

**SACRED HEART COLLEGE (AUTONOMOUS)  
THEVARA, KOCHI - 682013**



**CURRICULUM AND SYLLABI  
FOR  
M. A. ENGLISH LANGUAGE AND LITERATURE  
INTRODUCED FROM 2021 ADMISSION ONWARDS**

**BOARD OF STUDIES IN ENGLISH  
SACRED HEART COLLEGE, (AUTONOMOUS)  
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## 1. INTRODUCTION

The revised syllabus of MA English Programme was compiled following a series of meetings of the Board of Studies. The Board has taken cognizance of the feedback on the current syllabus from the various stakeholders and industry experts and has recast it in the mould of Outcome Based Education (OBE).

The revised syllabus has provided a multi-pronged approach to the study of language and literature. The first two semesters provide the students with a period-oriented overview of English literature, the third semester makes a genre/domain-oriented approach. This includes areas such as Cultural Studies, Gender Studies and Fiction Studies. In the fourth semester, the students are offered a basket of choices, from which each one can choose four papers according to his/her taste and predilection.

While retaining the general structure of the university syllabus, the board has introduced radical changes in the curriculum. An important thrust area is specialization, wherein the students are offered a basket of nine electives in the fourth semester, from which each student can pick freely according to his/her interest. Another area of innovation is the introduction of student-centric methods such as experiential learning, participative learning and problem-solving methodologies. This is effected through group assignments, presentations, and participation in literary festivals being made a part of the academic work. The ambit of the project in the fourth semester has been expanded to include creative writing projects. Likewise, every question paper will contain a mandatory section in Part C for application-oriented answers.

Following the university curriculum, the revised syllabus accords the full credit of a course to the research project. Accordingly, the number of courses has been reduced from 20 to 19, with the proviso that each student should prepare a publication acceptable in a national or international journal and the same should be submitted along with the dissertation. This is aimed at giving more emphasis to research-oriented learning for PG students. The selection of texts chosen under the courses “Public Sphere and its Contemporary Context” and “Ecology and Literature” is done with a view to introduce professional ethics, gender issues, human values and issues related to environment and sustainability.

**Eligibility for Admission:****Graduates who have passed qualifying examination in CBCSS(NEW) pattern**

Graduates with English under Part III (Model I/II/III) and graduates in the other faculties of Language and Literature, Social Sciences, Science, Oriental Studies are eligible for applying for MA Programme in English provided they satisfy the eligibility criteria as detailed below. Applicants whose undergraduate degree is under Model II scheme or Model III scheme shall be considered eligible under this category only if they have completed a minimum of 12 courses in the core subject (English).

Applicants should possess CGPA of 4.5 out of 10 in the Core Group (Core plus Open and Complementary courses). However, if the CGPA scored by the applicant for common course is greater than the CGPA scored for core course English, the CGPA scored for common course will be taken in to account for the calculation of index marks, provided they secure a minimum CGPA of 5.0 out of 10 for common course.

**Graduates who have passed qualifying examination in other patterns**

Graduates with English under Part III (Model I/II/III) and graduates in the other faculties of language and literature, Social Sciences, Science, Oriental Studies are eligible for applying for MA Programme in English provided they satisfy the eligibility criteria as detailed below. Applicants should possess CGPA of 4.5 out of 10 in the Core Group (Core plus Open and Complementary courses). However, if the CGPA scored by the applicant for common course is greater than the CGPA scored for core course English the CGPA scored for common course will be taken in to account for the calculation of index marks, provided they secure a minimum CGPA of 5.0 out of 10 for common course (provided they have a minimum of 18 credits in Common Course – English). Applicants should possess 45% marks in main and subsidiary subjects under part III. However, if the marks scored by the applicant for Part I English is greater than the mark secured for Part III English, the marks secured for Part I English will be taken in to account for the calculation of index mark, provided they secure a minimum of 50% marks for Part I English.

## 2. REGULATIONS FOR POST GRADUATE PROGRAMMES UNDER CREDIT SEMESTER SYSTEM (CSS) – 2021

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### 2.1 TITLE

These regulations shall be called ‘SACRED HEART COLLEGE REGULATIONS FOR POST GRADUATE PROGRAMMES UNDER CREDIT SEMESTER SYSTEM (CSS) – 2021

### 2.2 SCOPE

Applicable to all Post Graduate (PG) programmes of the college with effect from 2021-22 admissions. The provisions herein supersede all the existing regulations for the post graduate programmes of the college.

### 2.3 DEFINITIONS

2.3.1 ‘**Programme**’ means the entire course of study and examinations.

2.3.2 ‘**Duration of Programme**’ means the period of time required for the conduct of the programme. The duration of post graduate programme shall be of four semesters spread over two academic years.

2.3.3 ‘**Semester**’ means a term consisting of a minimum of ninety working days, inclusive of examination, distributed over a minimum of eighteen weeks each having five working days, each with five contact hours of one hour duration.

2.3.4 ‘**Course**’ means a segment of subject matter to be covered in a semester. Each course is to be designed variously under lectures/ tutorials / laboratory or fieldwork/ study tour /seminar / project / practical training / assignments / evaluation etc., to meet effective teaching and learning requirements.

2.3.5 ‘**Credit**’ (Cr) of a course is the numerical value assigned to a course according to the relative importance of the content of the syllabus of the programme.

2.3.6 ‘**Extra credits**’ are additional credits awarded to a student over and above the minimum credits required for a programme.

2.3.7 ‘**Programme Credit**’ means the total credits of the PG Programmes. For PG programmes the total credits shall be eighty.

2.3.8 ‘**Programme Elective Course**’ means a course, which can be chosen from a list of electives and a minimum number of courses is required to complete the programme.

2.3.9 ‘**Elective Group**’ means a group consisting of elective courses for the programme.

2.3.10 ‘**Programme Project**’ means a regular project work with stated credits on which the

student undergoes a project under the supervision of a teacher in the parent department / any appropriate institute in order to submit a dissertation on the project work as specified.

**2.3.11 'Internship'** is on-the-job training for professional careers.

**2.3.12 'Plagiarism'** is the unreferenced use of other authors' material in dissertations and is a serious academic offence.

**2.3.13 'Seminar'** means a lecture by a student, expected to train the student in self-study, collection of relevant matter from the books and internet resources, editing, document writing, typing and presentation.

**2.3.14 'Evaluation'** is the process by which the knowledge acquired by the students is quantified as per the criteria detailed in the regulations.

**2.3.15 'Repeat Course'** is a course that is repeated by a student for having failed in that course in an earlier registration.

**2.3.16 'Audit Course'** is a course for which no credits are awarded.

**2.3.17 'Department'** means any teaching department offering a programme of study approved by the college / institute as per the Act or Statute of the University.

**2.3.18 'Department Council'** means the body of all teachers of a department in a college.

**2.3.19 'Faculty Advisor'** is a teacher nominated by a Department Council to coordinate the continuous evaluation and other academic activities undertaken in the department.

**2.3.20 'College Coordinator'** means a teacher from the college nominated by the College Council to look into the matters relating to CSS-PG system.

**2.3.21 'Letter Grade'** or simply '**Grade**' in a course is a letter symbol (A<sup>+</sup>, A, B<sup>+</sup>, B etc.) which indicates the broad level of performance of a student in a course.

**2.3.22 'Grade Point'** (GP), is an integer indicating the numerical equivalent of the broad level of performance of a student in a course.

**2.3.23 'Grade Point Average' (GPA)** is an index of the performance of a student in a course. It is obtained by dividing the sum of the weighted grade points obtained in the course by the sum of the weights of the course ( $GPA = \frac{\sum WGP}{\sum W}$ ).

**2.3.24 'Weighted Grade Point' (WGP)** is obtained by multiplying the grade point by its weight ( $WGP = GP \times \text{weight}$ ).

**2.3.25 'Credit Point' (CP)** of a course is the value obtained by multiplying the grade point (GPA) by the credit (Cr) of the course ( $CP = GPA \times Cr$ ).

**2.3.26 'Semester Grade Point Average' (SGPA)** is the value obtained by dividing the sum of credit points (CP) obtained by a student in the various courses taken in a semester by the total number of credits of the courses taken by him/her in that semester. The SGPA shall be rounded off to two decimal places and it determines the overall performance of a student at the end of a semester.

**2.3.27 'Cumulative Grade Point Average' (CGPA)** is the value obtained by dividing the sum of credit points in all the courses taken by the student for the entire programme by the total number of credits and shall be rounded off to two decimal places.

**2.3.28 'Grace Grade Points'** means grade points awarded to a student for course(s), in recognition of meritorious achievements in NSS/Sports/Arts and cultural activities, as per the orders issued by the college from time to time.

## **2.4 ATTENDANCE**

Being a regular college, physical presence in the regular activities, especially, classes and exams, is mandatory for the students. However, if a student secures 75% of attendance he/she is eligible to appear for the exams, provided there are no other impediments like disciplinary proceedings, malpractice record etc.

**2.4.1 Absence:** A student found absent for one hour in the forenoon or afternoon session is deprived of the attendance for the entire session as far as eligibility for final exam is concerned.

**2.4.2 Leave:** A student has to formally report his/her absence with reasons either in advance, or immediately after the absence for obtaining an approved leave. This applies to all sorts of leave – medical, on duty or similar cases.

**2.4.3** The student has to retain a copy/section of the approved leave form and produce the same as proof, in case there is any confusion regarding the leave sanctioning. In the absence of such proof, the claims will not be entertained.

**2.4.4 Duty Leave:** A student representing the college in sports, arts, social service or academic matters, has to get sanction from the class teacher concerned and submit the leave application form duly endorsed by the class teacher and the Head of the Department, and submit it to the Vice Principal. The same will be forwarded by the Vice Principal for attendance entry. The approval of the Department of Physical Education and the class teacher is required for granting attendance related to sports. The time limit for submission mentioned above is applicable in the case of duty leave as well.

**2.4.5 Condonation:** A student may have the privilege of condonation of attendance shortage (up to a maximum of ten days) on the basis of genuineness of the grounds of absence (medical reasons or college duty), duly recommended by the department. This is not a matter of

right. It is a matter of privilege based on Principal's discretion and the good conduct of the student on the campus. A student of PG programme may have only one such opportunity.

**2.4.6 Re-admission:** A student whose attendance is inadequate will have to discontinue the studies. Such students, whose conduct is good, may be re-admitted with the approval of Governing Body, on the basis of recommendation from the department, and assurance from the student and the guardian regarding good conduct and compliance in academic and discipline matters. For this the prescribed re-admission fee has to be paid.

**2.4.7 Unauthorised absence & removal from rolls:** A student, absent from the classes continuously for ten consecutive working days without due intimation or permission, shall be removed from the rolls, and the matter shall be intimated to the student concerned. On the basis of recommendation of the department concerned, re-admission process may be permitted by the Principal.

## **2.5 PROGRAMME REGISTRATION**

**2.5.1** A student shall be permitted to register for the programme at the time of admission.

**2.5.2** A PG student who registered for the programme shall complete the same within a period of eight continuous semesters from the date of commencement of the programme.

## **2.6 PROMOTION**

A student who registers for the end semester examination shall be promoted to the next semester. However, in extreme circumstances, a student having sufficient attendance who could not register for the end semester examination may be allowed to register notionally by the Principal with the recommendation of the Head of the Department concerned and by paying the prescribed fee.

## **2.7 EXAMINATIONS**

All the end semester examinations of the college will be conducted by the Controller of Examinations. The Principal will be the Chief Controller of Examinations. An Examination Committee consisting of the Chief Controller of Examinations, Controller of Examinations, Additional Chief Superintendent, Deans, IQAC Coordinator and other faculty members nominated by the Principal will act as an advisory body on the matters relating to the conduct of examinations.

## **2.8 EVALUATION AND GRADING**

### **2.8.1 Evaluation**

The evaluation scheme for each course shall contain two parts:

**a. Continuous Internal Assessment (CIA)**

**b. End Semester Examination (ESE)**

25% weightage shall be given to internal evaluation and the remaining 75% to external evaluation and the ratio and weightage between internal and external is **1:3**, for the courses

with or without practicals (except the courses offered by the School of Communications). In the case of courses offered by the School of Communications, the internal-external assessment ratio shall be **1:1**. In their case, the components for evaluation and their respective weightage shall be determined by their Board of Studies. Both internal and external evaluation shall be carried out in the grading system and the GPAs are to be rounded to two places of decimals.

**2.8.2 Direct Grading:** The direct grading for the components of CIA shall be based on six letter grades (A+, A, B, C, D and E) with numerical values of 5, 4, 3, 2, 1 and 0 respectively as per the following scale of accuracy/level of quality. The questions for internal test papers and the end semester examination shall be prepared in such a way that the answers can be awarded A+, A, B, C, D and E grades.

Grade	Grade Points	Scale of accuracy/Level of quality
A+	5	Greater than or equal to 90%
A	4	80% to less than 90%
B	3	60% to less than 80%
C	2	40% to less than 60%
D	1	20% to less than 40%
E	0	Less than 20%

**2.8.3 Grade Point Average (GPA):** Internal and external components are separately graded and the combined GPA shall be calculated for each course with weightage **1** for internal and **3** for external.

**2.8.4 Components of Continuous Internal Assessment (CIA):** Grades shall be given to the evaluation of theory/practical/project/comprehensive viva-voce and all internal evaluations are based on the Direct Grading System.

**The Board of studies of the respective subject is permitted to make changes, if necessary, with regard to the weightages for the components of CIA without changing the total weightage of 5.**

a. **Components of Internal Evaluation (for theory)**

Sl.No	Components	Weightage
i.	Assignments	1
ii.	Seminar	1
iii.	Quiz/Field study/Industrial Visit/Viva Voce/Study Tour	1
iv.	Test paper-1	1
v.	Test paper-2	1
	Total	5

b. **Components of Internal Evaluation (for practical)**

Components	Weightage
Laboratory Involvement	1
Written/ Lab Test	2
Record	1
Viva Voce	1
Total	5

c. **Components of Internal Evaluation (for project)**

Components	Weightage
Relevance of the topic and analysis	2
Project content and presentation	2
Project viva voce	1
Total	5

d. **Components of Internal Evaluation (for comprehensive viva voce)**

Components	Weightage
Comprehensive viva voce (all courses from first semester to fourth semester)	5
Total	5

**2.8.5 Components of End Semester Examination (ESE):**

a. **For Theory**

Evaluation shall be based on the following pattern of questions:

Sl. No.	Type of Questions	Weight	*Number of questions to be answered
1	Short answer type questions	1	8 out of 10
2	Short essay/problem solving type questions	2	6 out of 8
3	Long essay/problem solving type questions	5	2 out of 4

\*Board of Studies of respective subjects can decide on the number questions in each type of questions.

b. **For Practical**

**Components of External Evaluation (for practical)**

Components	Weightage
Laboratory Involvement	3
Written/ Lab Test	6
Record	3
Viva Voce	3
Total	15

The Board of studies of the respective subject is permitted to make changes, if necessary, with regard to the weightages for the components of Practical Examinations (External) without changing the total weightage i.e. 15. The pattern of questions for external evaluation of practical examinations can also be prescribed by the respective Board of Studies.

c. **Components of External Evaluation (for project)**

Components	Weightage
Relevance of the topic and analysis	3
Project content and presentation	7
Project viva voce	5
Total	15

d. **Components of External Evaluation(for comprehensive viva voce)**

Components	Weightage
Comprehensive viva voce (all courses from first semester to fourth semester)	15
Total	15

**2.8.6 Project:** Project work is a part of the syllabus of most of the programmes offered by the college. The guidelines for doing projects are as follows:

- i. Project work shall be completed by working outside the regular teaching hours.
- ii. Project work shall be carried out under the supervision of a teacher in the concerned department or an external supervisor.
- iii. A candidate may, however, in certain cases be permitted to work on the project in an industrial / Research Organization/ Institute on the recommendation of the Supervisor.
- iv. There should be an internal assessment and external assessment for the project work in the ratio 1:3
- v. The external evaluation of the project work consists of valuation of the dissertation

(project report) followed by presentation of the work and viva voce.

## 2.9 PERFORMANCE GRADING

2.9.1 Students are graded based on their performance (GPA/SGPA/CGPA) at the examination on a 7 point scale as detailed below

Range	Grade	Indicator
4.50 to 5.00	A+	Outstanding
4.00 to 4.49	A	Excellent
3.50 to 3.99	B+	Very Good
3.00 to 3.49	B	Good (Average)
2.50 to 2.99	C+	Fair
2.00 to 2.49	C	Marginal (Pass)
Up to 1.99	D	Deficient (Fail)

2.9.2 No **separate minimum** is required for internal evaluation for a pass, but a minimum a 'C' grade is required for a pass in an external examination. However, a minimum 'C' grade is required for pass in a course and the programme as well.

2.9.3 A student who fails to secure a minimum grade 'C' for a pass in a course shall be permitted to write the examination along with the next batch.

2.9.4 **Improvement of GPA:** The candidates who wish to improve the GPA of the external examinations of a course/courses can do the same by appearing in the external examination of the semester concerned along with the immediate junior batch. The facility is restricted to first and second semesters of the programme.

2.9.5 **Computation of SGPA and CGPA:** For the successful completion of a semester, a student should pass all the courses and score at least the minimum SGPA grade 'C'. After the successful completion of a semester, Semester Grade Point Average (**SGPA**) of a student in that semester is calculated as the ratio of the sum of the credit points of all courses taken by a student in the semester to the total credits of that semester.

Thus, **SGPA** = **TCP/TCr**, where **TCP** is **Total Credit Point of that semester** ( $\sum_{i=1}^n CP_i$ ) and **TCr** is **Total Credit of that semester** ( $\sum_{i=1}^n Cr_i$ ) where 'n' is the number of courses in that semester.

Cumulative Grade Point Average (**CGPA**) of a programme is calculated as the ratio of the sum of the credit points of all the courses of the programme to the total credits of the programme.

$$CGPA = \frac{\sum(SGPA \times TCr)}{\sum TCr}$$

The SGPA/CGPA shall be rounded off to two decimal places.

For the successful completion of a programme, a student should pass all the courses and score at least the minimum CGPA grade 'C'. However, a student is permitted to move to the next semester irrespective of her/his SGPA.

To ensure transparency of the evaluation process, the internal assessment grade awarded to the students in each course in a semester shall be published on the notice board/website at least one week before the commencement of external examination. There shall not be any chance for improvement for internal assessment grade.

The course teacher and the faculty advisor shall maintain the academic record of each student registered for the course which shall be forwarded to the controller of examinations through the Head of the Department and a copy should be kept in the department for at least two years for verification.

## **2.10 REGISTRATION FOR THE EXAMINATION**

- a. All students admitted in a programme with remittance of prescribed fee are eligible for the forthcoming semester examinations.
- b. Online application for registration to the various End Semester Examinations shall be forwarded to the CE along with prescribed fee for each course in prescribed format.
- c. The eligible candidates who secure the prescribed minimum attendance of the total duration of the course and possess other minimum qualification prescribed in the regulations for each course shall be issued the hall tickets. The hall ticket shall be downloaded by the students from the college website.

The mode of fee remittance shall be through the prescribed bank.

## **2.11 SUPPLEMENTARY EXAMINATIONS**

Candidates who failed in an examination can write the supplementary examination conducted by the College along with regular examinations.

## **2.12 PROMOTION TO THE NEXT HIGHER SEMESTER**

A candidate shall be eligible for promotion from one semester to the next higher semester if,

- a. He / she secures a minimum 75 % attendance and registered for the End Semester Examination of the programme for which he/she is studying.
- b. His / her progress of study and conduct are satisfactory during the semester completed, as per the assessments recorded by the course teachers and the Head of the Department concerned.

## **2.13 CERTIFICATES**

1. Diploma and Degree certificates are issued by the Mahatma Gandhi University, Kottayam as per the act and statues of the University on the submission of the consolidated mark / score cards of the students by the College.
2. A consolidated mark / scored card shall be issued to the candidates after the publication of the results of the final semester examination taken by the candidate.

3. A Course Completion Certificate with classification shall be issued to students till the provisional certificate is issued by the university.

#### **2.14 RANK CERTIFICATE**

Candidates shall be ranked in the order of merit based on the CGPA secured by them. Grace grade points awarded to the students shall not be counted for fixing the rank/positions. Rank certificates shall be issued to the candidates who secure positions from the first to the third in the order of merit. The position certificates shall be issued to the next seven candidates in the order of merit.

#### **2.15 AWARD OF DEGREE**

The successful completion of all the courses with 'C' grade shall be the minimum requirement for the award of the degree.

#### **2.16 MONITORING COMMITTEE**

There shall be a Monitoring Committee constituted by the Principal consisting of faculty advisors, HoD, a member from Teaching Learning Evaluation Committee (TLE) and the Deans to monitor the internal evaluations conducted by college. The course teacher, class teacher and the deans should keep all the records of the internal evaluation, for at least a period of two years, for verification.

Every programme conducted under Credit Semester System shall be monitored by the College Council under the guidance of IQAC Coordinator, Controller of Exams, Academic Deans and HoDs. An academic committee consisting of the vice principal, deans and teachers nominated by the Principal shall look after the day-to-day affairs of these regulations.

#### **2.17 GRIEVANCE REDRESSAL MECHANISM**

In order to address the grievance of students regarding Continuous Internal Assessment (CIA) a three-level grievance redressal mechanism is envisaged. A student can approach the upper level only if grievance is not addressed at the lower level.

**Level 1:** Level of the course teacher concerned

**Level 2:** Level of a department committee consisting of the Head of the Department, a coordinator of internal assessment for each programme nominated by the HoD and the course teacher concerned.

**Level 3:** A committee with the Principal as Chairman, Dean of the Faculty concerned, HOD of the department concerned and one member of the Academic Council nominated by the Principal every year as members.

## 2.18 TRANSITORY PROVISION

Notwithstanding anything contained in these regulations, the Principal of the college has the power to make changes in these regulations, by due orders, that shall be applied to any programme with such modifications as may be necessary on the recommendations of the Board of Studies of the respective programme.

## 3. PROGRAMME STRUCTURE

Sem	Course Code	Course Name	Teaching Hours	Credit	Total Credits
I	21P1ENGT01	Chaucer and the Early Literatures in English	5	4	20
	21P1ENGT02	Writings of the Renaissance	5	4	
	21P1ENGT03	Literatures of the English Revolution and Enlightenment	5	4	
	21P1ENGT04	Literary Criticism: Theory and Practice	5	4	
	21P1ENGT05	Indian English Literature	5	4	
II	21P2ENGT06	Literature of the Nineteenth Century	5	4	20
	21P2ENGT07	Modernism in Context	5	4	
	21P2ENGT08	The Postmodern and Beyond	5	4	
	21P2ENGT09	Language and Linguistics	5	4	
	21P2ENGT10	Theories of Knowledge	5	4	
III	21P3ENGT11	American Literature	5	4	20
	21P3ENGT12	Cultural Studies	5	4	
	21P3ENGT13	Gender Studies	5	4	
	21P3ENGT14	Modes of Fiction	5	4	
	21P3ENGT15	Texts and Performance	5	4	
IV	21P4ENGT16	Literature and the Empire	5	4	16
	21P4ENGT17 EL-25EL	Modern European Drama; Shakespeare across Cultures; Malayalam Literature in Translations: Aspects and Contexts; Ecology and Literature; Understanding Cinema: Film Theory; Health Humanities and Trauma	5x4	3x4	

		Narratives; The Public Sphere and its Contemporary Context; Modern European Fiction; Literature of Self-reflexivity			
	21P4ENGPJ	Project		2	3
		Project Viva		1	
	21P4ENGCV	Comprehensive Viva voce		1	1
	<b>Total</b>				<b>80</b>
Additional Credits	Publication in SCOPUS/UGC-CARE indexed journal			1	1
	Paper Presentation			1	1

#### 4. RESEARCH METHODOLOGY AND PROJECT -WRITING

The Project work undertaken in the fourth semester is envisaged as being informed by the student's familiarity with the theory and praxis of academic writing to which they shall have been exposed to during the course of study. The respective research guides need to ensure that their scholars are well-versed in the concepts of critical thought, research and the modalities of writing. Where deficiencies are found, they may instruct their scholars as deemed fit. Guides are required to emphasize the need for originality in thought and expression as well as adherence to academically accepted documentation and style guidelines. An outline of the fundamental aspects of research a scholar may be reasonably expected to be familiar with is being appended below as a guideline to be followed.

##### Definition and Scope of Research:

Kinds of research, Formulation of Research Problems, Key Concepts, Investigation, Exploration, Examination, Analysis

##### Research in Language and Literature:

Methods in Language Research, Trends and Approaches in Literary Research, Selection of Topic (includes Area of Research: Genre, Period, Region, Author, Texts, Approach; Intra-disciplinary/Interdisciplinary; Background Study; Framing of Topic-statement.

##### Research Mechanics:

Tools, Language and Plagiarism: Primary and Secondary Sources; Print Sources: Books, Journals etc.; Web Sources; Research Language (Clarity, Correctness, Coherence); Research Ethics.

Style Sheets and Documentation: MLA, APA (Latest Editions). Documentation: in-text,

parentheticals, footnotes, endnotes, citation, references, bibliography, use of quotations.

Academic Writing: Framing of the topic-statement, Abstract and Keywords for the research paper. Review of Literature and Scholarship in the area of study, Paper margin, spacing, Drafting, Revising, Heading, Pagination, Proof-reading.

### References

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 8th Edition. New York: MLA Publications, 2004.

Kothari, C.R. *Research Methodology: Methods and Techniques*. New Age International, 1985.

*The Art of Literary Research*. 4th Edition. New York: Norton, 1993.

Allison, B. *The Students' Guide to Preparing Dissertations and Theses*. London: Kogan Page, 1997.

## 5. NATIONAL/INTERNATIONAL SEMINARS (PRESENTED IN ANY SEMESTER) — NORMS AND GUIDELINES

1. A paper has to be presented in any of the four semesters at a National/International/Regional Seminar, organised by English Departments anywhere in the world, before the date fixed for the project viva in the final semester.
2. The credit for the same will be added to the whole only in the last semester.
3. One credit is allotted for the seminar presentation.
4. The topic should be related to English/Cultural Studies, and can be the topic of any of the seminars conducted Departments of English across the world.
5. The norms of preparing the paper for the seminar will be the norms prescribed by the respective National/International seminars organised.
6. The supervising teacher for the project should also supervise the seminar paper. The list of Supervising Teachers for Projects and Seminar Papers have to be decided at the start of the course or a batch of students.
7. The students will bear the sole responsibility of preparing, submitting, travelling, attending and presenting the abstracts/full papers at the National/International Seminars.
8. The attendance of students for the days of the Seminar should be provided by the department/college concerned.
9. The student will have to submit a signed copy of the abstract and the full paper bearing name and register number, the brochure and a copy of the Certificate of Presentation from relevant authorities to the Head of the Department, and all the documents have to be produced before the external examiners conducting project viva in the fourth semester for

verification.

10. The credit of the paper presentation will be accorded by the externals based on the documents verified, and the externals and the Head of the Department have to sign the mark list before submitting it to the Controller of Examinations.
11. Those who fail to produce the relevant documents prescribed in 9 will be marked 'AB' (Absent) or (Failed) in the mark list.
12. The department should keep the documents safe for a period of three years at least, for further verification if necessary.

## **6. STUDY TOUR/INDUSTRIAL VISIT**

There shall be one study tour of not more than five working days' duration conducted during the period of study. The tour shall be an integral part of the curriculum. The duration of the same shall be treated as working days and the attendance of students shall be recorded as on normal instructional working days. The teachers who accompany the students shall be eligible for on duty leave subject to the ratification of Deputy DCE.

## **7. POSTGRADUATE PROGRAMME OUTCOMES (POs)**

At the end of the programme the students are able to,

PO 1.	Exercise their critical thinking in creating new knowledge leading to innovation, entrepreneurship and employability.
PO2	Effectively communicate the knowledge of their study and research in their respective disciplines to their stakeholders and to the society at large.
PO3	Make choices based on the values upheld by the institution, and have the readiness and know-how to preserve the environment and work towards sustainable growth and development.
PO4	Develop an ethical view of life and have a broader (global) perspective transcending the provincial outlook.
PO5	Explore new knowledge independently for the development of the nation and the world and are able to engage in a lifelong learning process.

**8. PROGRAMME SPECIFIC OUTCOMES (PSOs)**

<b>At the end of the programme a student should be able to:</b>	
<b>PSO-1</b>	Demonstrate a comprehensive understanding of the socio-historical and literary background of English Literature and various other Literatures in English.
<b>PSO-2</b>	Identify and describe the thematic and literary features of select works in English and align them with the socio-political and cultural milieu.
<b>PSO-3</b>	Demonstrate an understanding of various critical theories and reading strategies and engage with texts (literary, performance, visual etc.) from the point of view of the various critical approaches and to draw from them the dynamic relationship between nature and culture.
<b>PSO-4</b>	Conduct research that engages with and responds to diverse audiences of scholars, students, and community members.
<b>PSO-5</b>	Articulate his/her knowledge in oral, written or performative means, using appropriate style and register and demonstrate ethical standards and personal values in all activities.

## 9. SYLLABUS

<b>MA ENGLISH LANGUAGE AND LITERATURE</b>
<b>SEMESTER 1: CORE COURSE 1</b>
<b>21PIENGT01— CHAUCER AND THE EARLY LITERATURES IN ENGLISH</b>
<p><b>Course Objectives:</b></p> <p>CO1. Explain the features of early literatures of English</p> <p>CO2. Describe the linguistic and literary features of the early literatures in English</p> <p>CO3. Demonstrate an understanding of the different literary genres of old and Middle English period</p> <p>CO4. Analyse the linguistic and thematical differences between the old and middle English literature.</p> <p>CO5. Apply the appropriate ‘critical apparatus’ in reading early literatures of English</p> <p>CO6. Explain the literary texts of old English and Middle English period</p> <p>CO7. Conduct original research into various forms of Old English and Middle English Literature</p>
<p><b>Course description:</b></p> <p>What was English Literature before Shakespeare? Before Chaucer? And from our current vantage point what was Chaucer and his peers doing? Through 5 modules, this paper offers a two- fold bird’s eye view: first, the literature of the Anglo-Saxons written over a thousand years ago and then, the standardising creative consolidation initiated by Chaucer and his peers; a paradigm shift that made possible the emergence of English literature with a purpose and identity of its own.</p> <p>Module I is a sampling of early poetry</p> <p>Module II offers a selection of early Prose and Drama.</p> <p>Module III wades through extracts from epic romance and lyrics</p> <p>Module IV Geoffrey Chaucer</p> <p>Module V Socio- Cultural background of the literatures of the middle English period</p>
<b>Module I (Early Poetry)</b>
<p>1.1. Exeter Book Riddle 11, 1. ‘Wine’( 21 Lines) 2. ‘Riddle’(25 Lines) 3. ‘Onion and Riddle’ 4. ‘Dough’.</p> <p>1.2. ‘The Dream of the Rood’ (56 Lines)</p> <p>1.3. The Husband’s Message (53 Lines)</p> <p>Seminar</p>

1.4. “The Wanderer” (113 Lines)
1.5. “The Seafarer” (124 Lines)
1.6. “The Wife’s Lament” (53 Lines)
<b>Module 2 (Early Prose and Drama)</b>
2.1. Bede. “On Caedmon”
2.2. Julian of Norwich. “Revelations of Divine love” (Chapter LX. “The Kind Loving “Mother”
2.3. “Noah’s Flood” from the <i>Chester Mystery Cycle</i>
2.4. “The York Play of the Crucifixion”
<b>Seminar:</b>
2.5. King Alfred: “Preface to Pastoral Care”
2.6. The Robin Hood Play- Fragments
<b>Module 3 Epic Romance and Lyric</b>
Poetry: <i>Cynewulf</i> , <i>Beowulf</i> , Caedmon, John Gower, William Langland
Prose: King Alfred, <i>Anglo-Saxon Chronicle</i> , Bede
Drama: <i>Ralph Roister Doister</i> , <i>Gorboduc</i> , John Heywood
<b>Seminar</b>
Mystery, Miracle, Morality Plays, Interludes
<b>Module 4 Geoffrey Chaucer</b>
Geoffrey Chaucer: Sections from “Prologue” to <i>The Canterbury Tales</i> :
4.1. Introduction
4.2. Wife of Bath
4.3. The Friar
<b>Seminar:</b> 4.4. Troilus and Criseyde
<b>Module 5 Chaucer’s Peers</b>
5. 1. John Gower: <i>Confessio Amantis</i> --The Tale of Narcissus: Book 1. Lines 2275-2380
5. 2. Thomas Hoccleve: ‘Lament for Chaucer’

<b>Seminar:</b> William Langland's <i>Piers Plowman – Prologue</i>	
<b>Background Reading:</b>	
WW. Norton and Company's <i>The Norton Anthology of English Literature</i>	
Regia Anglorum Publication- <i>A Brief History of Anglo Saxon England</i>	
The ORB: Online Reference for Medieval Studies	
F. T. Wood	: <i>An Outline History of the English Language</i>
Edward Albert	: <i>History of English Literature</i>
Larry Scallon, ed	: <i>The Cambridge Companion to Medieval Literature 1100-1500</i>
Bible	: <i>A Very Short Introduction</i>
Karen Armstrong	: <i>The Bible</i>
John Peck and Martin Coyle	: <i>A Brief History of English Literature</i>
Michael Alexander	: <i>A History of English Literature</i>
Pierro and Jill Mann, eds.	: <i>The Cambridge Chaucer Companion</i>
Helen Cooper	: <i>The Oxford Guides to Chaucer: The Canterbury Tales</i>
J A Burrow	: <i>Medieval Writers and their Work -- Middle English Literature and its Background</i>
David Daiches	: <i>A Critical History of English Literature Vol. I</i>
Malcolm Godden and Michael Lapidge	: <i>The Cambridge Companion to Old English Literature</i>
David Crystal	: <i>The Cambridge Encyclopaedia of the English Language</i>
Charles Barber, Joan C. Beal and Philip A. Shaw	: <i>The English Language: A Historical Introduction</i>
Albert C Baugh and Thomas Cable	: <i>A History of the English Language</i>
Hudson	: <i>An Outline History of English Literature</i>



	“Hamlet and His Problems” Essay by T. S. Eliot
<b>Seminar</b>	
1	William Shakespeare: <i>The Tempest</i>
<b>Module 3</b> <b>1 hour/week</b>	
<b>Required reading</b>	
1	William Shakespeare : <i>Hamlet (Act IV-Act V)</i>
2	“A Psycho-analytic Study of <i>Hamlet</i> ” Essay by Ernest Jones
<b>Seminar</b>	
1	William Shakespeare : <i>Julius Caesar</i>
<b>Module 4</b> <b>1 hour/week</b>	
<b>Required reading</b>	
1	Christopher Marlow: <i>Doctor Faustus</i>
2	Ben Jonson : <i>The Alchemist</i>
<b>Seminar</b>	
1	Thomas Kyd : <i>The Spanish Tragedy</i>
<b>Module 5</b> <b>1 hour/week</b>	
<b>Required reading</b>	
1	William Shakespeare: Sonnets - 18, 73, 98, 129
2	Edmund Spenser: Prothalamion
3	John Donne: Canonization
4	Andrew Marvell: To his Coy Mistress
5	Francis Bacon: Of Truth; Of Marriage and Single Life
<b>Seminar</b>	
1	Thomas More: <i>Utopia</i>
<b>For further reading</b>	
01	Stephen Law. <i>Humanism: A Very Short Introduction</i> . Oxford: OUP, 2011.
02	Christopher S. Celenza and Kenneth Gouwens. Ed. <i>Humanism and Creativity in the Renaissance</i> . London: Brill, 2006.
03	Angelo Mazzocco. Ed. <i>Interpretations of Renaissance Humanism</i> . London: Brill, 2006.
04	Peter Widdowson. Ed. <i>The Palgrave Guide to English Literature and its Contexts, 1500-2000</i> . Hampshire: Palgrave, 2004. Pp 4-9
05	Ewan Fernie, et al. Ed. <i>Reconceiving the Renaissance: A Critical Reader</i> . Oxford:

	OUP, 2005.
06	Margaret R. Greer, Walter D. Mignolo and Maureen Quilligan. Ed. <i>Rereading the Black Legend: The Discourse of Religious and Racial Differences in Renaissance Empires</i> . Chicago: University of Chicago, 2007.
07	Brian C. Lockety. <i>Law and Empire in English Renaissance Literature</i> . Cambridge: CUP, 2006.
08	Elizabeth Spiller. <i>Reading the History of Race in the Renaissance</i> . Cambridge: CUP, 2011
09	James Elkins and Robert Williams. Ed. <i>Renaissance Theory</i> . London: Routledge, 2008.
10	Joan Pong Linton. <i>The Romance of the New World: Gender and the Literary Formations of English Colonialism</i> . Cambridge: CUP, 1998.
11	Lisa Hopkins. <i>The Female Hero in English Renaissance Tragedy</i> . Hampshire: Palgrave, 2002.
12	Elizabeth D. Harvey. <i>Ventriloquized Voices: Feminist Theory and English Renaissance Texts</i> . London: Routledge, 2005.
13	Andrew Majeske and Emily Detmer-Goebel. Ed. <i>Justice, Women, and Power in English Renaissance Drama</i> . Madison: Fairleigh Dickinson University Press, 2009.
14	Ian Maclean. <i>The Renaissance Notion of Woman</i> . Cambridge: CUP, 1980.
15	Kate Aughterson. Ed. <i>Renaissance Woman: A Sourcebook</i> . London: Routledge, 1995.
16	Sarah Gwyneth Ross. <i>The Birth of Feminism: Woman as Intellect in Renaissance Italy and England</i> . Cambridge: Harvard UP, 2009.
17	Margaret L. King. <i>Women of the Renaissance</i> . Chicago: University of Chicago Press, 1991.
18	Dympna Callaghan. <i>Shakespeare without Women: Representing Gender and Race on the Renaissance Stage</i> . London: Routledge, 2000.
19	Marie Boas. <i>The Scientific Renaissance 1450-1630</i> . New York: Harper & Brothers, 1962.
20	Elizabeth Spiller. <i>Science, Reading and Renaissance Literature: The Art of Making Knowledge 1580-1670</i> . Cambridge: CUP, 2004.
21	Jocelyn Hunt. <i>The Renaissance</i> . London: Routledge, 1999.

22	Jerry Brotton. <i>The Renaissance: A Very Short Introduction</i> . Oxford: OUP, 2006.
23	E.B. Fryde. <i>Humanism and Renaissance Historiography</i> . London: Hambledon, 1983.
24	Jonathan Sawday. <i>Engines of Imagination: Renaissance Culture and the Rise of the Machine</i> . London: Routledge, 2007.
25	J. Dover Wilson. <i>What happens in Hamlet?</i> Cambridge: CUP, 2003.
26	Carolene Spurgeon. <i>Shakespearean Imagery</i> . Cambridge: CUP, 2004.
27	John Drakakis. Ed. <i>Alternative Shakespeares</i> . London: Routledge, 2002.
28	H.B. Charlton. <i>Shakespearean Comedy</i> . London: Methuen, 1979.
39	Norman Rabkin. <i>Shakespeare and the Problem of Meaning</i> . 1981.
30	Ania Loomba. <i>Race and Gender in Renaissance Drama</i> . Oxford: OUP, 1992.
31	T.G. Bishop. <i>Shakespeare and the Theatre of Wonder</i> . Cambridge: CUP, 1996.
32	Andrew Hadfield. <i>Shakespeare and Renaissance Politics</i> . London: Arden, 2004.
33	Douglas Bruster. <i>Drama and Market in the Age of Shakespeare</i> . Cambridge: CUP, 1992.
34	William Hazlitt. <i>Characters of Shakespeare's Plays</i> . New York: Wiley & Putnam, 1845.
36	Graham Holderness. <i>Nine Lives of William Shakespeare</i> . London: Continuum, 2011.

<b>M.A ENGLISH</b>
<b>SEMESTER 1: CORE COURSE 3</b>
<b>21PIENGT03 - LITERATURES OF THE ENGLISH REVOLUTION AND ENLIGHTENMENT</b>
<p><b>Course Objectives:</b></p> <p><b>At the end of the course the student should be able to:</b></p> <p>CO1 Explain the socio-historical and political background of 18<sup>th</sup> century literature.</p> <p>CO2 Understand the philosophical and scientific developments of 18<sup>th</sup> century and their implication for the literary writings of the period.</p> <p>CO3 Analyse the literary and the non-literary texts of the 18<sup>th</sup> century in the light of their socio-political, philosophical and scientific background.</p> <p>CO4 Analyse different texts and relate them to different genres and subgenres.</p> <p>CO5 Evaluate the literary and non-literary texts in the light of their underlying philosophical implications.</p> <p>CO6 Evaluate the contemporary significance of the 18<sup>th</sup> texts in the context of contemporary theories.</p>
<p><b>Course Description:</b></p> <p>The Puritan England was a period of major social and political upheavals including the Civil War. The age witnessed the struggle between the King and the Parliament for domination. Eventually, Oliver Cromwell, the leader of the puritans, could form the Commonwealth and Charles I was executed in 1649. The puritan movement based on honesty, righteousness, intellectuality and freedom proved too severe for the people and this led to the restoration of Monarchy. Meanwhile the rash acts such as the closure of the theatres had done enough damage to literature. The political turmoil notwithstanding, the age could herald a scientific outlook and temperament. This led to the formation of a number of intellectual institutions including the Royal Society. In the society too, the considerable increase in production resulted in the formation of a number of economic institutions. In the field of literature, the era also witnessed the emergence of a number of genres. Scientific revolutions, the evolution of new religious concepts, and the new philosophical streams of thought need to be introduced. Rationalism and the consequent establishment of the autonomous human subject (cogito) are to be presented as instrumental in the progress of the Enlightenment. The social changes made significant</p>

and revolutionary changes in the field of literature. This revolution in ideas and techniques of execution, a blend of new knowledge and new sensibility led to a profound outpouring of diverse genres and subgenres of literature and the literature of the Revolution and Enlightenment was able to make a significant contribution in the domain of literature.	
<b>Module 1</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	Paul Goring : “Historical, Cultural and Intellectual Context” <i>Eighteenth Century Literature and Culture</i>
2	Ian Watt : <i>Rise of the Novel</i> .Chapter1
3	Lucien Goldmann, (trans. by Henry Maas) “The Structure of the Enlightenment” ( <i>The Philosophy of the Enlightenment The Christian Burgess and the Enlightenment</i> pp. 1-23)
<b>Module 2</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	John Milton :The Fall of Man (Lines 850-1055) <i>Paradise Lost: Book IX</i>
2	John Dryden : Mac Flecknoe
3	Aphra Behn : To the Fair Clarinda
<b>Seminar:</b> Thomas Gray : Elegy Written in a Country Churchyard	
<b>Module-3</b> <b>1 hour/week</b>	
<b>Required Reading</b>	
1	John Locke : An Essay Concerning Human Understanding
2	Mary Wolstencraft : <i>A Vindication of the Rights of Woman</i>
<b>Seminar</b>	
Dr. Johnson : <i>Preface to Shakespeare</i>	
<b>Module-4</b> <b>1 hour/week</b>	
<b>Required Reading</b>	
1	Daniel Defoe : <i>Robinson Crusoe</i>
2	Lawrence Sterne : <i>Tristram Shandy</i>
3	Henry Fielding : <i>Tom Jones</i>
<b>Seminar</b>	

1	Richardson	: Pamela
<b>Module-5</b>		<b>1 hour/week</b>
<b>Required Reading</b>		
1	William Congreve	: The Way of the World
2	Oliver Goldsmith	: She Stoops to Conquer
3	Richard Steele	: The Spectator Club(Periodical Essay)
<b>Seminar</b>		
1	Sheridan	: The Rivals
<b>Background Reading:</b>		
	Basil Willey	: <i>Seventeenth Century Background</i>
	Basil Willey	: <i>Eighteenth Century Background</i>
	T W Adorno	: <i>Dialectic of Enlightenment</i>
	James Schmidt	: <i>What is Enlightenment?</i>
	Peter Gray : <i>The Enlightenment: An Interpretation. The Science of Freedom</i>	
	Martin Fitzpatrick. et al (ed.) : The Enlightenment World	
	Louis Dupre : The Enlightenment and the Intellectual Foundations of Modern Culture	
	Ernst Cassirer	: <i>Philosophy of Enlightenment</i>
	Michel Foucault	: “What is Enlightenment?” ( <i>Foucault Reader</i> Ed. Paul Rabinow)
	Ian Watt	: <i>The Rise of the Novel</i>
	Arthur Sherbo :Studies in the Eighteenth Century English Novel	
	Robert J. Allen	:Selections from the Tatler and the Spectator
	David Hume	: A Treatise of Human Nature: Book 1.ed.D.G.C.Macnabb
	George Henry Nettleton	:English Drama of the Restoration and Eighteenth Century(1642-1780)

<b>M.A. ENGLISH</b>	
<b>SEMESTER I: CORE COURSE 4</b>	
<b>21P1ENGT04 - LITERARY CRITICISM: THEORY AND PRACTICE</b>	
<b>COURSE OBJECTIVES:</b>	
CO1. Identify key concepts in literary criticism from the classical Greek period up to the late twentieth century.	
CO2. Apply insights from critical approaches and theories to the reading of texts.	
CO3. Demonstrate an understanding of key critical approaches such as neoclassical criticism, Romanticism, New Criticism, Modernism, Formalism, Marxist criticism, Reader Response theories.	
CO4. Recognise the historical, political and aesthetic dimensions of the growth of literary criticism including issues such as canon formation, evolution of genres and methods of literary analysis.	
CO5. Explain the conventions and formats of academic writing, enabling them to write publishable articles that comply with the latest style manuals.	
CO6. Critique the performance practices that can be observed in theatres, media and in public spaces.	
CO7. Conduct original critical readings of contemporary texts informed by relevant critical schools of thoughts and also to evaluate similar critical works on literary works.	
<b>Course description:</b>	
The course helps the student recognize the historical, political and aesthetic dimensions of the growth of literary criticism. Issues such as canon formation, evolution of the genres and methods of literary analysis are discussed in the different modules. Concepts being discussed include classical western criticism from Aristotle Horace and Longinus, English Renaissance and neoclassical criticism, the 18th century trends, the Romantic revolt, the Victorian tradition, the new critics, Chicago school and the modernist movements, Eliot's critical positions, Psychoanalysis, myth criticism, Russian Formalism, Marxist criticism and Reader response theories. One module has been set apart for the study of academic writing which is expected to enhance the ability of the student to attempt critical appreciation, literary criticism, reviews, and other modes of academic writing.	
<b>Module I</b>	<b>1 hour/week</b>
<b>Required reading</b>	
1.1	Andrea Nightingale: "Mimesis: Ancient Greek Literary Theory"

1.2	Aristotle <i>Poetics</i>
1.3	Longinus <i>On the Sublime</i>
<b>Seminar</b>	
1.4	Horace: <i>Ars Poetica</i>
<b>Module II 1 hour/week</b>	
<b>Required reading</b>	
2.1	Andrew Bennet: “The Romantic Theory of Authorship”
2.2	Philip Sidney: <i>Apologie for Poetry</i>
2.3	William Wordsworth: “Preface to <i>Lyrical Ballads</i> ”
<b>Seminar</b>	
2.4	T.S. Eliot: “Tradition and Individual Talent”
<b>Module III 1 hour/week</b>	
<b>Required reading</b>	
3.1	David Ayers: “The New Criticism and Beyond”
3.2	Cleanth Brooks: “The Language of Paradox”
3.3	Northrop Frye: “Archetypes of Literature”
<b>Seminar</b>	
3.4	Frank Kermode: <i>The Classic</i>
<b>Module IV 1 hour/week</b>	
<b>Required reading</b>	
4.1	Catherine Belsey, “Addressing the Subject”
4.2	Georg Lukacs: ‘The Ideology of Modernism’
4.3	Viktor Shklovsky: <i>Art as Technique</i>
<b>Seminar</b>	
4.4	Erich Auerbach: “Odysseus’ Scar”
<b>Module V 1 hour/week</b>	
<b>Required reading</b>	
5.1	Stanley Fish: “Is there a Text in the Class?”
5.2	John Crowe Ransom: <i>Criticism, Inc.</i>
<b>Seminar</b>	
5.3	Methods of reading and mechanics of writing <i>MLA Handbook</i> (Latest edition)
<b>For further reading</b>	

01	Baxter Hathaway, 'John Dryden and Function of Tragedy' <i>PMLA</i> , Vol. 58, No. 3 (Sep. 1943), pp 665—673.
02	Irene Simon, 'Dryden's Revision of the Essay of Dramatic Poesy' <i>The Review of English Studies</i> , Vol.14, No. 54, (May, 1963), pp 132—141.
03	Peter Rawlings, <i>American Theorists of the Novel: Henry James, Lionel Trilling and Wayne C. Booth</i> . London: Routledge, 2006.
04	M.A.R. Habib, <i>A History of Literary Criticism: from Plato to the Present</i> . Malden: Blackwell, 2005.
05	Andrew Laird, Ed. <i>Ancient Literary Criticism</i> . Oxford: OUP, 2006.
06	T. S. Dorsch, Tr. and Ed. <i>Classical Literary Criticism</i> . New York: Penguin, 1965.
07	Andrew Ford, <i>The Origins of Criticism: Literary Culture and Poetic Theory in Classical Greece</i> . Princeton: PUP, 2002.
08	Georgios Anagnostopoulos. Ed. <i>A Companion to Aristotle</i> . Malden: Wiley-Blackwell, 2007.
09	Christopher Shields. <i>Aristotle</i> . London: Routledge, 2007.
10	Stephen Halliwell. <i>Between Ecstasy and Truth: Interpretations of Greek Poetics from Homer to Longinus</i> . Oxford: OUP, 2011.
11	Gregson Davis. Ed. <i>A Companion to Horace</i> . Malden: Wiley-Blackwell, 2010.
12	Ross S. Kilpatrick. <i>The Poetry of Criticism</i> . Alberta: University of Alberta, 1990.
13	Robert E. Stillman. <i>Philip Sidney and the Poetics of Renaissance Cosmopolitanism</i> . Hampshire: Ashgate, 2008.
14	Gavin Alexander. <i>Writing After Sidney</i> . Oxford: OUP, 2006.
15	H. James Jensen. <i>A Glossary of John Dryden's Critical Terms</i> . Minneapolis: University of Minnesota Press, 1969.
16	Paul Hamilton. <i>Coleridge and German Philosophy</i> . London: Continuum, 2007.
17	Harold Bloom. <i>Samuel Taylor Coleridge</i> . New York: Infobase, 2009.
18	Xia Li and Nancy B. Crane. <i>Electronic Styles</i> . Medford: Information Today, 1996.
19	Ranjit Kumar. <i>Research Methodology: A Step-by-step guide for beginners</i> . New Delhi: SAGE, 2011

<b>M.A ENGLISH</b>	
<b>SEMESTER I: CORE COURSE 5</b>	
<b>21P1ENGT05 - INDIAN ENGLISH LITERATURE</b>	
<b>Course Objectives:</b>	
CO1. Explain the major Indian writers and their monumental works as an independent field of literature in English.	
CO2. Explain the evolution of Indian writing in English from the colonial phase till the present.	
CO3. Interpret the notion of 'Indianness' and Indian sensibility through the works in Indian English Literature.	
CO4. Demonstrate an understanding of the social, political, and cultural issues reflected in Indian English literature.	
CO5. Evaluate the literary, cultural, historical and political impact of works of Indian writers in English and their role in bringing about social awareness and transformation.	
CO6. Classify the major genres in Indian writing in English.	
CO7. Conduct original research in the field of Indian English Literature and bring out the findings in the form of dissertations/research papers.	
<b>Course Description:</b>	
The student has to be made conscious of the colonial context in which Indian English developed as a language and literature. Nineteenth century attempts at poetry, the emergence of Indian English fiction and drama, the differences in the thematic and stylistic aspects between the pre independence and post-independence periods, the impact of historical situations like the Emergency, and the influence of western modernism and postmodernism on Indian writing are to receive central focus. Issues relating to the use of the coloniser's language, the diverse ramifications of power in the Indian subcontinent, features of Diaspora writing, the nature of the Indian reality reflected in a non-Indian tongue, the socio-cultural economic, and gender concerns addressed in these texts etc. Have to be broached in the pedagogical context. Some major works of Indian literature translated into English also are to be introduced to give a smack of Indianness.	
<b>Module 1</b>	<b>1 hour/week</b>
<b>Required Reading:</b>	
1	A.K. Ramanujan : Is there an Indian way of thinking?
2	P.P Raveendran :Genealogies of Indian Literature

3	T.M. Yesudasan	: Towards Prologue to Dalit Studies in <i>No Alphabet in Sight</i>
<b>Module 2</b>		<b>1 hour/week</b>
<b>Required Reading:</b>		
1	Toru Dutt	: Our Causarina Tree
2	K Satchidanandan	: How to go to the Tao Temple
3	Jayanta Mahapatra	: The Whorehouse in a Calcutta Street
4	Keki Dharuwala	: Hawk
5	Ranjit Hoskote	: Madman
6	Kamala Das	: The Old Playhouse
7	Nissim Ezekiel	: A Time to Change
8	C P Surendran	: At the Family Court
9	Tagore	: <i>Gitanjali</i> (Section 35)
<b>Seminar</b>		
1	Syed Amaruddin	: Don't Call me Indo-Anglian
<b>Module-3</b>		<b>1 hour/week</b>
<b>Required Reading</b>		
1	Salman Rushdie	: <i>Midnight's Children</i>
2	U.R. Ananthamurthy	: <i>Samskara</i>
3	O V Vijayan	: <i>The Legends of Khasak</i>
<b>Seminar:</b>		
1	R.K. Narayan	: <i>The Guide</i>
<b>Module-4</b>		<b>1 hour/week</b>
<b>Required Reading</b>		
1	R. K. Narayan	: <i>Waiting for the Mahatma</i>
2	Amitav Ghosh	: <i>The Gun Island</i>
3	Arundhati Roy	: <i>The God of Small Things</i>
4	Anita Desai	: <i>In Custody</i>
<b>Seminar</b>		
1	Jhumpa Lahiri	: <i>Interpreter of Maladies</i>
<b>Module-5</b>		<b>1 hour/week</b>
<b>Required Reading</b>		
1	Girish Karnad	: <i>The Fire and the Rain</i>
2	Mahesh Dattani	: <i>Tara</i>

<b>Seminar</b>	
<b>1</b>	Manjula Padmanabhan : <i>Harvest</i>
<b>Background Reading:</b>	
Salman Rushdie	: Imaginary Homelands
Swati Joshi	: Rethinking English
Rajeswari Sunder Rajan	: Lie of the Land
Susie Tharu	: Subject to Change
Ashish Nandi	: The Intimate Enemy
G N Devy	: After Amnesia
Meenakshi Mukherjee	: Perishable Empire
Sujit Mukherjee	: Translation as Discovery
K.R.Sreenivasa Iyengar	: Golden Treasury of Indian Writing
R. Parthasarthy, ed.	: Ten Twentieth Century Indian Poets
A.K. Mehrotra	: An Illustrated History of Indian Literature in English
Eunice D'Souza, Ed.	: Nine Indian Women Poets: An Anthology
Meena Kandaswamy	: Should you take offence? (Preface to Ms Militancy)

<b>MA ENGLISH</b>	
<b>SEMESTER 2: COURSE 06</b>	
<b>21P2ENGT06 - LITERATURE OF THE NINETEENTH CENTURY</b>	
<b>Course Objectives:</b>	
CO 1. Identify and analyse the socio-economic-political contexts that inform the literature of the period.	
CO 2. Demonstrate an understanding of the literary history of the 19th century texts that reflect a range of historical, cultural and aesthetic values.	
CO 3. Explain the conflict between self and society in different literary genres of the period.	
CO 4. Appreciate different aspects of the rise of the novel to the expansion of Colonialism and Capitalism.	
CO 5. Explain and illustrate the transition from Romantic to Victorian in literature and culture.	
CO 6. Link the Victorian temper to political contexts in English colonies.	
<b>Course description</b>	
Precursors of romanticism –The Romantic movement – significance of French Revolution of 1789 and 1798-Victorian period-continuance and decline of romantic sensibility-emergence of machines and industries-ascent of materialism-loss of faith –Pre-Raphaelite poetry –tradition of realism in novel writing.	
<b>Module I – 1 hour/week</b>	
<b>Required Reading:</b>	
1	1.1C.M. Bowra : The Romantic Imagination
2	Raymond Williams : “The Romantic Artist” (From <i>Culture and Society 1780-1950</i> )
3	Isobel Armstrong : Introduction: Rereading Victorian Poetry ( <i>Victorian Poetry: Poetry, Poetics, Politics</i> . London 1993).
<b>Module 2 (Tempest) - 1 hour/week</b>	
<b>Required Reading :</b>	
1	William Wordsworth : Immortality Ode
2	William Blake : Auguries of Innocence
3	T Coleridge : Dejection: An Ode
4	P B Shelley : Ode to the West Wind

5	John Keats	: Ode on a Grecian Urn
<b>Seminar:</b>		
1	Coleridge	: The Rime of the Ancient Mariner
<b>Module 3 (Hamlet) – 1 hour/week</b>		
<b>Required Reading:</b>		
1	Alfred Lord Tennyson	: Lotus Eaters
2	Robert Browning	: Fra Lippo Lippi
3	Mathew Arnold	: Dover Beach
4	D G Rossetti	: Blessed Damozel
<b>Seminar:</b>		
1	Francis Thompson	: The Hound of Heaven
<b>Module 4:– 1 hour/week</b>		
<b>Required Reading:</b>		
1	Jane Austen	: Mansfield Park
2	Thomas Hardy	: Jude the Obscure
3	Charles Dickens	: Hard Times
<b>Seminar:</b>		
1	Emily Bronte	: Wuthering Heights
<b>Module 5 – 1 hour/week</b>		
<b>Required Reading:</b>		
1	Charles Lamb	: Old China & “A Dissertation Upon A Roast Pig”
2	William Hazlitt	: On Reading Old Books
3	Bernard Shaw	: The Arms and the Man
4	Oscar Wilde	: Importance of being Earnest
<b>Seminar:</b>		
1	Carlyle	: Hero as Poet
<b>Background Reading:</b>		
M.H. Abrams – The Mirror and the Lamp		
George Lukacs : The Historical Novel		
C.M. Bowra: The Romantic Imagination		
Walter Allen: The English Novel		
Raymond Williams: Novel from Dickens to Lawrence		
Arnold Kettle: An Introduction to the English Novel		

<b>MA ENGLISH</b>	
<b>SEMESTER 2: CORE COURSE 7</b>	
<b>21P2ENGT07 – MODERNISM IN CONTEXT</b>	
<b>Course Objectives:</b>	
CO1- Explain the broad cultural and historical contexts behind the various modern literary and artistic movements.	
CO2- Examine the literary contexts that shaped the processes of literary production from 20 <sup>th</sup> century to present	
CO3 Identify and analyse the use of modernist techniques in different genres.	
CO4- Examine the modernist discourses in the background of imperial expansion, urbanization, industrialization, world war, rise of communism, Nazism, fascism etc.	
CO5- Estimate the idea of modernism and the rise of modernist aesthetics.	
CO6- Analyse and interpret literary texts in their contexts and locate them.	
<b>Course description:</b>	
<p>The course includes an introduction to the changed literary perspectives in the twentieth century along with the social, economic and political background. Imperial expansion which had reached a boiling point the onset of World War I coupled with the attempts at creating a new world order remained some of the key issues. The impact of the Soviet experiment at the global level that needs to be read against the backdrop of the spread and influence of Marxism on a global scale calls for a radical review of world politics. This was followed by the rise of Fascism and Nazism followed curiously by the shadow of doubt cast over communism. In the literary field reaction against Romanticism and Victorianism led to experimentation in writing in all genres. Starting from the poetry of World War I the movement traverses a wide range of concerns topics and forms of writing. The discussion also includes movements like the avant-garde, the Pink Decade and so forth.</p>	
<b>Module I:</b>	<b>1 hour/week</b>
<b>Required Reading :</b>	
1	Virginia Woolf: “Modern Fiction” ( <i>The Common Reader</i> - First Series)
2	Malcolm Bradbury and James McFarlane: “The Name and Nature of Modernism” (Chapter 1 of <i>Modernism: A Guide to European Literature 1890 - 1930</i> )
3	David Harvey: “Modernity and Modernism” [ from David Harvey: <i>The Condition of</i>

	<i>Postmodernity: An Enquiry into the Origins of Cultural Change</i> (Blackwell);	
<b>Module 2: 1 hour/week</b>		
<b>Required Reading :</b>		
1	T. S. Eliot	: <i>The Wasteland</i>
<b>Seminar:</b>		
1	Ezra Pound	: <i>Hugh Selwyn Mauberley</i> (Sections I to IV)
<b>Module 3: 1 hour/week</b>		
<b>Required Reading</b>		
1	G. M. Hopkins	: <i>The Windhover</i>
2	Wilfred Owen	: <i>Strange Meeting</i>
3	W.B. Yeats	: <i>Byzantium</i>
4	W.H. Auden	: <i>In Memory of W B Yeats</i>
5	Philip Larkin	: <i>Next, Please</i>
6	Thom Gunn	: <i>Considering the Snail</i>
<b>Seminar:</b>		
1	Dylan Thomas	: <i>Poem in October</i>
<b>Module 4 1 hour/week</b>		
<b>Required Reading :</b>		
1	T.S. Eliot	: <i>Murder in The Cathedral</i>
2	Galsworthy	: <i>Strife</i>
<b>Seminar:</b>		
1	J.M. Synge	: <i>Riders to the Sea</i>
<b>Module 5 1 hour/week</b>		
<b>Required Reading</b>		
1	D.H. Lawrence	: <i>Sons and Lovers</i>
2	James Joyce	: <i>A Portrait of the Artist as Young Man</i>
3	Virginia Woolf	: <i>Mrs. Dalloway</i>
<b>Seminar:</b>		
1	Joseph Conrad	: <i>Heart of Darkness</i>
<b>Background Reading:</b>		
James Frazer: <i>The Golden Bough</i>		
Frank Kermode: <i>The Sense of an Ending: Studies in the Theory of Fiction</i> Malcolm Bradbury and James McFarlane: <i>Modernism 1890-1930</i>		

D. H. Lawrence: Selected Literary Criticism
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G M Hopkins: The Wreck of the Deutschland George Orwell: 1984
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Louis MacNiece: Snow Tim Middleton (ed.): Modernism – Critical Concepts in Literary and Cultural Studies Vols. 1-5 (Routledge)]
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<b>MA ENGLISH</b>	
<b>SEMESTER 2: CORE COURSE 8</b>	
<b>21P2ENGT08- THE POSTMODERN AND BEYOND</b>	
<b>Course Objectives:</b>	
CO1. Explain postmodernism and its varied definitions.	
CO2. Distinguish between different postmodern literary genres and explain the interconnection between different postmodern genres and texts.	
CO3. Interpret the socio-political, cultural and technological milieu of the postmodern texts	
Co4. Examine various literary techniques used in the postmodern texts and associate them with the discursive practices aligned to it.	
CO5. Apply the appropriate critical strategies in the reading of different postmodern texts	
CO6. Assess the ideological implications of postmodernism in the prescribed text.	
CO7. Propose original research on genres and texts of Postmodernism, both in the mainstream and in the alternative literatures, and bring out the findings in the form of dissertations/research papers.	
<b>Course Description:</b>	
<p>This course involves a discussion of the Postmodernism/post-modernism debate and the problematics of definition. It subjects to analysis poetry which was anti-sceptical and sensitive to the realities of religion and metaphysics. The selected texts create an awareness of the suspect nature of language, the manipulative power of art, the fragility of character, the relativity of value and perception and the collapse of the absolute. Irish voices, female perspectives and public engagement of poetry also come in for discussion. In the field of fiction too typical postmodern features and devices like self-reflexivity and multiculturalism need to be focused. Drama: theatre of the absurd, Psychodrama and experimental theatre will be some of the features calling for discussion.</p>	
<b>Module I:</b>	<b>1 hour/week</b>
<b>Required Reading :</b>	
1	Frederic Jameson, <i>Postmodernism, or The Cultural Logic of Late Capitalism</i>
2	Andreas Huyssen: "Mapping the Postmodern". <i>New German Critique</i> , No. 33, Modernity and Postmodernity (Autumn, 1984), pp. 5-52.
3	Jean Francois Lyotard: "Answering the Question: What is Postmodernism?" from <i>The Postmodern Condition: A Report on Knowledge</i> . Trans. Regis Durand (pp.71-

	82)
<b>Module 2: 1 hour/week</b>	
<b>Required Reading :</b>	
1	Michael Palmer : “Sun”
2	Frank O Hara : “The Day Lady Died”
3	Jackie kay : In my Country
4	Stevie Smith : Not Waving but Drowning
5	Tony Harrison : “ National Trust”
6	Carol Ann Duffy : Standing Female Nude; Warming her Pearls
7	Allen Ginsberg : “ Homework”
8	Elizabeth Jennings : “The Child Born Dead”
<b>Seminar:</b>	
1	John Ashbury : “Poem”
<b>Module 3: 1 hour/week</b>	
<b>Required Reading :</b>	
1	John Fowles : The French Lieutenant’s Woman
2	Julian Barnes : Flaubert’s Parrot
<b>Seminar:</b>	
1	Milan Kundera : The Joke
<b>Module 4: 1 hour/week</b>	
<b>Required Reading :</b>	
1	Samuel Beckett : <i>Waiting for Godot</i>
2	John Osborne : <i>Look Back in Anger</i>
<b>Seminar:</b>	
1	Tom Stoppard : <i>Arcadia</i>
<b>Module 5: 1 hour/week</b>	
<b>Required Reading :</b>	
1	Edward Bond : <i>Lear</i>
<b>Seminar:</b>	
1	Sam Shepard : <i>The God of Hell</i>
<b>Background Reading:</b>	
Jean-Francois Lyotard : <i>The Postmodern Condition: A Report on Knowledge</i>	
Susan Sontag : <i>Against Interpretation</i>	

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Ihab Hassan	: <i>The Dismemberment of Orpheus: Towards a Postmodern Literature</i>
Brian McHale	: <i>Postmodernist Fiction</i>
Linda Hutcheon	: <i>A Poetics of Postmodernism: History, Theory, Fiction</i>
Fredric Jameson	: <i>Postmodernism or the Cultural logic of Late Capitalism</i>
Steven Connor	: <i>Postmodernist Culture: An Introduction to the Theories of the Contemporary</i>

<b>MA ENGLISH</b>	
<b>SEMESTER 2 : CORE COURSE 9</b>	
<b>21P2ENGT09 - LANGUAGE AND LINGUISTICS</b>	
<b>Course Objectives:</b>	
CO1. Identify the key branches of linguistics and their scope of study as detailed in the syllabus.	
CO2. Distinguish between the different processes of word formation in English, providing examples of each.	
CO3. Demonstrate the evolution of the English language, tracing its roots in the Indo-European language family through Old, Middle and Modern English.	
CO4. Recognise the various stages of language acquisition in children.	
CO5. Use the phonetic script to accurately transcribe words and to read transcribed text.	
CO6. Apply the principles of componential analysis to study the structure of sentences in accordance with the systems of PS grammar and TG grammar.	
CO7. Propose research questions based on contemporary developments in Linguistics.	
<b>Course Description:</b> The course, divided into five modules covers the important areas in linguistics and prepares the student to be familiar with basic notions and concerns in the field of linguistics. The course has also taken into consideration the necessity to introduce the historical perspective of English language though not in detail. This should ideally prepare the student at one level with modern notions and concerns in the field of linguistics.	
<b>Module 1 Linguistics: Tradition and History with Reference to English 1 hour/week</b>	
The Indo-European language family	
Old English, Middle English, Modern English: Comparative linguistic features and evolution.	
A descriptive and a prescriptive view on linguistic phenomena- emphasis on scientific study and analysis of language.	
Basic Introduction to major sub disciplines of linguistics: Phonetics and phonology, Morphology, Semantics, Syntax, Pragmatics.	
<b>Reference:</b>	
1	Charles Barber: The English Language: A Historical Introduction. Cambridge: Cambridge University Press, 2000.

2	A. C. Baughand T. Cable: A History of the English Language. London:Routledge. [fifth edition], 2002.
<b>Module 2 : Phonetics Phonology and Morphology:</b> <span style="float: right;"><b>1 hour/week</b></span>	
<p>General Phonetics: Cardinal Vowels, Phonemes of English: Description and classification - Phonetic Transcription.</p> <p>Syllable: Structure and types - onset, nucleus and coda, syllabic contoids , consonant cluster. Prosody: Word stress, stress shift, sentence stress, strong and weak forms, intonation- Tone groups, Nucleus, Tonic accents, rhythm.</p> <p>Concepts of morpheme and allomorphs, types of morphemes- Free, Bound/Affixes, Lexical, Grammatical -zero morph, portmanteau morph - Inflection and derivation, level I and Level II affixes in English, + boundary (morpheme level) and # boundary (word level) in affixation – Morpho-phonological phenomena - Compounds, criteria for compound formation (deletion of inflection, junction phenomena like vowel elongation, germination, etc.) - sub compounds and co compounds (tatpurusha/ dwandwa)</p>	
<b>Seminar:</b>	
Word Formation-Blending, Clipping, Back Formation, Acronym, Echo Word Formation, Abbreviation, Compounding, Derivation, Conversion, Loan Words.	
<b>Reference:</b>	
1	S.K Verma and N Krishnaswamy: <i>Modern linguistics</i> - unit 9-17
2	George Yule: <i>The Study of Language</i> -Chapters 5&6
	S.K Verma and N Krishnaswamy: <i>Modern linguistics</i> - unit 18-21
3	George Yule: <i>The Study of Language</i> -Chapters 7&8
<b>Module 3 : Syntax</b> <span style="float: right;"><b>1 hour/week</b></span>	
<p>Structuralism: Contributions of Bloomfield – IC Analysis – disambiguation using IC analysis, limitations of IC analysis – PS grammar – PS rules: context free and context sensitive rules, optional and obligatory rules TG Grammar Components – transformational and generative —Deep structure and surface structure, “Aspects” model – transformations: passivisation – do support – affix hopping–WH movement</p>	
<b>Seminar:</b>	
Traditional grammar – fallacies – Saussure, system and structure, language as a system of signs, Saussurean dichotomies: synchronic - diachronic, signifier- signified, syntagmatic – paradigmatic, langue – parole, form – substance.	

<b>Reference:</b>	
1	S.K Verma and N Krishnaswamy: <i>Modern linguistics</i> - unit 22-29
2	George Yule: <i>The Study of Language</i> -Chapters 9&10
<b>Module 4 1 hour/week</b>	
<b>Semantics and Pragmatics</b>	
Different types of Semantic changes, Semantic relations - Componential analysis, prototypes - Implication, entailment, and presupposition - Semantic theories: sense and reference, connotation and denotation, extension and intension.	
<b>Seminar:</b>	
Lexical semantics: antonymy –synonymy – hyponymy – homonymy (homophony and homography ) – polysemy – ambiguity	
<b>Reference:</b>	
George Yule: <i>The Study of Language</i> -Chapters 11	
<b>Module 5</b>	<b>1 hour/week</b>
<b>Branches of Linguistics</b>	
1. Psycholinguistics: Definition and scope - child language acquisition – Innateness hypothesis – speech production, speech recognition – aphasia – slips – gaps	
2. Socio Linguistics: definition and scope – structural and functional approach – speech community – speech situation – speech event – speech act – language planning – diglossia - (Language and gender & Language and politics - overview) Bilingualism, Multilingualism and Language Varieties	
3. Applied linguistics: Definition and scope – language teaching and learning – contrastive analysis – error analysis – Translation - Computational linguistics.	
<b>Seminar:</b>	
Chomsky, Noam. “Of Minds and Language”.	
<b>Reference:</b>	
1	S.K Verma and N Krishnaswamy: <i>Modern linguistics</i> - unit 39 - 45
2	George Yule: <i>The Study of Language</i> -Chapters 14,19&20
3	John Lyons: <i>New Horizons in Linguistics</i> -Chapter-11
<b>Background Reading:</b>	
Henry Widdowson: <i>Explorations in Linguistics</i>	
L Bloomfield: <i>Language</i>	
J D Fodor: <i>Semantics: Theories of Meaning in Generative Linguistics</i>	

J Lyons: <i>Introduction to Theoretical linguistics</i>
E. Sapir: <i>Language</i>
D I Slobin: <i>Psycholinguistics</i>
H.A.Gleason: <i>Descriptive Linguistics</i>
M. Chierchia and McDonnell Sally: <i>Language and Meaning</i>
V. Fromkin et al: <i>Linguistics</i>
Geoffrey Leach: <i>Semantics</i>
Noam Chomsky: <i>Cartesian Linguistics</i>
Daniel Jones: <i>An Outline of English Phonetics</i>
Adrian Akmajian et al: <i>Linguistics</i>
David Crystal: <i>Linguistics</i>
Charles F. Hockett: <i>A Course in Modern Linguistics</i>
R.L. Trask: <i>Key Concepts in Language and Linguistics</i>

<b>M.A. ENGLISH</b>
<b>SEMESTER 2: CORE COURSE 10</b>
<b>21P2ENGT10 - THEORIES OF KNOWLEDGE</b>
<p><b>Course Objectives:</b></p> <p><b>At the end of the course the student should be able to:</b></p> <p>CO1 Explain the differences between literary criticism and literary theory, and the philosophical background of literary theories</p> <p>CO2 Examine the linguistic principles of literary theory</p> <p>CO3 Interpret the assumptions and principles of contemporary literary theories</p> <p>CO4 Apply various literary theories to texts and cultural practices to identify their ideological implications</p> <p>CO5 Evaluate the social, cultural and literary texts and practices in the light of contemporary theories</p> <p>CO6 Develop readings of the socio-cultural and political life of the contemporary society.</p>
<p><b>Course description:</b></p> <p>Module 1 examines the major conceptual frameworks of literary theory from structuralism to spectral theory. This unit is intended to familiarize students with the major developments in theory from 1960s to the present. Module 2 begins with an excerpt from Ferdinand de Saussure's <i>Course in General Linguistics</i> and introduces students to the major linguistic principles which revolutionized 20th century philosophical and literary thinking. This section also includes Roland Barthes' essay "Introduction to the Structural Analysis of Narratives" which is crucial in the development of narratology. Claude Levi-Strauss' <i>Myth and Meaning</i>, which gives an overall idea of his structuralist project, is included as seminar. Module 3 begins with Derrida's essay and it is important in two ways: one, for its epistemological break with structuralism and two, for its inauguration of poststructuralist thought in philosophy and criticism. This section also introduces J. Hillis Miller, Stephen Greenblatt and Jonathan Dollimore. Module 4 introduces Foucault and Agamben. The notions of power, biopolitics, biopower, sovereignty etc discussed in Foucault is further elaborated in Giorgio Agamben's book <i>Homo Sacer</i> (represented by the Introduction to the volume). Agamben's book points to theory's engagement after poststructuralism and Nicholas Royle's introduction to his book <i>The Uncanny</i> further suggests the contemporary post-theoretical engagements. Module 5 continues the postmodern turn with a selection from Lyotard's seminal work.</p>

Edward Said's "Traveling Theory" discusses the nature theory takes, once it is "worlded". The selection from Terry Eagleton makes a critical audit of theory laying bare the underlying political directions.	
<b>Module 1</b> <b>1 hour/week</b>	
<b>Required reading</b>	
An overview of structuralism, post-structuralism, political/ethical turn, New Historicism, Cultural Materialism, post-theory, spatial criticism, eco-criticism	
<b>Module 2</b> <b>1 hour/week</b>	
<b>Required reading</b>	
1	Ferdinand de Saussure : 'Nature of the Linguistic Sign' (in David Lodge)
2	Roland Barthes : 'Introduction to the Structural Analysis of Narratives'
<b>Seminar</b>	
1	Claude Levi-Strauss : <i>Myth and Meaning</i> . London: Routledge, 2001.
<b>Module 3</b> <b>1 hour/week</b>	
<b>Required reading:</b>	
1	Jacques Derrida: Structure, Sign and Play in the Discourse of Human Sciences
2	J. Hillis Miller : Critic as Host
<b>Seminar</b>	
1	Jacques Lacan: The Agency of the Letter in the Unconscious (The Norton Anthology) 1169 -1181
<b>Module 4</b> <b>1 hour/week</b>	
<b>Required reading</b>	
1	Michel Foucault: Ist Lecture, 11 Jan 1978 (Pages 1-27) Security, Territory. Population: Lectures at the College de France 1977-78. Ed. Arnold I Davidson. Trans Graham Burchell. New York: Palgrave, 2004
2	Giorgio Agamben: 'Introduction' to <i>Homo Sacer</i>
<b>Seminar</b>	
1	Gilles Deleuze: A Thousand Plateaus: Capitalism and Schizophrenia (The Norton Anthology) 1454 -1462
<b>Module 5</b> <b>1 hour/week</b>	
1	Terry Eagleton 'The Politics of Amnesia' in <i>After Theory</i> pp 1—22
2	Bruno Latour: Why Has Critique Run Out of Steam? (The Norton Anthology) 2282-2302

<b>Seminar</b>	
1	Steve Fuller: What Philosophy Does and Does not Teach us about the Post-Truth Condition (Chapter II, <i>Post-Truth: Knowledge as Power Game</i> )
For further reading	
01	Jonathan Culler: <i>Literary Theory: A VSI</i> . Oxford: OUP, 1997.
02	Peter Barry: <i>Beginning Theory</i> . New Delhi: Viva, 2010.
03	Raman Selden, Peter Widdowson, and Peter Brooker: <i>A Reader's Guide to Contemporary Literary Theory</i> . London: Pearson, 2005.
04	Terrence Hawks: <i>Structuralism and Semiotics</i> . London: Routledge, 2004.
05	Terry Eagleton. <i>Literary Theory: an Introduction</i> . Oxford: Blackwell, 1983.
06	Julian Wolfreys: <i>Introducing Criticism at the 21<sup>st</sup> century</i> .
07	Christopher Norris: <i>Deconstruction: Theory and Practice</i>
08	Michael Payne & John Schad (eds.): <i>Life after Theory</i>
09	David Lodge ed.: <i>Modern Criticism and Theory: A Reader</i>
10	Catherine Belsey: <i>Critical Practice</i>

**M.A. ENGLISH****SEMESTER 3: CORE COURSE 11****21P3ENGT11 - AMERICAN LITERATURE****Course objectives:**

- CO1. Identify the complexity of origin, development and reception of American Literature.
- CO2 Explain the depth and diversity of American Literature from the colonial period to the contemporary era.
- CO3. Explore the meaning of religion, democracy and romanticism through the various prescribed American works.
- CO4. Compare and contrast the issues, conflicts, preoccupations, and themes of the various literatures of America.
- CO5. Examine with the complex nature of American society, given its journey from specific religious obligations and their literary transformations to the non-Christian sensibilities.
- CO6 Describe the major conventions, tropes, and themes of Puritan and early American literature; identify and discuss those features with regard to individual works.
- CO7 Critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities.

**Course description:**

The course covers the entire period from the time of early settlers, through the westward movement to the contemporary period. American literature is integrally connected with the experiences of a people struggling to establish themselves as a nation. Questions of individualism, quest for identity, political freedom from Britain and cultural freedom from the European tradition have marked American literature from time to time. The emergence of black literature and other ethnic traditions is another major hallmark of American writing. All these will form the basic analytical component of this course. American Renaissance, American War of Independence, Transcendentalism, American Romanticism, Dark Romanticism, Frontier Experiences, the Civil War, Modernism, Feminism, Regional patterns—Southern Writers—New England Writers—Western Writers—Mid-Western Writers, Ethnicity—Jewish, Native, Mountain Literature, Great Depression and the Great Dust-bowl disaster would be some of the thematic concerns of the course.

<b>Module 1</b>		<b>1 hour/week</b>
<b>Required reading</b>		
1.1	Robert E Spiller: Architects of Culture: Edwards, Franklin, Jefferson” (Chapter I of The Cycle of American Literature)	
1.2	Leslie Fiedler: Love and Death in American Fiction(Chapter 1)	
1.3	John Paull Pritchard: “The Early Nineteenth Century Cultural Scene” Chapter 1 of Criticism in America (3-13)	
<b>Module 2</b>		<b>1 hour/week</b>
<b>Module Two</b>		
2.1	Edgar Allen Poe	: “Raven”
2.2	Walt Whitman	: “Out of the Cradle Endlessly Rocking”
2.3	Emily Dickinson	: “The Soul Selects Her Own Society”, Success is Counted Sweetest”, “Safe in Their Alabaster Chambers”, “A Narrow Fellow in the Grass”
2.4	Robert Frost	: “Birches”
2.5	Wallace Stevens	: “The Emperor of Ice-Cream”
2.6	Marge Tindal	: “Cherooke Rose”
2.7	e e cummings	: “Anybody Lived in a Pretty How Town”
2.8	Gloria Anzaldua	: “To Live in the Borderlands”
<b>Seminar</b>		
2.9	Edgar Allen Poe	: “Philosophy of Composition”
<b>Module Three</b>		
3.1	Arthur Miller	: Death of a Salesman
3.2	Eugene O'Neill	: Emperor Jones
<b>Seminar</b>		
3.3	Edward Albee: <i>The Zoo Story</i>	
<b>Module Four</b>		
<b>Required reading</b>		
4.1	Nathaniel Hawthorne	: “Young Goodman Brown”
4.2	Ernest Hemingway	: “The Snows of Kilimanjaro”
4.3	Herman Melville	: “Bartleby the Scrivener”

4.4	Mark Twain	: Adventures of Huckleberry Finn”
4.5	Saul Bellow	: Herzog
<b>Seminar</b>		
4.6	Susan Abulhawa	: Mornings in Jenin
<b>Module Five</b>		
<b>Required reading</b>		
5.1	R.W. Emerson	: “Self-Reliance”
5.2	Thoreau:	: “Walden” (Chapter 1 and 2)
<b>Seminar</b>		
5.3	Ralph Ellison	: “Invisible Man”
<b>For further reading</b>		
01	Historical Background – Colonization – European Heritage:	
02	Robert E. Spiller	: <i>The Cycle of American Literature</i>
03	F. O. Matthiessen	: <i>The American Renaissance</i>
04	Marcus Cunliffe	: <i>The Literature of the United States</i>
05	Paul C. Conkins	: <i>Puritans and Pragmatists</i>
06	C. W. Bigsby	: <i>Modern American Drama</i>
07	Jeffrey Gray, Mastery’s End : <i>Travel and Postwar American Poetry</i>	
08	George Parker Anderson	: American Modernism
09	Daniel Hoffman : The Harvard Guide to Contemporary American Writing	
10	Linda TihMorser : Contemporary Literature:1970 to the Present	
11	Ihab Hassan	: Radical Innocence
12	Leslie A Fiedler	: Love and Death in American Novel

<b>M.A. ENGLISH</b>	
<b>SEMESTER 3: CORE COURSE 12</b>	
<b>21P3ENGT12 - CULTURAL STUDIES</b>	
<b>Course objectives:</b>	
CO1. Examine the key concepts in literary theory with special focus on Cultural Studies	
CO2. Explain the analytical techniques and interpretive strategies employed in Cultural Studies.	
CO3. Estimate the intellectual contributions of individual theoreticians.	
CO4. Apply interdisciplinary approaches to the praxis of Cultural Studies.	
CO5. Evaluate value judgements in cultural practices with special focus on literary representations.	
CO6. Propose original critical readings of cultural practices, texts and ethnographic literary writings	
CO7. Evaluate select cultural practices and the ideological undercurrents present in them.	
<b>Course description:</b>	
<p>The field of Cultural Studies has been described as a —simmering stew of ideas, voices and lives of people all over the world. It is a tendency across disciplines rather than a discipline itself. By transgressing disciplinary boundaries, Cultural Studies suggests a remapping of the humanities. The content, focus and approach determine the methodology of the field. The first module charts out the terrain of Cultural studies through the seminal article from one of the founding figures Stuart Hall followed by two introductory essays. The second module further elaborates the theoretical understanding of Cultural Studies. The third module frames the ways in which the tools that Cultural Studies provides are specifically deployed to analyse specific- artifacts that circulate in society. The fourth module shows how Cultural Studies has been adapted into the broad Indian context. The final module attempts a localisation of the insights gained in the preceding modules. It situates Cultural Studies in the context of Kerala, to show how such analyses can broaden our insight into our immediate life-world.</p>	
<b>Module I</b>	<b>1 hour/week</b>
<b>Required reading</b>	
1	Raymond Williams: “The Analysis of Culture”
2	Stuart Hall: “The Emergence of Cultural Studies and the Crisis of the Humanities.’
3	Cornel West: The New Cultural Politics of Difference

<b>Module II</b>		<b>1 hour/week</b>
<b>Required reading</b>		
1	Theodor W. Adorno: 'Culture Industry Reconsidered' (in J.M. Bernstein ed. <i>The Culture Industry: Selected Essays on Mass Culture</i> . Pp 98—107)	
2	Marisol Sandoval: Participation (Un)Limited: Social Media and the Prospects of a Common Culture in <i>Routledge Companion to Popular Culture</i>	
<b>Seminar</b>		
1	Abilash Nalapat and Andrew Parker: 'Sport, Celebrity and Popular Culture: Sachin Tendulkar, Cricket and Indian Nationalisms.'	
<b>Module III</b>		<b>1 hour/week</b>
<b>Required reading</b>		
1	Michel de Certeau: "Walking in the City" in Simon During (ed) <i>The Cultural Studies Reader</i> .	
2	Dick Hebdige: The Function of Subculture in Simon During (ed) <i>The Cultural Studies Reader</i> .	
<b>Seminar</b>		
1	George Simmel: "Fashion"	
<b>Module IV</b>		<b>1 hour/week</b>
<b>Required reading</b>		
1	Antonio Gramsci: From The Prison Notebooks (Cultural Resistance Reader)	
2	James C Scott: From Weapons of the Weak(Cultural Resistance Reader)	
<b>Seminar</b>		
1	Gayatri Chakravorty Spivak: 'The New Subaltern: A Silent Interview'; Vinayak Chaturvedi ed. <i>Mapping Subaltern Studies and the Postcolonial</i> . Pp 1—18.	
<b>Module V</b>		<b>1 hour/week</b>
<b>Required reading</b>		
1	Arjun Appadurai: 'The Thing Itself'	
2	Achille Mbembe: 'Necropolitics'	
<b>Seminar</b>		
1	<i>Jacques Rancière</i> "Does Democracy Mean Something?" <i>Dissensus on Politics and Aesthetics</i> , Chapter II	
<b>For further reading</b>		
0	Belsey, C.: <i>Culture and the Real: Theorizing Cultural Criticism</i> London; New	

1	York: Routledge (2005)
0 2	Benjamin, W.: <i>Illuminations</i> . New York: Schocken Books (1968)
0 3	Bennett T., L. Grossberg, <i>New Keywords: A Revised Vocabulary of Culture and Society</i> . and M. Morris Malden, MA: Blackwell (2005)
0 4	Bourdieu, P.: <i>The Field of Cultural Production</i> . Cambridge: Polity Press (1993)
0 5	During, S. (ed.): <i>The Cultural Studies Reader</i> . London: Routledge (1993)
0 6	During, S.: <i>Cultural Studies: A Critical Introduction</i> . London; New York: Routledge (2005)
0 7	Easthope, A. & <i>A Critical and Cultural Theory Reader</i> . Milton Keynes McGowan, K. (eds.): Open University Press (1992)
0 8	Fiske, J.: <i>Understanding Popular Culture</i> . Boston, MA: Unwin Hyman (1989)
0 9	Grossberg, Cary Nelson & Paula Treichler (ed): <i>Cultural Studies</i> . Routledge (1992)
1 0	Miller, Toby (ed) (2001) <i>A Companion to Cultural Studies</i> . Blackwell
1 1	Adorno, T.W.: <i>The Culture Industry: Selected Essays on Mass Culture</i> (ed., with intro.), J.M. Bernstein. London: Routledge (1991)
1 2	Baldwin, E.: <i>Introducing Cultural Studies</i> . New York: Pearson/Prentice Hall, 2004

**MA ENGLISH****SEMESTER 3: CORE COURSE 13****21P3ENGT13 – GENDER STUDIES****Course Objectives:**

- CO1. Explain the knowledge base of the history of Gender Studies as an academic discipline with an understanding of its growth in relation to other fields of study.
- CO2. Interpret the impact of gender dominations on one's identity and individual history.
- CO3. Identify the interactions and intersections of identities and assess the ways in which they contribute to instances of privilege and power dynamics across cultures, space and time.
- CO4. Analyse historical and contemporary systems of privilege and oppression related to gender, race, sexuality, ethnicity etc.
- CO5. Evaluate the current social issues pertaining to gender effectively and suggest solutions for the same.
- CO6. Examine and critique the ideological assumptions underpinning the social institutions and systems of representation regarding gender.
- CO7. Apply the central concepts and theories from Gender Studies in evaluating his/her experiences and the events that happen around.

**Course Description:**

This course introduces students to modes of literary criticism and interpretation that focus on the representations of women and men, constructions of femininity and masculinity, and sexual politics. Feminist theorists identified the distinction between sex and gender and defined gender as a social rather than a biological construct. Gender theory came initially as part of feminist theory but now includes the investigation of all gender and sexual categories and identities. A primary concern in gender studies is the manner in which gender and sexuality are discussed. Gender theory is postmodern in that it challenges the paradigms and intellectual premises of inherited norms. It also takes an activist stance through interventions and alternative epistemological positions meant to change the social order. Gender studies and queer theory explore issues of sexuality, power, and marginalized populations in literature and culture. Much of the work in gender studies and queer theory, while influenced by feminist criticism, emerges from post-structural interest in fragmented, decentered identities, deconstruction of meaning and psychoanalysis.

<b>Module 1</b>		<b>1 hour/week</b>
<b>Required Reading :</b>		
1	Elaine Showalter; “The Female Tradition” from <i>A Literature of their Own. (Feminisms: An Anthology of Literary Theory and Criticism</i> Ed. Robyn R. Warhol & Diane Price Herndl, pp 269-88)	
2	Patricia Hill Collins: “The Power of Self-Definition”. ( <i>Black Feminist Thought</i> pp 107-32)	
3	Kate Millet: <i>Sexual Politics</i>	
<b>Module 2</b>		<b>1 hour/week</b>
<b>Required Reading:</b>		
1	Phyllis Wheatley	: “On being brought from Africa to America”
2	Maya Angelou	: “Phenomenal Woman”
3	Adrienne Rich	: “Twenty-one Love Poems” (Poem 1)
4	Kamala Das	: “Dance of the Eunuchs”
5	Margaret Atwood	: “Helen of Troy does Countertop Dancing”
6	Carol Ann Duffy	: “Ann Hathaway”; “Litany”
7	Imtiaz Dharker	: “Purdah”
<b>Seminar:</b>		
1	Taslima Nasrin	: “Things Cheaply Had”
2	Meena Kandaswamy	: “Princess in Exile”
<b>Module 3</b>		<b>1 hour/week</b>
<b>Required Reading:</b>		
1	Charlotte Bronte	: <i>Jane Eyre</i>
2	Michael Cunningham	: <i>The Hours</i>
3	Jeanette Winterson	: <i>Oranges Are Not the Only Fruit</i>
<b>Seminar:</b>		
1	Alice Munro	: <i>Lives of Girls and Women</i>
<b>Module 4</b>		<b>1 hour/week</b>
<b>Required Reading:</b>		
1	Lorraine Hansberry	: <i>A Raisin in the Sun</i>
2	David Henry Hwang	: <i>M. Butterfly</i>
3	Manjula Padmanabhan	: <i>Lights Out</i>

<b>Seminar:</b>	
1	Rebecca Walker : “ Becoming the Third Wave”
<b>Module 5 1 hour/week</b>	
<b>Required Reading:</b>	
1	Maya Angelou : <i>I Know Why the Caged Bird Sings</i>
2	Revathy. A : The Truth About Me: A Hijra Life Story
3	Simone de Beauvoir : <i>Memoirs of a Dutiful Daughter</i>
<b>Seminar:</b>	
1	Virginia Woolf : <i>A Room of One’s Own</i>
<b>Background Reading:</b>	
Toril Moi: <i>Sexual/Textual Politics</i>	
Simone de Beauvoir: <i>The Second Sex</i>	
Kate Millet: <i>Sexual Politics</i>	
Elaine Showalter: <i>A Literature of Their Own</i>	
Isobel Armstrong: <i>New Feminist Discourses</i>	
Helene Cixous: “The Laugh of the Medusa” in Elaine Marks and Isabelle de Courvitron (eds.) <i>New French Feminism</i>	
Judith Butler: “Imitation and Gender Subordination” in Diana Fuss (ed.) <i>Inside Out: Lesbian Theories</i>	
Susie Tharu& K. Lalitha (eds): <i>Women Writing in India (2 Vols)</i>	
Monique Wittig: <i>The Straight Mind and Other Essays</i>	

<b>MA ENGLISH</b>	
<b>SEMESTER 3: CORE COURSE 14</b>	
<b>21P3 ENGT14 – MODES OF FICTION</b>	
<b>Course Objectives:</b>	
<p>CO1. Explain the many genres of fictions including short stories and novels across cultures.</p> <p>CO2. Distinguish between different variants of fictions and recognise how writers across the world deal with this literary genre.</p> <p>CO3. Demonstrate an understanding of the socio-political, cultural and technological milieu of the representative texts</p> <p>CO4. Recognise various literary techniques used in the fictions and associate them with the discursive practices aligned to it.</p> <p>CO5. Apply the appropriate ‘critical apparatus’ in the reading of different literary texts</p> <p>CO6. Critique the ideology of fictions in the prescribed text.</p> <p>CO7. Conduct original research into various genres and texts of short stories and novels, both in the mainstream and in the alternative literatures, and bring out the findings in the form of dissertations/research papers.</p>	
<b>Course Description:</b>	
<p>The course includes a reading of some of the major theoretical interpretations of the narrative, alongside a thorough reading of some of the most significant and path breaking works of creative literature. Narrative fiction had its origins in the folk storytelling tradition, even as in the present form the novel in all its varied aspects to this day remains the most popular and widely read literary form, thanks perhaps to the use of the medium of prose, the medium of everyday conversation. This apparently simplistic explanation need not deter us from taking note of the more complex and ideological issues relating to form and the political import of the extraordinary flexibility the novel shows at the thematic level. In other words the course should teach the student why Lennard Davis described novel as a compulsory addiction. The course offers a sampling of short fiction; the folk storytelling tradition; and Asian, African, Latin American, European, British, and American fiction. One module comprises exclusively of fiction authored by women writers.</p>	
<b>Module I</b>	<b>1 hour/week</b>
<b>Required Reading :</b>	

1	Franco Moretti: History of the Novel, Theory of the Novel
2	Milan Kundera: “The Depreciated Legacy of Cervantes” (Part 1 of <i>The Art of the Novel</i> )
3	Orhan Pamuk: Everyone should have an Uncle like this
4	Roland Barthes: Authors and writers
<b>Module 2</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	Margaret Atwood: Oryx and Crake
2	Ursula K. Le Guin: The Word for World is Forest
3	J. M. Coetzee: ‘The Lives of Animals’
<b>Seminar:</b>	
1	Donna Haraway: Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin
<b>Module 3</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	Fyodor Dostoyevsky: <i>The Possessed (The Devils/ Demons)</i>
2	William Faulkner: <i>The Sound and the Fury</i>
3	Arundhati Roy: <i>The Ministry of Utmost Happiness</i>
<b>Seminar:</b>	
1	Kazuo Ishiguro: <i>Remains of the Day</i>
<b>Module 4</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	Milan Kundera: <i>Unbearable Lightness of Being</i>
2	Orhan Pamuk: <i>Snow</i>
3	Italo Calvino: <i>If on a Winter’s Night a Traveller</i>
<b>Seminar:</b>	
1	Jokha al-Harhi: <i>Celestial Bodies</i>
<b>Module 5</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	Chimamanda Ngozi Adichie: <i>Purple Hibiscus</i>
2	Isabel Allende: <i>Daughter of Fortune</i>
3	Zora Neale Hurston: <i>Their Eyes Were Watching God</i>
<b>Seminar:</b>	

1	Chimamanda Adichie: <i>Half a Yellow Sun</i>
<b>Background Reading:</b>	
Georg Lukacs: <i>Theory of the Novel</i>	
Lucien Goldmann: <i>Towards Sociology of the Novel</i>	
David Lodge: <i>The Art of Fiction</i>	
Wayne C. Booth: <i>The Rhetoric of Fiction</i>	
Patricia Waugh: <i>Metafiction</i>	
Jeremy Hawthorn: <i>Studying the Novel</i>	
Shlomith Rimmon Kenan: <i>Narrative Fiction: Contemporary Poetics</i>	
Joyce Carol Oates: <i>Telling Stories – An Anthology for Writers</i>	
Linda Hutcheon: <i>A Poetics of Postmodernism: History Theory Fiction</i>	
Mikhail Bakhtin: <i>The Dialogic Imagination</i>	

<b>MA ENGLISH</b>	
<b>SEMESTER 3: CORE COURSE 15</b>	
<b>21P3ENGT15 – TEXTS AND PERFORMANCE</b>	
<b>Course Objectives</b>	
CO1. Identify the elements of drama and performance	
CO2. Distinguish between dramatic texts and performance texts and recognise the interconnection between the two.	
CO3. Demonstrate an understanding of the socio-political, cultural and technological milieu of the dramatic texts and the innovation of the performance languages consequent upon the changing times.	
CO4. Recognise various dramatic methods, and associate them with the discursive practices aligned to it.	
CO5. Apply the appropriate ‘critical apparatus’ in the reading of both dramatic and Performance texts.	
CO6. Critique the performance practices that can be observed in theatres, media and in Public spaces.	
CO7. Conduct original research into various performance practices, both in the Mainstream performance spaces and in alternative spaces, and bring out the findings in the form of dissertations/research papers.	
<b>Course Description:</b>	
The interface between the verbal and the enacted is the area under discussion in this course. Drama, Theatre, Performance and performativity need to undergo close scrutiny here. The development of theatre from classical times, the various approaches to writing, playing and responding to theatre including Anti-Aristotelian notions like Alienation Effect, the Indian notion of Rasa etc. are to be discussed in connection with the texts. Though seemingly different, Expressionism and similar modes of theatrical performance should be made part of classroom discussion. Marginalized theatres, dealing with issues like gender, ethnicity, class etc. need to be introduced. Adequate space is given to the medium of cinema as it is disregarded in a study of performance.	
<b>Module I</b>	<b>1 hour/week</b>
<b>Required Reading :</b>	
1	Raymond Williams, “Argument: Text and Performance” By Michael Huxley, Noel Witts eds. <i>The Twentieth-century Performance Reader</i> .

2	Richard Schechner: "Rasa Aesthetics" <i>The Drama Review</i> 45, 3 (T171), Fall 2001.
3	Lizbeth Goodman: "Feminisms and Theatres: Cannon Fodder and Cultural Change" <i>Analysing Performance: Issues and Interpretations</i> . Ed. Patrick Campbell. Manchester Univ. Press, 1996.
<b>Module 2</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	Sophocles : <i>The Trojan Women</i>
2	Sudraka : <i>The Little Clay Cart</i>
<b>Seminar:</b>	
1	Bertolt Brecht : <i>Mother Courage and her Children</i>
<b>Module 3</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	Eugene O'Neill : <i>Emperor Jones</i>
2	Martin Crimp : <i>Attempts on her Life</i>
<b>Seminar:</b>	
1	Howard Brenton : <i>Hitler Dances</i>
<b>Module 4</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	Women's Theatre Group (WTG) & Elaine Feinstein: <i>Lear's Daughters</i> (Adaptations of Shakespeare: A Critical Anthology of Plays from the Seventeenth Century to the Present (eds) Daniel Fischlin, Mark Fortier)
2	Mahasweta Devi/Usha Ganguli: <i>Rudali: From Fiction to Performance</i> (Seagull)
<b>Seminar:</b>	
1	Rustom Bharucha : "Pebet: A Performance Text" (The Theatre of Kanhailal: Pebet and Memoirs of Africa, 41-62)
<b>Module 5</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	Robert Scholes et. al. (ed) : "The Elements of Film" <i>Elements of Literature</i>
2	Andrew Dix : "Films and Ideology" (Ch 8 of <i>Beginning Film Studies</i> 226-68)
<b>Films :</b>	
1	Orson Welles : <i>Citizen Kane</i>
2	Satyajit Ray : <i>Charulatha</i>

<b>Seminar:</b>	
	John Abraham: <i>AgraharathilKazhutai</i>
<b>Background Reading:</b>	
Michael Huxley, Noel Witts eds. <i>The Twentieth-century Performance Reader</i> .	
Keir Elam	: <i>Semiotics of Theatre and Drama</i>
Alex Siers Ed.	: <i>The Methuen Drama Book of Twenty-First Century Plays</i>
ShohiniChowdhuri	: <i>Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Terese de Lauretis, Barbara Creed</i>
Kenneth Pickering	: <i>Studying Modern Drama</i>
Christian Metz	: <i>Film Language</i>
Henry Bial (ed)	: <i>The Performance Studies Reader</i>
Julie Sanders	: <i>Adaptation and Appropriation</i>
Marvin Carlson	: <i>Performance: A Critical Introduction</i>
Johan Huizinga	: <i>Homo Ludens</i>
Vandel Heuvel, Michael. <i>Performing Drama/Dramatizing Performance</i> . Ann Arbor: University of Michigan Press 1991.	
King Nancy. <i>Theatre Movement: The Actor and his Space</i> . New York: DBS Publications, 1972	

<b>MA ENGLISH</b>
<b>SEMESTER 4: CORE COURSE 16</b>
<b>21P4ENGT16 – LITERATURE AND THE EMPIRE</b>

**Course Objectives:**

- CO1. Identify the key issues and themes in Post-colonial Literature and their scope of study as detailed in the syllabus.
- CO2. Analyse the basic tenets of postcolonial theory and literature
- CO3. Evaluate the awareness of the historical contexts of literary production and reception.
- CO4. Explain how race, gender, history and identity are presented and problematised in the select postcolonial texts prescribed for study.
- CO5. Critically evaluate the arguments and assumptions of postcolonial texts and its various modes of interpretation.
- CO6. Critique the colonial, neo-colonial and postcolonial phases of history portrayed in the prescribed texts and how the various strategies adopted by the bourgeoisie class leaders for attaining the same.
- CO7. Examine emergent areas of research in postcolonial studies and propose viable research questions based on their interest in cultural studies.

**Course Description:**

The course attempts to cover through representative texts the writing, reading and critical-theoretical practices based on the colonial experience. Postcolonial literature reveals the motives and limitations of what it means to write from a place and in a language moulded by colonial history at a time, when the writers concerned are not free from the forces of colonial domination. In the age of asynchronous decolonization the postcolonial writers have to face the dilemma of establishing a space between assimilation and resistance to colonial culture and the writers encounter the burden between being shaped by and giving shape to a new colonial language. While a major segment of the course addresses the consequences of European expansion and the creation and exploitation of the “other” worlds, the course also addresses “internal colonisations” of diverse kinds, including the double colonization of women of colour. Some of the studies require the students to revisit texts they have encountered in previous semesters (*The Tempest, Heart of Darkness, A Passage to India*)

The students are expected to acquire familiarity with -- and the ability to define and use --

the terminology specific to colonial and postcolonial discourses. The introductory and reference volumes in the reading list will be helpful in this respect (*Key Concepts in Postcolonial Studies, Beginning Postcolonialism*). An attempt is made in this paper to acquaint the students with the diverse genres of postcolonial literature.. As Phyllis Wheatley is the first illustrative testimony, that blacks could be artistic and intellectual, a very short poem by Wheatley a slave is included in this paper. To give the students, an awareness of different authors and cultures a number of short poems are included in this paper.

<b>Module I</b>	<b>1 hour/week</b>
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<b>Required Reading :</b>
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|---|--|
| 1 | Bill Ashcroft, Gareth Griffiths & Helen Tiffin: Cutting the Ground: Critical Models of Post-Colonial Literatures” in <i>The Empire Writes Back: Theory and Practice in Post-Colonial Literatures</i> . Routledge, 1989. (Chapter 1 PP.15-37) |
| 2 | Frantz Fanon: Spontaneity: Its Strength and Weakness” in <i>The Wretched of the Earth</i> . Trans. Constance Parrington. Penguin, 1963. (Chapter 2 PP. 85-118)   |
| 3 | Gayatri Chakravorty Spivak: “Can the Subaltern Speak?” (Extract from Chapter 3 History of <i>A Critique of Postcolonial Reason</i> ) in <i>The Norton Anthology of Theory and Criticism</i> . W. W. Norton, 2001 (PP. 2197-2208)*            |

<b>Module 2</b>	<b>1 hour/week</b>
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<b>Required Reading :</b>
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|---|--|
| 1 | Homi K. Bhabha : “Of Mimicry and Man: The Ambivalence of Colonial Discourse” in Homi K. Bhabha. <i>Location of Culture</i> . Routledge, 1994. (PP.85-92) |
| 2 | Alice Walker: “In Search of Our Mothers’ Gardens” in <i>In Search of Our Mothers’ Gardens: Womanist Prose</i> . Phoenix, 2005. (PP. 231-243)             |

<b>Seminar:</b>
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|---|---|
| 1 | Salman Rushdie: “Imaginary Homelands” in <i>Imaginary Homelands</i> . Vintage, 2010.(PP.9-21) |
|---|---|

<b>Module 3</b>	<b>1 hour/week</b>
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<b>Required Reading:</b>
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|---|---|
| 1 | Phyllis Wheatley : On Being Brought from Africa to America (poem) |
|---|---|

2	Tenzin Tsundu	: Pedro's Flute (poem)
3	NguiwaTching	:A Grain of Wheat (Fiction)
4	J.M.Coetzee	: Disgrace (Fiction)
5	Sally Morgan	:My Place (Autobiography)
<b>Seminar</b>		
1	Mahasweta Devi	: "Douloti the Bountiful" in <i>Imaginary Maps</i> . Thema (Calcutta), 2001
<b>Module-4</b> <b>1 hour/week</b>		
<b>Required Reading</b>		
1	Derek Walcott	: Ruins of a Great House(poem)
2	Benjamin Zephaniah	:We Refugees(poem)
3	Gabriel Okara	: Piano and Drums(poem)
4	Wole Soyinka	: The Lion and the Jewel(play)
5	Girish Karnard	:The Dreams of Tippu Sultan(play)
<b>Seminar</b>		
1	Pablo Neruda	: "The United Fruit Co." (A poem from <i>Canto General</i> (1950)
<b>Module 5</b> <b>1 hour/week</b>		
<b>Required Reading:</b>		
1	Chinua Achebe	: "An Image of Africa: Racism in Conrad's <i>Heart of Darkness</i> " in <i>Hopes and Impediments</i> . Random House, 1988. (PP.1-20)
2	George Lamming	: "A Monster, a Child, a Slave" in <i>Pleasures of Exile</i> . Univ. of Michigan Press, 1960. (PP. 95-117)
3	Teresa Hubel:	"From 'Liberal Imperialism as A Passage to India'" <i>Post-Colonial Theory and English Literature: A Reader</i> . (Ed.) Peter Childs. Edinburgh Univ. Press, 1999.(PP: 351-362)
<b>Seminar</b>		
1	Edward W. Said	: "Narrative and Social Space" in <i>Culture and Imperialism</i> . Alfred A. Knopf, 1993. (Chapter 2 Section 1 PP. 62-80)
<b>Background Reading:</b>		
<b>Introduction and Reference:</b>		
Bill Ashcroft, Gareth Griffiths, Helen Tiffin: <i>Key Concepts in Post-Colonial Studies</i> , Routledge		
John McLeod : <i>Beginning Postcolonialism</i> . Manchester Univ. Press		

Ania Loomba	: <i>Colonialism/Postcolonialism</i> . Routledge
Leela Gandhi	: <i>Postcolonial Theory: An Introduction</i> . Edinburgh Univ. Press
Elleke Boehmer	: <i>Colonial and Postcolonial Literature</i> . OUP
Paul Gilroy	: <i>The Black Atlantic: Modernity and Double Consciousness</i> . Verso 1993
Frantz Fanon	: <i>BlackSkin,White Masks</i>
Gayatri Chakravorty Spivak:	<i>Outside in the Teaching Machine</i> (Routledge)
<b>Other works:</b>	
Gregory Castle (ed.),	<i>Postcolonial Discourses: An Anthology</i> . Blackwell
Bill Ashcroft, Gareth Griffiths, Helen Tiffin (eds.),	<i>The Post-Colonial Studies Reader</i> , Routledge
Padmini Mongia (ed.),	<i>Contemporary Postcolonial Theory: A Reader</i> . Arnold
Francis Barker, Peter Hulme & Margaret Iversen (eds.),	<i>Colonial Discourse/Postcolonial Theory</i> . Manchester Univ. Press
Homi K. Bhabha (ed.),	<i>Nation and Narration</i> . Routledge
Donna Landry & Gerald MacLean (ed.),	<i>The Spivak Reader</i> . Routledge
Edward Said.	<i>Orientalism</i> . Penguin
Aijaz Ahmed.	<i>In Theory: Classes, Nations, Literatures</i> . Verso
Robert Young.	<i>Colonial Desire: Hybridity in Theory, Culture and Race</i> . Routledge

**MA ENGLISH****SEMESTER 4: ELECTIVE 01****21P4ENGT17EL – MODERN EUROPEAN DRAMA****Course Objectives:**

CO1. Identify the social and historical contexts which inform the modern European Drama

CO2. Distinguish the relationship between realism and social revolution, anti-realism and modernist sensibility, war and post war theatre.

CO3. Demonstrate an understanding of the rise of modernism in theatre, and the rise of the director and stage designer.

CO4. Examine various dramatic styles such as epic theatre, absurd theatre, theatre of cruelty, postmodernist theatre and poor theatre and associate them with the modernist world view.

CO5. Apply the appropriate 'apparatus criticus' in the reading of the modernist dramatic works.

CO6. Critique the contemporary dramatic works in the light of the understanding of the history and tradition of modernist theatre.

CO7. Propose original research into the thematic, literary and performance aspects of Modern European drama as well as drama from the rest of the world.

**Course Description:**

This paper contains representative works to acquaint the student with the social and cultural contexts that inform modern European Drama. Beginning with the decline of romanticism and the rise of realism, the paper discusses how realism which, was a reaction against the illusionistic romantic stage, was critiqued by the later practitioners as illusionistic in itself. The paper contains representative plays of the Realistic and Naturalistic traditions including problem plays. It also familiarizes the student with the relationship between realism and social revolution as well as realism and anti-illusionism.

The rise of modernism in theatre, and the rise of the director and stage designer are addressed. The selection contains representative works of epic theatre, absurd theatre, theatre of cruelty and poor theatre. The paper also traces the rise of theories like Marxism, Psychoanalysis as well as developments in Sociology and the Physical Sciences, and how they shaped the modernist sensibility. The student is also encouraged to revisit the

ideological foundations of modernism.	
The student is to be acquainted with how the diversified movements in post-modernist theatre are informed by the theatre's increasing propensity to self-consciousness besides discussing poststructuralist theories and feminist theatre, environmental theatre, multicultural theatre, performance theories, threat from the cinema and the future of theatre.	
<b>Module 1</b> <b>1 hour/week</b>	
<b>Required Reading :</b>	
1	John Fletcher and James McFarlane: "Modernist Drama: Origins and Patterns" in <i>Modernism: A Guide to European Literature</i> . Eds. Malcolm Bradbury and James McFarlane. Penguin, 1991.
2	Baz Kershaw: "The Politics of Performance in a Postmodern Age" in <i>Analysing Performance: Issues and Interpretations</i> . Ed. Patrick Campbell. Manchester Univ. Press, 1996. (133-152)
3	Key Terms: Realist Theatre, Naturalist Theatre, Meta Theatre, Epic Theatre, Poor Theatre, Theatre of the Absurd, Theatre of Cruelty and Feminist Theatre
<b>Module 2</b> <b>1 hour/week</b>	
<b>Required Reading :</b>	
1	Henrik Ibsen : <i>A Doll's House</i>
2	August Strindberg : <i>Miss Julie</i>
<b>Seminar:</b>	
1.3	Anton Chekhov: <i>Cherry Orchard</i>
<b>Module 3</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	Luigi Pirandello: : <i>Six Characters in Search of an Author</i>
2	Bertolt Brecht : <i>The Life of Galileo</i>
<b>Seminar:</b>	
1	Federico Garcia Lorca: <i>Blood Wedding</i>
<b>Module 4</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	Albert Camus : <i>Caligula</i>
2	Jean Anouilh : <i>Antigone</i>
<b>Seminar:</b>	

1	Jean Genet	: <i>The Maids</i>
<b>Module 5</b>		
<b>1 hour/week</b>		
<b>Required Reading:</b>		
1	Eugene Ionesco	: <i>Rhinoceros</i>
2	Georg Buchner	: <i>Woyzeck</i>
<b>Seminar:</b>		
1	Beckett	: <i>Catastrophe</i>
<b>Background Reading:</b>		
Martin Esslin. <i>The Theatre of the Absurd</i>		
Gaggi, Silvio. <i>Modern/Postmodern</i> . Philadelphia: University of Pennsylvania Press, 1989.		
Bertolt Brecht. <i>A Short Organum for the Theatre</i>		
Keir Elam. <i>Semiotics of Theatre and Drama</i>		
John Willet. <i>Brecht on Theatre: The Development of an Aesthetic</i>		
Eric Bentley. <i>The Playwright as Thinker: A Study of Modern Drama in Modern Times</i>		
Richard Gilman. <i>The Making of Modern Drama</i>		
Robert W Corrigan. <i>The New Theatre of Europe</i>		
Birringer, Johannes H. <i>Theatre Theory, Postmodernism</i> . Bloomington, Indian University Press, 1991.		

<b>MA ENGLISH</b>	
<b>SEMESTER 4 – ELECTIVE 02</b>	
<b>21P4ENGT18EL– SHAKESPEARE ACROSS CULTURES</b>	
<b>Course Objectives:</b>	
CO1. Explain and demonstrate the timeless genius of Shakespeare across cultures, literatures and authors.	
CO2. Analyse the rereading of Shakespeare's plays down the history.	
CO3. Assess the impact of Shakespeare at the theoretical and textual level.	
CO4. Critically evaluate the culture industry behind the legacy of Shakespeare.	
CO5. Critique the history through the many adaptations of Shakespeare's plays.	
CO6. Formulate research in Cultural Studies by posing viable research questions in terms of Shakespeare's continuing legacy.	
<b>Course Description:</b>	
<p>The course outlines the transfigurations of Shakespeare’s plays as they were received in diverse cultures and the resonances and responses they evoked. It explores Shakespeare from a variety of critical positions ranging from discourses of race, gender, nation and geopolitics. The course focuses on the theoretical and creative reworking of Shakespearean plays, especially <i>The Tempest</i>, <i>Hamlet</i>, <i>King Lear</i> and <i>Othello</i>. These plays have been adapted/ re-written from the postcolonial, feminist, postmodern and queer perspectives in diverse media from theatre to the celluloid, from manga to pop art. Thus, it brings in theoretical analyses and creative interrogations of the conspicuous absences, racial prejudices, and ethnic intolerances in Shakespearean drama revealing the power structures, and delineates the modes in which diverse cultures reacted to the Eurocentric representations and imperial overtones in Shakespearean drama</p>	
<b>Module I</b>	
<b>1 hour/week</b>	
1	<p>Required Reading:</p> <p>Harold Bloom. ‘Shakespeare’s Universalism’ from <i>Shakespeare: The Invention of the Human</i></p>
<b>Module 2 (Tempest) - 1 hour/week</b>	
<b>Required Reading :</b>	
1	<p>Stephen Orgel. “Prospero’s Wife.” <i>Representations</i> 8 (1984): 1-13 (available in JStor)</p>

2	Paul Brown. "This thing of Darkness I acknowledge Mine: The Tempest and the Discourse of Colonialism" from <i>Political Shakespeare: Essays in Cultural Materialism</i> . Ed. Jonathan Dollimore and Alan Sinfield. " <i>Cinema Journal</i> , 40, Number 1, Fall 2000, pp. 104-126. (available in Project Muse)
<b>Module 3 (Hamlet) 1 hour/week</b>	
<b>Required Reading: Re-Creations</b>	
1	Tom Stoppard : <i>Rosencrantz and Guildenstern are Dead</i>
2	Aime Césaire : <i>Une Tempest</i> (A play translated as <i>A Tempest</i> )
<b>Seminar:</b> Christopher Hoile: "King Lear and Kurosawa's <i>Ran</i> . Splitting, Doubling and Distancing". <i>Pacific Coast Philology</i> Vol. 22, No. ½ (Nov., 1987), pp-29-34 (6 pages) Available in Jstor.	
<b>Module 4: (Othello) 1 hour/week</b>	
<b>Required Reading:</b>	
1	Bernard Jackson : <i>Iago</i>
2	Toni Morrison : <i>Desdemona</i>
3	<i>Omkara</i> (Vishal Bharadwaj) -- Film
<b>Seminar:</b>	
1. <i>Kaliyattam</i> (Jayaraaj, 1997)	
<b>Module 5 – 1 hour/week</b>	
<b>Required Reading: Screening</b>	
1	<i>Shakespeare in Love</i> (John Madden)
2	<i>The Last Lear</i> (Rituparno Ghosh)
<b>Seminar:</b>	
1. <i>Haider</i> (Vishal Bharadwaj, 2014)	
<b>Background Reading:</b>	
Mark Thornton Burnett and Ramona Wray, eds. <i>Screening Shakespeare in the Twenty-First Century</i> Russell Jackson ed. <i>The Cambridge Companion to Shakespeare on Film</i>	
Ania Loomba, and Martin Orkin, eds. <i>Postcolonial Shakespeares</i>	
Kenneth Rothwell. <i>A History of Shakespeare on Screen</i>	
Jonathan Dollimore and Alan Sinfield, eds. <i>Political Shakespeare: Essays in Cultural Materialism</i>	
Bartels, Emily C. "Making more of the Moor: Aaron, Othello, and Renaissance	

Refashionings of Race. <i>Shakespeare Quarterly</i> . 41.4 (1990): 433-54.
Nixon, Rob "Caribbean and African Appropriations of <i>The Tempest</i> " <i>Critical Inquiry</i> 13(1987)557-78 Katherine E. Kelly, ed. <i>The Cambridge Companion to Tom Stoppard</i>
Anthony Jenkins. <i>The Theatre of Tom Stoppard</i>
Jenny S. Spencer. <i>Dramatic Strategies in the Plays of Edward Bond</i> Samuel Crowl "The Bow Is Bent and Drawn: Kurosawa's <i>Ran</i> and the Shakespearean Arrow of Desire," <i>Literature/ Film Quarterly</i> 22. 2. (1994): 109-16
Igor Djordjevic. "Goodnight Desdemona (Good Morning Juliet): From Shakespearean Tragedy to Postmodern Satyr Play" <i>Comparative Drama</i> 37. 1 ( 2003): 89-115
Kathy Howlett, "Are You Trying to Make Me Commit Suicide? Gender, Identity, and Spatial Arrangement in Kurosawa's <i>Ran</i> ." <i>Literature/ Film Quarterly</i> 24. 4. (1996): 360-66.
R. B. Parker. "The Use of <i>Mise-en-Scène</i> in Three Films of <i>King Lear</i> ." <i>Shakespeare Quarterly</i> 42. 1 (1991): 75-90 Christopher Hoile. "King Lear and Kurosawa's <i>Ran</i> : Splitting, Doubling, Distancing" <i>Pacific Coast Philology</i> 22. 1-2 (1987): 29-34

<b>MA ENGLISH</b>	
<b>SEMESTER 4 - ELECTIVE PE03</b>	
<b>21P4ENGT19EL - MALAYALAM LITERATURE IN TRANSLATION</b>	
<b>Course Objectives:</b>	
CO1. Explain the rich repository of works written in Malayalam.	
CO2. Examine the writers of repute from the regional language.	
CO3. Analyse the various thematic concerns of the regional writers in their works.	
CO4. Interpret the socio-political and cultural movements that shaped the identity of Kerala and examine their representation in the works written in Malayalam.	
CO5. Examine and critique the ways in which the regional writers in Malayalam represent the native soil in their works by situating the works in the local socio-cultural milieu.	
CO6. Evaluate the limitations pertaining to translation by comparing and contrasting the source language and the target language.	
CO7. Attempt translating a regional text into English applying the theories and conventions of translation.	
<b>Course Description:</b>	
<p>The main thrust of the paper will be an attempt to capture the nuances of the lived reality of a reader from Kerala. The different modules survey the theoretical and creative aspects of Translations. They encompass the issues that constitute the notion of Translation with a specific focus on the Kerala scenario. The cultural connotations and the dynamics of rituals, pose great challenge to the translator and it would be quite interesting to the students to analyze, whether the translator has retained the original flavor and nuances of Malayalam language in the English translations. The paper offers an insight into the poetical terrain, fictional terrain and writings for the stage and this will Introduce the students to Malayalam translation as a separate discipline of knowledge, increase their awareness related to the nature of translation and arouse their interest to independently pursue translation.</p>	
<b>Module I</b>	
<b>1 hour/week</b>	
1	AyyappaPaniker : <i>Towards an Indian Theory of Literary Translation</i>
2	<p>“Introduction” from ‘In the Shade of the Sahyadri’ by P. P. Raveendran et al (Raveendran, P P, G S. Jayasree, S. E. Śrīkanṭhannāyar, and VasanthiShankaranarayanan. <i>In the Shade of the Sahyadri: Selections from Malayalam Poetry, Short Fiction and Drama.</i> ,2013. Print.).</p>

<b>Module 2: Poetry 1 hour/week</b>	
<b>Required Reading :</b>	
1	Changampuzha : “Manaswini”
2	G. SankaraKurup : “The Master Carpenter”
3	VyloppilliSreedhara Menon : “The Son of Sahyan”
4	N.V. Krishna Variyar : “The Rats”
5	Sugatha Kumari : “The Temple Bell”
6	O.N.V. Kurup : “A Requiem to Mother Earth”
7	K. AyyappaPaniker : “The Village”
8	A. Ayyappan : “The Buddha and the Lamb”
9	Balachandran Chullikkad : “Where is John?”
<b>Seminar</b>	
	Asan : <i>Sita Immersed in Reflection</i>
<b>Module 3: Fiction 1 hour/week</b>	
<b>Required Reading:</b>	
1	M.T. Vasudevan Nair : <i>Mist</i>
2	N S Madhavan : <i>Litanies of the Dutch Battery</i>
3	Anand : <i>The Death Certificate</i>
<b>Seminar:</b>	
1	K R Meera : <i>The Hang Woman</i>
<b>Module 4: Short stories 1 hour/week</b>	
<b>Required Reading:</b>	
1	Basheer : “The World Renowned Nose” (Translated into English from the Malayalam by K.M.Sheriff.
2	Rajalekshmi : “Aparajitha”
3	Zacharia : “Reflections of a Hen in her Last Hour”
<b>Seminar:</b>	
	T. Padmanabhan : “The Girl Who Spreads Light”
<b>Module 5: Drama 1 hour/week</b>	
<b>Required Reading:</b>	
1	ThoppilBhasi : <i>Capital</i>
2	G. Sankara Pillai : <i>Bharata Vakyam</i>

<b>Seminar:</b>	
1	C.J. Thomas : <i>Behold, He Comes Again</i>
<b>Background Reading:</b>	
Reference Text: <i>A Short History of Malayalam Literature</i> - K. AyyappaPaniker - Information & Public Relations Department, Kerala State, April 2006	
Tejaswini Niranjana: <i>Siting Translation</i> . Orient Longman , Hyderabad. 1995	

<b>M.A. ENGLISH</b>	
<b>SEMESTER 4: ELECTIVE 04</b>	
<b>21P4ENGT20EL - ECOLOGY AND LITERATURE</b>	
<b>Course Objectives</b>	
<p>CO1. Identify the key concepts of ecocriticism as a methodology and critical practice.</p> <p>CO2. Demonstrate awareness of ecological issues and matters of concern such as environmental pollution, anthropogenic climate change, loss of biodiversity etc.</p> <p>CO3. Demonstrate an understanding of the critical strategies deployed in understanding depictions of nature in literature.</p> <p>CO4. Organise nature and literature in tandem through readings that are aware of the ecological significance and eco-aesthetic content of texts.</p> <p>CO5. Distinguish link between nature and culture and allied notions such as tradition and progress, urban and rural life, ecology and industry etc.</p> <p>CO6. Examine secondary and additional reading material on ecocriticism and allied fields, including emergent areas of research.</p> <p>CO7. Develop critically informed opinions and/or research questions relating literature, art and the natural world.</p>	
<b>Course Description:</b>	
<p>The course will comprise readings on the basic concepts of ecocriticism and their application in reading literature. Chosen texts will be read to understand the relationship between nature and culture and allied notions like tradition and progress, urban and rural life, ecology and industry etc. The texts have been chosen to reflect to ecological concerns from diverse historical, cultural and linguistic perspectives.</p>	
<b>Module 1 : Theoretical Overview</b>	
<b>1 hour/week</b>	
<p>This section will introduce key theoretical concepts in ecocriticism through selected critical essays.</p>	
<b>Required reading</b>	
1	Cheryll Glotfelty: Literary Studies in an Age of Environmental Crisis
2	Timothy Clark : 'Post-colonial' ecojustice
<b>Module 2 : Readings in Eco-criticism</b>	
<b>1 hour/week</b>	
<p>The required readings in this module will be supplemented by discussions and lectures on the main aspects of ecocritical theory including such topics as the anthropocene, queer ecology, eco-myths and the post-natural.</p>	

1	Is Nature Necessary? : Dana Phillips
2	A Flowering Tree: A Woman's Tale: A K Ramanujan.
<b>Module 3 : Poetical Readings in Ecocriticism</b> <b>1 hour/week</b>	
<b>Required reading</b>	
1	"The Hymn of Aranyani" from <i>The Rig Veda</i> , Book 10, Hymn: 146.
2	<i>Progressive Insanities of a Pioneer</i> :Margaret Atwood
3	<i>Lines Written a few Miles Above Tintern Abbey</i> :William Wordsworth
<b>Seminar</b>	
1	Selections from Iliad and Odyssey : Homer (trans. Alexander Pope)
<b>Module 4: Reading Fiction</b> <b>1 hour/week</b>	
<b>Required reading</b>	
1	<i>Frankenstein</i> :Mary Shelley
2	<i>On the Beach</i> :Nevil Shute
<b>Seminar</b>	
1	<i>Jim Corbett : Maneaters of Kumaon</i>
<b>Module 5 : Re-reading Classics in light of Ecocriticism</b> <b>1 hour/week</b>	
<b>Required reading</b>	
1	Meghaduta (The Cloud Messenger) :Kalidasa (trans. Arthur W. Ryder)
2	King Lear: William Shakespeare
<b>Seminar</b>	
1	Oedipus Rex : Sophocles
<b>Course Compendium</b>	
A course compendium with the required reading texts (except longer works of fiction) will be compiled and made available to the students.	
<b>References</b>	
1	Armbruster, Karla, and Kathleen R. Wallace (eds.), <i>Beyond Nature Writing: Expanding the Boundaries of Ecocriticism</i> (Charlottesville: University Press of Virginia, 2001)
2	Clark, Timothy. <i>The Cambridge Introduction to Literature and the Environment</i> . Cambridge: Cambridge UP, 2011. Print.
3	Coupe, Lawrence (ed.), <i>The Green Studies Reader: From Romanticism to Ecocriticism</i> (London: Routledge, 2000)
4	Glotfelty, Cheryll, and Harold Fromm (eds.), <i>The Ecocriticism Reader: Landmarks in Literary</i>

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	<i>Ecology</i> (Athens: University of Georgia Press, 1996).
5	Heise, Ursula K., 'Greening English: Recent Introductions to Ecocriticism', <i>Contemporary Literature</i> 47.2 (2006): 289–98.
6	Mary Shelley, <i>Frankenstein: or, The Modern Prometheus, the 1818 Text</i> , ed. Marilyn Butler (Oxford University Press, 1994).
7	Phillips, Dana, <i>The Truth of Ecology: Nature, Culture, and Literature in America</i> (Oxford University Press, 2003).
8	Ramanujan, A. K., Vinay Dharwadker, and Stuart H. Blackburn. <i>The Collected Essays of A.K. Ramanujan</i> . New Delhi: Oxford UP, 1999. Print.

<b>MA ENGLISH</b>	
<b>SEMESTER 4</b>	
<b>21P4ENGT21EL UNDERSTANDING CINEMA:FILM THEORY</b>	
<b>Course Objectives:</b>	
CO1. Explain what is cinema and many ‘theoretical’ definitions of it.	
CO2. Distinguish between different genres in cinema and recognise the interconnection between different film genres.	
CO3. Demonstrate an understanding of the socio-political, cultural and technological milieu in which cinema as an art form came into being.	
Co4. Recognise various cinematic techniques used in films and associate them with the discursive practices aligned to it.	
CO5. Apply the appropriate ‘critical apparatus’ in the reading of different films	
CO6. Critique many ideologies cinema consciously or unconsciously propagate in the context of the prescribed texts.	
CO7. Conduct original research into various genres and texts of films, both in popular and in the alternative spaces, and bring out the findings in the form of dissertations/research papers.	
<b>Course Description:</b> The first module is an initiation into the semiotics of cinema. It explores the ‘language’ of cinema. The second module contextualises the formalist-realist bifurcation that informed the classical age of film/theory. The third module offers a close look at how one can discern ideological processes at work in the ‘cultural product’ that is cinema. The fourth module is an exclusive take on the encounter between film studies, gender and sexuality. The fifth module gives a purview of the diverse range of interactions that cinema has had with literature.	
<b>Module 1: Film and/as Language</b>	<b>1 hour/week</b>
<b>Required Reading :</b>	
1	Siegfried Kracauer: “Basic Concepts” in Siegfried Kraucauer’s Theory of Film: The Redemption of Physical Reality. Princeton University Press, 1997.
2	Christian Metz: “Some Points in the Semiotics of Cinema”
3	Mary Ann Doane: “The Voice in Cinema: The Articulation of Body and Cinema”
<b>Seminar:</b>	
1	Orson Welles: <i>Citizen Kane</i>

<b>Module 2 : Film as (un)Reality</b>		<b>1 hour/week</b>
<b>Required Reading :</b>		
1	a) Vittorio De Sica: <i>The Bicycle Thief</i> and Jean-Luc Godard: <i>Breathless</i> b) Gilles Deleuz: “Origins of Crisis: Italian Neo Realism and French new wave”	
2	a) Sergio Eisenstein: <i>Battleship Potemkin</i> b) Boredwell: “The Idea of Montage in Soviet Art and Film”, <i>Cinema Journal</i> , Vol.11.	
3	a) Thomas Vinterberg: <i>The Celebration</i> b) Jean-Pierre Geuens: “Dogma 95: A manifesto for our times” . <i>Quarterly Review of Film and Video</i> . 18:2, 191-202, 2009.	
<b>Seminar:</b>		
1	Robert Wiene: <i>The Cabinet of Dr. Caligari</i>	
<b>Module 3: Film and/as Ideology</b>		<b>1 hour/week</b>
<b>Required Reading:</b>		
1	A) Satyajit Ray: <i>Mahanagar</i> B) Robert Stam and Loïuse Sepense: “Colonialism, Racism and Representation”.	
2	A) Vetrimaaran: <i>Visaranai</i> B) Ashwin Devasundaram: “The Subaltern Screams: Migrant Workers and the Police Station as Spatio-Carceral State of Exception in the Tamil Film <i>Visaranai</i> ”.	
3	A) Aniruddha Roy Chowdhury: <i>Pink</i> B) Swarnavel Eswaran: <i>Zanjeer to Pink: The Trajectory of Amitabh Bachchan’s Angry Young/Old Man Persona From Mainstream to Indie Cinema</i> .	
<b>Seminar</b>		
1	Amy Villarejo: “Queer Radiance: <i>Margarita with a Straw</i> , Disability and Vision”. In <i>Indian Cinema Beyond Bollywood The New Independent Cinema Revolution</i> .	
<b>Module-4 Film, Gender and Sexuality</b>		<b>1 hour/week</b>
<b>Required Reading</b>		
1	A) Alfred Hitchcock: <i>Psycho</i> B) Laura Mulvey: <i>Visual Pleasure and Narrative Cinema</i>	
2	A) Agnes Varda: <i>Vagabond</i> B) Teresa de Laureti: “Rethinking Women’s Cinema: Aesthetics and Feminist Theory”	
3	A) Sreenivasan: <i>Vadakkunokkiyantram</i>	

	B) Jenny Rowena: “The ‘Laughter films’ and the Reconfiguration of Masculinities”. In <i>Women in Malayalam Cinema: Naturalising Gender Hierarchies</i> (page 125-153) (Ed.) Meena T. Pillai, New Delhi: Orient Blackswan.
<b>Seminar</b>	
1	Darshana Sreedhar Mini: “The Rise of Soft Porn in Malayalam Cinema and the Precarious Stardom of Shakeela” in <i>Feminist Media Histories</i> , Vol. 5 No. 2, Spring 2019; (pp. 49-82)
<b>Module 5 Film and Adaptation</b> <span style="float: right;"><b>1 hour/week</b></span>	
<b>Required Reading:</b>	
1	A) Akira Kurasova: <i>Ran</i> B) Robert Stam: “Beyond Fidelity: The Dialogics of Adaptation”.
2	A) Adoor: <i>Mathilukal</i> B) Krishnakumari M. P.: “Basheer/Adoor: The voice Beyond the Wall”.
3	A) Mani Ratnam: <i>Raavan</i> B) Amit Basole: ‘Subverting our Epics: Mani Ratnam’s Retelling of the <i>Ramayana</i> ’.
<b>Seminar</b>	
1	Kamilla Elliott: “Novels, Films, and the Word/Image Wars”.
<b>Background Reading:</b>	
<b>In tandem with Module 1:</b>	
<p>1. Lumière brothers' <i>The Arrival of a Train</i>, <i>Workers Leaving the Lumière Factory</i>, and <i>The Sprinkler Sprinkled</i> (Films), George Méliès' <i>A Trip to the Moon</i> (Film), Edwin S Porter's <i>The Great Train Robbery</i> (Film) and D W Griffith's <i>The Birth of a Nation</i> (Film).</p> <p>2. Raymond Bellour, “To Alternate / To Narrate.” In <i>Early cinema: space-frame-narrative</i>, edited by Elsaesser, T. and A. Barker (London: British Film Institute, 1994)</p> <p>3. Charles Musser, “The Early Cinema of Edwin S Porter”, in <i>The Wiley-Blackwell History of American Film</i>, (Eds) Cynthia Lucia, Roy Grundmann, and Art Simon, 2012, Blackwell.</p> <p>4. Brian Manley, “Moving Pictures: The History of Early Cinema.” Proquest Discovery Guide pdf, 2011.</p> <p>5. Robert P. Kolker, ‘The Film Text and Film Form.’ In <i>The Oxford Guide to Film Studies</i> (eds) John Hill and Pamela Church Gibson, Oxford University Press, New York, 1998, pp</p>	

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**In tandem with Module 2:**

1. Andre Bazin, "The Myth of Total Cinema," in *What Is Cinema?* [Hugh Gray (trans)], University of California Press, 1967
2. Andre Bazin, "The Evolution of the Language of Cinema," in *What Is Cinema?* [Hugh Gray (trans)], University of California Press, 1967
3. Sergei Eisenstein and Daniel Gerould, "Montage of Attractions: For 'Enough Stupidity in Every Wiseman.'" *The Drama Review: TDR*, Vol. 18, No. 1, Popular Entertainments (Mar., 1974), MIT Press, pp. 77-85
4. Sergei Eisenstein, "A Dialectic Approach to Film Form." in *Sergei Eisenstein, Film Form*, 1949; New York
5. Vicente Sanchez-Biosca, "Montage and Spectator: Eisenstein and the Avant-garde." *Semiotica* 81-3/4, 277-289

**In tandem with Module 3:**

1. Jean-Luc Comolli & Jean Paul Narboni, 'Cinema/Ideology/Criticism', in (Ed) J. Hollows, P. Hutchings, M. Jancovich, *Film Studies Reader*, London: Oxford University Press, (2000)
2. Fareeduddin Kazmi, 'How Angry is the Angry Young Man? 'Rebellion' in Conventional Hindi Films.' in AshisNandy (ed), *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*, Oxford University Press, 1998
3. M. Madhava Prasad, "Towards Real Subsumption? Signs of Ideological Reform in Two Recent Films." Chapter 9 of M. Madhava Prasad, *Ideology of the Hindi Film: A Historical Construction*, Oxford University Press, 1998
4. JyotikaVirdi, "Nation and Its Discontents." Chapter 1 of JyotikaVirdi, *The Cinematic ImagiNation: Indian Popular Films as Social History*, Permanent Black, 2003
4. Chidananda Das Gupta. "The Painted Face of Politics." Chapter 9 of Chidananda Das Gupta, *The Painted Face: Studies in Indian Popular Cinema*, Roli Books Pvt. Ltd., 1991
5. Sathyaraj Venkatesan and Rajesh James. Casting Caste: Dalit Identity, Papilio Buddha, and Malayalam Cinema, *EPW*. Vol. 52, Issue No. 49, 09 Dec, 2017.

In tandem with Module 4:

1. Laura Mulvey, "Afterthoughts on Visual Pleasure and Narrative Cinema" in *Visual and Other Pleasures*, Macmillan, 1989
2. Jyotika Viridi, "The Sexed Body." Chapter 5 of Jyotika Viridi, *The Cinematic ImagiNation: Indian Popular Films as Social History*, Permanent Black, 2003
3. Molly Haskell, *From Reverence to Rape: The Treatment of Women in the Movies*, University of Chicago Press, 1987
4. Patricia Erens, *Issues in Feminist Film Criticism*, Indiana University Press, Indiana, 1990.

**In tandem with Module 5:**

1. Robert Stam, Alessandra Raengo, *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, Wiley, 2005
2. Blair Orfall, *Bollywood Retakes: Literary Adaptation and Appropriation in Contemporary Hindi Cinema*, 2009
3. Neil Sinyard, *Filming Literature: The Art of Screen Adaptation*, Routledge, 2013

<b>M.A. ENGLISH</b>	
<b>SEMESTER 4: ELECTIVE 10</b>	
<b>21P4ENGT22EL – HEALTH HUMANITIES AND TRAUMA NARRATIVES</b>	
<b>Course Objectives:</b>	
<b>At the end of the course the student should be able to:</b>	
CO1. Explain the interface between medicine, narrative, trauma and memory	
CO2. Identify the psychological and theoretical foundations of medical humanities	
CO3. Analyse the various theories and texts which deal with trauma, memory and the role of narratives in dealing with them.	
CO4. Analyse graphic novels in the light of medical humanities/health humanities	
CO5. Apply the appropriate critical strategies of medical humanities/health humanities to texts.	
CO6. Evaluate the role of graphic novels in health humanities	
<b>Course Description:</b>	
<p>This course attempts a familiarization of the interface between medicine, narratives, trauma and memory. Module 1 is a conceptual orientation; it tries to situate, in a somewhat general way, the issue of ‘the uncanny’ through the readings of Ernst Jentsch, Sigmund Freud, Colin Davis, and Cathy Caruth. Module 2 focuses particularly on the theories of medical humanities with readings from Cathy Caruth, Alan Bleakley and Charon Rita. Module 3 examines theories of trauma and discusses essays by Elisabeth M. Loevlie Anne Whitehead and Catalina Botez. Module 4 is a ‘one-of-a-kind’ list that showcases ‘Graphic literature’; it is felt that such a selection will highlight the issue of newer modes of representation that surpasses what is usually discussed under the rubric of ‘literary representation’, especially with regard to traumatic and uncanny events. Module 5 discusses three graphic novels dealing AIDS, cancer and mental illness.</p>	
Module 1 : 1 hour/week	
Required reading	
1	Ernst Jentsch: ‘On the Psychology of the Uncanny.
2	Sigmund Freud: ‘The Uncanny’
	Cathy Caruth: ‘Traumatic Awakenings (Freud, Lacan and the Ethics of Memory)’ in <i>Unclaimed Experience: Trauma, Narrative, and History</i> . (The Johns Hopkins

	University Press, 1996)
	Colin Davis: 'Hauntology, Spectres and Phantoms'
Module 2 : 1 hour/week	
Required reading	
1	Cathy Caruth: Introduction, <i>Trauma: Explorations in Memory</i> . Johns Hopkins University
2	Alan Bleakley: Chapter II <i>Medical Humanities and Medical Education: How the Medical Humanities Can Shape Better Doctors</i> . Routledge, 2015.
3	Rita, Charon: Part II Narratives of illness. <i>Narrative Medicine: Honoring the Stories of Illness</i>
Module 3 :1 hour/week	
Required reading	
1	Elisabeth M. Loevlie: 'Faith in the Ghosts of Literature. Poetic Hauntology in Derrida, Blanchot and Morrison's <i>Beloved</i> '.
2	Anne Whitehead: 'Othello in the Ghetto: Trauma and Intertextuality in Caryl Philip's <i>The Nature of Blood</i> ' in <i>Trauma Fiction</i> (Edinburgh University Press, 2016)
3	Catalina Botez: 'Trauma Obscura Revealed: Revisiting Loss in W. G. Sebald's <i>Austerlitz</i> '
Module 4: 1 hour/week	
Required reading	
1	MK Czerwiec et. al. <i>Graphic Medicine Manifesto</i>

2	Ian Williams <i>The Bad Doctor: The Troubled Life and Times of Dr Iwan James</i> . Penn State UP, Penn State
3	Ken Dahal. <i>Monsters</i> , Secret Acres. 2016
Module 5 :1 hour/week	
Required reading	
1	Engelberg Miriam. <i>Cancer Made Me A Shallower Person: A Memoir in Comics</i> . Harper Perennial. 2006
2	Cunningham, Darryl. <i>Psychiatric Tales: Eleven Graphic Stories about Mental Illness</i> . Bloomsbury Publishing, USA, 2011.
3	Forney, Ellen. <i>Marbles: Mania, Depression, Michelangelo and Me</i> . Avery, 2012
Seminar and Recommended Readings	
1	Engelberg Miriam. <i>Cancer Made Me A Shallower Person: A Memoir in Comics</i> . Harper Perennial. 2006
2	<i>Testamento</i> (Francisco Manso, 1997)
3	<i>Angola, Saudades from the One who Loves You</i> (Richard Pakleppa, 2005)
4	Jacques Derrida: "The Double Session", in <i>Dissemination</i> , London, 1981 78
5	Jacques Derrida: <i>Spectres of Marx</i>
6	Michelle Balaev: 'Literary Trauma Theory Reconsidered'
7	Judit Pieldner: 'The Topography of Memory in W. G. Sebald's <i>Austerlitz</i> '
8	Catalina Botez: 'Exploring the Edge of Trauma in W. G. Sebald's novel <i>Austerlitz</i> '
9	Sara Soncini: "A horror so deep only ritual can contain it": The art of dying in the theatre of Sarah Kane' Carolina Sanches on Sara Kane

10	David Luban: On Dorfman's <i>Death and the Maiden</i>
11	David Schroeder: Dorfman, Schubert, and <i>Death and the Maiden</i>
12	Alan Bern on Joshua Sobol's <i>Ghetto</i>
13	Notes on Marjan Satrapi's <i>Persepolis</i>
14	Art Spiegelman - Teachers Guide
15	Michael Cromer: Getting Graphic with the Past: Graphic Novels and the Teaching of History
16	Sohini Kumar - Study on <i>Munnu...</i>
17	Astrid Erll on Trauma and Media Memory Studies
18	Jacques Lacan: "The Symbolic Order" (Rivkin and Ryan)
19	Slavoj Zizek: <i>Mapping Ideology</i>
20	Roger Luckhurst: <i>The Trauma Question</i> , London: Routledge, 2008
21	Geoffrey Hartman (ed.): <i>Holocaust Remembrance: The Shapes of Memory</i> , Oxford: Blackwell, 1994)
22	Shoshana Felman and Dori Laub: <i>Testimony: Crises of Witnessing in Literature, psychoanalysis, and history.</i>
23	. Robert Antelme: <i>The Human Race</i> (1947)
24	Lawrence Langer: <i>Holocaust Testimonies: The Ruins of Memory</i> , New Haven; London: Yale University Press, 1991.
25	Charlotte Delbo: <i>None of us will Return</i> (1965)
26	Primo Levi: <i>If this is a Man</i> ; and <i>The Truce</i> (1958)
27	Theodor Adorno: 'Commitment' 1962 in <i>The Essential Frankfurt School Reader</i> ,

	New York: Urizen Books, 1978
28	Shoshana Felman: <i>The Juridical Unconscious: Trials and Traumas in the Twentieth Century</i> , Cambridge, MA: Harvard University Press, 2002.
29	Theodor W. Adorno: 'After Auschwitz' [1966] in <i>Negative Dialectics</i> , trans. E. B. Ashton Routledge, 1973.
30	Hannah Arendt: <i>Eichmann in Jerusalem: a Report on the Banality of Evil</i> , New York, N.Y. : Penguin Books, 2006

<b>MA ENGLISH</b>	
<b>SEMESTER 4: ELECTIVE 07</b>	
<b>21P4ENGT23EL - THE PUBLIC SPHERE AND ITS CONTEMPORARY CONTEXT</b>	
<b>Course Objectives:</b>	
CO 1 Explain the concept of public sphere	
CO2 Identify the conceptual variations and limits of Habermasian notion of public sphere	
CO3 Apply the concept of public sphere to the understanding of censorship, borders, surveillance, market economy and neoliberal tendencies	
CO 4 Apply the concept of public sphere to the understanding of contemporary world of globalization and its varied manifestations	
CO 5 Apply the concept of public sphere to the understanding of literary texts	
CO6 Evaluate the contemporary society and its societal practices in the light of the concept of public sphere	
<b>Course Description:</b>	
<p>The concept of the public sphere is introduced through a short article (encyclopaedia article) by Habermas. Habermas's later writings amplify and clarify the positions (Structural Transformation of the Public Sphere; "Further Reflections on the Public Sphere"). This is accompanied by two articles that provide glosses, and extend the concept. The texts included in different modules represent a sampling of issues (Censorship, Borders, Surveillance, Military aggression, the market, corporate control, patriarchy, and sexuality/gender). The selections examine neoliberal impulses, changing dynamics of democracy, the media, and new models of commerce. The writings need to be contextualized in terms of supplementary readings suggested in the reading list. The dynamic of the concepts need to be expanded to the areas of environmental sensitivity, law and justice and various other fields</p>	
<b>Module I</b>	<b>1 hour/week</b>
<b>Required Reading :</b>	
1	Jürgen Habermas; Sara Lennox; Frank Lennox: "The Public Sphere: An Encyclopaedia Article (1964)" New German Critique, No. 3. (Autumn, 1974), pp. 49-55. (Available in Jstor; Free download also available)
2	K.M. Johnson: "Cyberspace and Post-modern Democracy: A Critique of the

	Habermasian Notion of the Public Sphere,” The Virtual Transformation of the Public Sphere: Knowledge, Politics, Identity. (Ed.) Gaurav Desai. Routledge, 2013. 71-76.
3	Nancy Fraser: Rethinking the Public Sphere :A contribution to the critique of actually existing democracy ( in Simon During <i>The Cultural Studies Reader</i> )
<b>Module 2</b> <b>1 hour/week</b>	
<b>Required Reading :</b>	
1	Salman Rushdie: Is Nothing Sacred? Granta, 1990. (Herbert Read Memorial Lecture Feb 6 1990) (Free download available)
2	Pramod K. Nayar. “I Sing the Body Biometric: Surveillance and Biological Citizenship,” (EPW.11 August 2012) &“Our Data, Their Data” (Telangana Today. p. 8. January 24, 2019)
3	Someshwar Bhowmik: “A Medium in Chains?”. (Cinema and Censorship: The Politics of Control in India, PP. 325 - 346)
<b>Seminar:</b>	
(Topics could be chosen from either of the above texts)	
<b>Module 3</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	Walter Berns: The Assault on the Universities: Then and Now
2	T. M. Krishna: “‘Our Music is About Raw Primal Instinct’ - 60 Minutes: with the Casteless Collective” (Magazine. The Hindu. 20/01/2019)
3	Manu S. Pillai: “Muddupalani, the Woman who had no Reason for Shame”. (The Hindu. 02 June 2018.)
<b>Seminar:</b>	
(Topics could be chosen from any of the above texts)	
<b>Module 4</b> <b>1 hour/week</b>	
<b>Required Reading:</b>	
1	George Yudice: “Free Trade and Culture.” Liam Connell and Nicky Marsh(ed). <i>Literature and Globalization: A Reader</i> . Routledge, 2011. 68-73
2	Masao Miyoshi: “Turn to the Planet: Literature, Diversity, and Totality,” Liam Connell and Nicky Marsh (ed). <i>Literature and Globalization: A Reader</i> . Routledge, 2011. 132-139.

<b>Seminar:</b>	
(Topics could be chosen from either of the above texts)	
<b>Module 5</b>	<b>1 hour/week</b>
<b>Required Reading:</b>	
1	Kenneth T. Jackson: “All the World’s a Mall: Reflections on the Social and Economic Consequences of the American Shopping Center” (Critical Cultural Policy Studies: A Reader, Ed. Justin Lewis and Toby Miller, Blackwell, PP. 327-334)
2	Joe Sacco: Palestine (Non-fiction Graphic Novel)
<b>Seminar:</b>	
(Topics could be chosen from either of the above texts)	
<b>Background Reading:</b>	
Jürgen Habermas : “Further Reflections on the Public Sphere” (Calhoun)	
Craig Calhoun : <i>Habermas and the Public Sphere</i> . MIT, 1996.	
Jürgen Habermas: <i>The Structural Transformation of the Public Sphere</i> . MIT, 1989.	
Arturo Escobar: Encountering Development: <i>The Making and Unmaking of the Third World</i> . Princeton UP, 1996.	
Vandana Shiva: <i>Staying Alive</i>	
Madhav Gadgil and Ramachandra Guha: <i>This Fissured Land: An Ecological History of India</i> . Univ. of California Press, 1993.	
Madhav Gadgil and Ramachandra Guha: <i>The Use and Abuse of Nature</i> . OUP, 2005.	
Edward S. Herman and Noam Chomsky: <i>Manufacturing Consent: The Political Economy of the Mass Media</i> . Pantheon, 1988.	
George Orwell: <i>Politics and the English Language</i>	

<b>MA ENGLISH</b>	
<b>SEMESTER 4 - ELECTIVE - 08</b>	
<b>21P4ENGT24EL - MODERN EUROPEAN FICTION</b>	
<b>Course Objectives:</b>	
CO 1- Understand and appreciate the concept of modernity.	
CO 2- Understand the way literature shaped the public memory of holocaust, world war and other tragic events.	
CO3- Appreciate the development of the novel and its qualities during the period of European modernism.	
CO4- Engage with the major philosophical developments and artistic movements like realism, naturalism, surrealism, expressionism, cubism, Dadaism etc.	
CO5- Deliberate on the cultural objects and practices that define modernity and the modern identity.	
CO6- Engage in close textual analysis.	
<b>Course Description:</b>	
Module 1 introduces writings which equip the student into an appreciation of modern European fiction. The novels introduced here are drawn from France, Germany, Russia, Austria, Italy, Greece and Portugal. They focus on areas of realism, naturalism, existentialism, absurdism and politics.	
<b>Module I</b> <span style="float: right;"><b>1 hour/week</b></span>	
1	Walter Cohen: Modernism. A History of European Literature
2	Jerome de Groot: Postmodernism and the Historical Novel
<b>Module 2</b> <span style="float: right;"><b>1 hour/week</b></span>	
<b>Required Reading :</b>	
1	Gustave Flaubert : <i>Madame Bovary</i>
2	Fyodor Dostoevsky : <i>Crime and Punishment</i>
3	Emile Zola : <i>Therese Raquin</i>
<b>Seminar</b>	
(Any of the above)	
<b>Module 3</b> <span style="float: right;"><b>1 hour/week</b></span>	
<b>Required Reading:</b>	

1	Patrick Modiano	: <i>The Missing Person</i>
2	Nikos Kazantzakis	: <i>Zorba the Greek</i>
3	Thomas Mann	: <i>Death in Venice</i>
<b>Seminar:</b>		
(Any of the above)		
<b>Module 41 hour/week</b>		
<b>Required Reading:</b>		
1	Franz Kafka	: <i>The Trial</i>
2	Albert Camus	: <i>The Outsider</i>
<b>Seminar:</b>		
1	Hermann Hesse	: <i>The Glass Bead Game</i>
<b>Module 5 -1 hour/week</b>		
<b>Required Reading:</b>		
1	Italo Calvino: <i>The Invisible Cities</i>	
2	Elfriede Jelinek : <i>Lust</i>	
<b>Seminar:</b>		
1	Gunter Grass	: <i>Cat and Mouse</i>
<b>Background Reading:</b>		
Milan Kundera: <i>The Art of the Novel</i>		
George Lukacs: <i>Studies in European Realism</i>		
Timothy Unwin: <i>The Cambridge Companion to the Modern French Novel</i>		
Graham Bartram: <i>The Cambridge Companion to the Modern German Novel</i>		
Peter Bondanella, Andrea Cicarelli: <i>The Cambridge Companion to the Italian Novel</i>		
Zygmunt G. Baranski, Lino Pertile: <i>The New Italian Novel</i>		

<b>MA ENGLISH</b>	
<b>SEMESTER 4 - ELECTIVE – 09</b>	
<b>21P4ENGT25EL –LITERATURE AND SELF-REFLEXIVITY</b>	
<b>Course Objectives:</b>	
CO1. Recognize self-reflexive elements in narrative forms.	
CO2. Identify self- reflexive texts in literary history	
CO3. Demonstrate an understanding of the theoretical background of self- reflexivity in literature	
CO4. Recognise various forms of self-reflexivity in various genres of literature	
CO5. Apply the appropriate ‘critical apparatus’ in reading literatures of self- reflexivity	
CO6. Critique literary texts having self-reflexive elements	
CO7. Conduct original research into various forms contemporary self-reflexive literary texts and art forms.	
<b>Course Description:</b>	
The course gives a general idea about self-reflexive narratives and traces their historical antecedents of the modernist and postmodernist phenomenon. Modules 2 gives a theoretical perspectives on Self-reflexivity and the remaining modules discusses self-reflexive works in the major genres.	
<b>Module I</b>	<b>1 hour/week</b>
<b>Background:</b>	
Self-reflexivity and self-consciousness as a feature of narratives – Historical perspective – historical antecedents – prologues and epilogues as self-reflexive devices in theatre – foregrounding -- Shakespeare’s use of play-within-the-play -- <i>Mise-en-abîme</i> -- reflection on poetry as an organizing principle -- self-reflexivity in modernist texts – formal preoccupations of postmodernism.	
<b>Module 2 (Theoretical Perspectives)</b>	
	<b>1 hour/week</b>
<b>Required Reading :</b>	
1	Linda Hutcheon: Introduction (Pages 1-15 ) <i>Narcissistic Narrative: The Metafictional Paradox</i>
2	<i>YifenBeus</i> : “Self-Reflexivity in the Play within the Play and its Cross-Genre Manifestation” in <i>The Play Within the Play: The Performance of Meta-theatre and Self-Reflection</i> . Eds. Gerhard Fischer and Bernhard Greiner.

<b>Seminar</b>	
(Any of the above)	
<b>Module 3 (Prose and Fiction)</b>	<b>1 hour/week</b>
<b>Required Reading:</b>	
1	Jorge Luis Borges : “The Garden of Forking Paths”
2	John Barth : <i>Lost in the Funhouse</i>
<b>Seminar:</b>	
1	Salman Rushdie : <i>Midnight’s Children</i>
<b>Module 4: (Poetry)</b>	<b>1 hour/week</b>
<b>Required Reading:</b>	
1	John Ashbery : “Paradoxes and Oxymorons”
2	Archibald MacLeish : “Ars Poetica”
3	Wisława Szymborska : “Evaluation of an Unwritten Poem”
4	Marianne Moore : “Poetry”
<b>Seminar:</b>	
1	Ted Hughes : “Thought Fox”
<b>Module 5 (Drama)</b>	<b>1 hour/week</b>
<b>Required Reading:</b>	
1	Federico Garcia Lorca : <i>Play without a Title</i>
2	Tom Stoppard : <i>Rosencrantz and Guildenstern Are Dead</i>
<b>Seminar:</b>	
1	Gunter Grass : <i>Cat and Mouse</i>
<b>Recommended Reading:</b>	
Robert Alter:	<i>Partial Magic: The Novel as a Self-Conscious Genre</i>
Patricia Waugh:	<i>Metafiction</i>
William H. Gass:	<i>Fiction and the Figures of Life</i>
Linda Hutcheon:	<i>Narcissistic Narrative: The Metafictional Paradox.</i>
Linda Hutcheon:	<i>The Poetics of Postmodernism</i>
Linda Hutcheon:	<i>The Politics of Postmodernism</i>
Lionel Abel:	<i>Tragedy and Metatheatre: Essays on Dramatic Form</i>
Richard Hornby:	<i>Drama, Metadrama, and Perception</i>