Albee	: <i>Zoo Story</i>

Section 4

Richard Gray:	: <i>A Brief History of American Literature (pages 159-345) Chapter 3 onwards to the end.</i>
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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 19th Century to the first two decades of the 21st 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

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	: <i>The Importance of Being Earnest</i>
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SECTION C: PROSE AND FICTION

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

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 – Neitzche, 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

Gerard Manley Hopkins : “The Windhover”
W. B. Yeats : “The Second Coming”
T. S. Eliot : “The Waste Land”
W. H. Auden : “Lay Your Sleeping Head”

SECTION B: DRAMA

Christopher Frye : *The Lady is Not for Burning*
J. M. Synge : *Riders to the Sea*
G. B. Shaw : *Apple Cart.*

SECTION C: FICTION

Virginia Woolf : *To the Lighthouse*
D. H. Lawrence : *Sons and Lovers*
James Joyce : *A Portrait of the Artist as a Young Man*
Joseph Conrad : *The Heart of Darkness*
Ronald Carter and John Mcrae : *Routledge History of Literature ;Britain and Ireland(Chapter 5)*

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

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”
Elizabeth Jennings	: “One Flesh”
Carol Ann Duffy	: “History”
Andrew Motion	: “The Last Call”

SECTION B: DRAMA

Samuel Beckett	: <i>Waiting for Godot</i>
John Osborne	: <i>Look Back in Anger</i>
Edward Bond	: <i>Lear</i>
Tom Stoppard	: <i>Rosencrantz and Guildenstern are Dead</i>

SECTION C: FICTION

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

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.

ENG 4 P01 Dissertation/Project

(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 detailed study

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

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 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

- Sujit Mukherjee : “The Making of Indo-English Literature,” *Translation as Discovery*.
Rita Kothari : “Outside the Translating Machine,” *Translating India*

Section B

- Dhoomil : “A City, An Evening and an Old Man”
Vinda Karandikar : “Traitor”
G. M. Shaikh : “Mahabalipuram”
K. G. Sankarappillai : “The Trees of Cochin”

Section C

- C. J. Thomas : *Crime 27 of 1128*
Vijay Tendulkar : *Silence! The Court is in Session.*
Girish Karnad : *Tughlaq*
Tanvir Habib : *Charandas Chor*

Section D

- Premchand : *Godan*
Vaikom Muhammad Basheer : *Pathumma's Goat*
U R Anantha Murthy : *Samskara*
Ismat Chughtai : “Lihaf”
O V Vijayan : “Examination”
Mahashvetha Devi : “The Breastgiver”

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

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>
Margaret Laurence	: <i>The Stone Angel</i>
Margaret Atwood	: <i>The Handmaids Tale</i>
Beatrice Culleton	: <i>In Search of April Rain Tree</i>
Shyam Selvadurai	: <i>Funny Boy</i>

Drama

Drew Hayden Taylor	: <i>Someday</i>
Annie Marie Macdonald	: <i>Goodnight Desdemona, Good morning Juliet</i>

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*
Ondatje : *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*
- Larry Neale : “Black Arts Movement” Section I (Text available online)
- Adrienne Rich : “Compulsory Heterosexuality and Lesbian Existence” (Text available online)
- Nivedita Menon : “Body,” “Desire” in *Seeing Like a Feminist*

Fiction and Autobiography

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

Section B : Poetry and Drama

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

K J Baby
Amiri Baraka

: *Nadugaddika*
: *The Dutchman*

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*

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”
Nikolai Gogol : “The Overcoat”
Italo Calvino : “The Adventure of a Crook”

Gabriel Garcia Marquez: I only came to use the phone
Gabriel Garcia Marquez :A Very Old Man With Enormous Wings

2 - The Romantic Tradition

Nathaniel Hawthorne :Young Goodman Brown

3 - The Gothic and surrealist Tradition

Edgar Allan Poe : “The Fall of the House of Usher”

4. The Satirical Tradition

Anton Chekhov ;The Chameleon

Saadat Hasan Manto : “Toba Tek Singh”
Vaikkam Muhammad Basheer : “The World Renowned Nose”

5- The Allegorical Tradition

OV Vijayan : “The Wart”
Zakaria Tamir : “Tigers on the Tenth Day”-

6..Race, Colonialism, and Post-Colonialism

James Baldwin : “Sonny’s Blues”

Ngugi Wa Thiong'o : "The Return"
George Orwell : "Shooting an Elephant" .

7. Feminist Stories.

Nabaneeta Dev Sen : "Monsieur Hulor Holiday"
Sylvia Plath : "Wish Box"

8.- Modernist Stories

Ernest Hemingway : "The Short Happy Life of Francis Macomber"
James Joyce : "A Little Cloud"

9.- Post-Modernist Stories

John Barth : "Lost in the Funhouse"

10. The Popular Tradition

Jeffrey Archer---Old Love

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”

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

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

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

Section B

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

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

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

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 hopes the student to develop a theoretical acumen to engage with the shifts in the ways in which English is practised in India as a language and as an ideology in itself. The student should 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.”
Andre Lefevere : “*Beyond Interpretation or the Business of (Re)Writing*.”
AyyappaPanikker : “Towards an Indian Theory of Literary Translation.”
P. P. Raveendran : “Translation and Sensibility: The *Khasak* Landscape in English and Malayalam”
Jorge Diaz Cintas : “Audio-Visual Translation: An Overview of its Potential,” *New Trends in Audio Visual Translation* (Ed. Jorge Diaz Cintas)
Sara Bani : “An Analysis of Press Translation Process,” *Translation in Global News*, (Ed. Kyle Conway and Susan Bassnett) W
John Hutchins & Harold L Somers : Chapter 1, *An Introduction to Machine Translation*
Daniel Gile : *Basic Concepts for Interpreter and Translator Training*
John Milton : “Translation Studies and Adaptation Studies”

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

Fiction

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

Drama

Abdallah Abd-al Jabbar	: <i>The Dumb Devils (Beyond the Dunes)</i>
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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.

ENG 3E09 Introduction to Cultural Studies

(Credits: 4)

Course Description

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).

Theodor Adorno and Max Horkheimer, “The Culture Industry: Enlightenment As Mass Deception,” *Cultural Studies Reader*, Ed. Simon During (Routledge, 1999).

Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” *Illuminations*, Trans. Harry Zohn (Schocken, 1969).

Raymond Williams, “Culture is Ordinary,” *The Everyday Life Reader*, Ed. Ben Highmore, (Routledge, 2002).

Stuart Hall, “Encoding/Decoding,” *Culture, Media, Language* (Routledge, 1980).

Edward Soja, “History: Geography: Modernity,” *Cultural Studies Reader*, Ed. Simon

During (Routledge, 1999).

Judith Butler, “Subjects of Sex/Gender/Desire,” *Cultural Studies Reader*, Ed. Simon During (Routledge, 1999).

Benedict Anderson, “Introduction,” *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (Verso, 1983).

Partha Chatterjee, “Our Modernity,” (SEPHIS & CODESRIA, 1997).

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.

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,autobiographical sketches,speeches)

- Virginia Woolf : "Professions for Women," *Women and Writing*
Bell Hooks : "Black Women Shaping Feminist Theory,"
Feminist Theory: From Margin to Center, 1984
Susie Tharu and : Section 1, Introduction, *Women Writing in India,*
K.Lalitha, eds. *Vol 1*
Baby Kamble : "Our Wretched Lives," *Women Writing in India Vol 1.*
Rebecca Walker : "How my mother's fanatical views tore us apart,"
<http://www.dailymail.co.uk/femail/article-1021293/How-mothers-fanatical-feminist-views-tore-apart-daughter-The-Color-Purple-author.html>
Sojourner Truth : "Ain't I a Woman?" *The Norton Anthology Literature by Women*

Fiction

Short Stories

- Rokeya Sakhawat Hossain : "Sultana's Dream"
Lalithambika Antharjanam : "Prathikaradevatha," *Women Writing in India Vol 1*
Kamala Das : A Doll for the Child Prostitute
Lucia Berlin : "Friends" *A Manual for Cleaning Women*

Novels

- Isabel Allende : *Daughter of Fortune*
Jhumpa Lahiri : *The Namesake*
Chimamanda Adichie : *Purple Hibiscus*

Section B: Poetry and Drama

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

- Sappho : “Cleis,” <https://www.poemhunter.com/poem/cleis/>
: “Ode to Aphrodite,”
<https://www.poemhunter.com/poem/ode-to-aphrodite/>
- Anne Bradstreet : “The Author to her Book”
Phyllis Wheatley : “On Being Brought from Africa to America”
Sylvia Plath : “Lady Lazarus”
Allison Joseph : “Little Epiphanies,”
<https://womensvoicesforchange.org/poetry-sunday-little-epiphanies-by-allison-joseph.htm>
- Arundhati Subramanyam : “5.46 Andheri Local,”
<https://www.poemhunter.com/poem/5-46-andheri-local/>
- Wisława Szymborska : “Identification,”
<https://www.poetryfoundation.org/poetrymagazine/poems/53833/identification-56d2338272962>
- Forugh Farrokhzad : “The Gift,”
<https://www.poemhunter.com/poem/gift-35/>
- Maya Angelou : “The Phenomenal Woman,”
<https://www.poetryfoundation.org/poems/48985/phenomenal-woman>

Drama

- Saoli Mitra : “Five Lords Yet None A Protector” (Translation of
Nathabati Anathabat)
- Sajitha Madathil : *Kalinatakam*
- Lorraine Hansberry : *A Raisin in the Sun*

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
- 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. There 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

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> (1988)
Amit Chaudhuri	: <i>A Strange and Sublime Address</i>
(1991) Mukul Kesavan	: <i>Looking Through Glass</i> (1995)
Shauna Singh Baldwin	: <i>What the Body Remembers</i> (1999)
Mitra Phukan	: <i>The Collector's Wife</i> (2005)
Chithra Banergee Divakaruni	: <i>The Palace of Illusions</i> (2008)
Arvind Adiga	: “Day One (Morning): The Railway Station,” (Short story from <i>Between The Assassinations</i> (2008))
Anjali Joseph	: <i>Saraswathi Park</i> (2010)
Jeeth Thayyil	: <i>Narcopolis</i> (2012)
Arundhati Roy	: <i>Ministry of Utmost Happiness</i> (2017)

Module 3: Drama and Prose

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

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

(Credits: 2)

Course Description

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

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

Module 2

Audiovisual Translation: Subtitling – Dubbing (lip sync) – Partial Dubbing (voice- over) – 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 Gunilla Anderman (Ed.). *Audiovisual Translation: Language Transfer on Screen*.
2. Jorge Diaz Cintas (Ed.) *New Trends in Audiovisual Translation*.
3. Jorge Diaz Cintas and Aline Remael *Audiovisual Translation: Subtitling*.
4. Eliana Franco, Anna Matamala & Pilar Orero. *Voiceover Translation: An Overview*.
5. Pilar Orero. *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
9. Claire Scammel : *Translation Strategies as Global News*

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. Adaptation
2. Auteur theory
3. Art cinema
4. British New Wave
5. Classic hollywood cinema
6. cinema novo
7. Mise en scene
8. Countercinema
9. Documentary
10. French New Wave
11. German Expressionism
12. Italian neo-realism
13. Editing
14. Montage
15. Deep Focus
16. Cinemascope

17. Film Noir
18. Melodrama/women's films/Musical
19. Queer Cinema
20. Third Cinema

Section B :Film Texts

Bicycle Thieves [Initiate discussions on early cinema, Classic Realism and neo-realism]

Wild Strawberries [European Art Cinema movement]

The Great Dictator (American political satire, comedy, warfilm)

Pather Panchali [Indian Art Cinema]

Awara [Mainstream Indian Cinema]

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 Malavalam 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

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>
O V Vijayan	: <i>Legends of Khasak</i>
Zachariah	: “Some Recent Unnatural Deaths”
Anand	: “The Last Laugh”
Pattathuvila Karunakaran	: “Divine
Dispensations” M Sukumaran	: “Broken Glasses”
Sarah Joseph	: “Inside Every Woman Writer”
Gracy	: “Panchali”
C Ayyappan	: “Spectral Speech”
Narayan	: “Thenvarikka”

Drama

Kavalam Narayana Panikkar	: <i>Karimkutty</i>
K J Baby	: <i>Nadugaddika</i>

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.

ENG 4E15 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"
Frantz Fanon : "The Fact of Blackness"
Ngugi wa Thiong'o : "The Language of African Literature"
Braj B. Kachru : "The Alchemy of English"
Gauri Viswanathan : "The Beginnings of English Literary Study in British India"
Homi K. Bhabha : "Of Mimicry and Man: The Ambivalence of Colonial Discourse" (*The Location of Culture*, London, 1994).
Gayatri Chakravorty Spivak : "Can the Subaltern Speak?"
Helen Tiffin : "Post-colonial Literatures and Counter-discourse"
Kadiatu Kanneh : "Feminism and the Colonial Body"
José Rabasa : "Allegories of Atlas"

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

Wangari Maathai : *Replenishing the Earth*
Peter Mathiessen : *The Snow Leopard*
Jamaica Kincaid : “In History”
Bell Hooks : “Touching the Earth”

Section B

Nadine Gordimer : *The Conservationist*
Rachel Carson : *Silent Spring*
Amitav Ghosh : *The Hungry Tide*
Ruskin Bond : *The Kitemaker*

Section C

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.

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: 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: 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: 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.
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/
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 emplotting their material. The course lays stress on key vocabulary areas, editing skills and marshalling of points in compositions belonging to various genres.

Audited Courses (Compulsory)

Ability Enhancement

ENG 1 A01 Writing Skills Credits:2

(Course to be Audited by all students in First Semester)

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/

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.

Professional Competency

(Course to be audited by all students in the second semester)

ENG 2 A02 Listening and Speaking Skills in English

2 Credits

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.