



AKAL UNIVERSITY

TALWANDI SABO

(Estd. under Punjab State Act No. 25 of 2015)

FACULTY OF INDIAN & FOREIGN LANGUAGES

DEPARTMENT OF ENGLISH STUDIES

Syllabus

For

MASTER OF ARTS (M.A.) IN ENGLISH

2017-2018

SYLLABI AND COURSES OF READING FOR M.A. ENGLISH 2017 – 2019

SEMESTER I: SCHEME OF TEACHING & EXAMINATION

NATURE OF COURSE	COURSE CODE	COURSE NAME/TITLE	SCHEDULE OF TEACHING (HRS. PER WEEK)			CREDITS	MARKS		
			LECTURE	TUTORIAL	PRACTICAL		INTERNAL	MULTIPLE CHOICE EXAMINATION	END SEMESTER EXAMINATION
Core	ENG06C103	BRITISH POETRY	4	1	-	5	20	20	60
Core	ENG06C104	BRITISH FICTION	4	1	-	5	20	20	60
Core	ENG06C105	BRITISH DRAMA	4	1	-	5	20	20	60
SEC	ENG06K101	SURVEY OF BRITISH LITERATURE	2	1	-	3	20	20	60
ELECTIVE (1) DSE	ENG06EXXX		4	1	-	5	20	20	60
		TOTAL	18	5	-	23	100	100	300

“Core” indicates Core course; A core course is that knowledge which is deemed to be essential for students registered for a particular Program.

“DSE” indicates Discipline Specific Elective Course. Elective courses offered by the main discipline/subject of study are referred to as Discipline Specific Elective.

“SEC” indicates Skill Enhancement Course.

SEMESTER II: SCHEME OF TEACHING & EXAMINATION

NATURE OF COURSE	COURSE CODE	COURSE NAME/TITLE	SCHEDULE OF TEACHING (HRS. PER WEEK)			CREDITS	MARKS		
			LECTURE	TUTORIAL	PRACTICAL		INTERNAL	MULTIPLE CHOICE EXAMINATION	END SEMESTER EXAMINATION
Core	ENG06C202	LITERARY CRITICISM	4	1	-	5	20	20	60
Core	ENG06C205	INTRODUCTION TO CULTURAL STUDIES	4	1	-	5	20	20	60
Core	ENG06C206	INTRODUCTION TO LANGUAGE SCIENCES	4	1	-	5	20	20	60
ELECTIVE (2) DSE	ENG06EXXX		4	1	-	5	20	20	60
		TOTAL	16	4	-	20	80	80	240

“Core” indicates Core course; A core course is that knowledge which is deemed to be essential for students registered for a particular Program.

“DSE” indicates Discipline Specific Elective Course. Elective courses offered by the main discipline/subject of study are referred to as Discipline Specific Elective.

SEMESTER III: SCHEME OF TEACHING & EXAMINATION

NATURE OF COURSE	COURSE CODE	COURSE NAME/TITLE	SCHEDULE OF TEACHING (HRS. PER WEEK)			CREDITS	MARKS		
			LECTURE	TUTORIAL	PRACTICAL		INTERNAL	MULTIPLE CHOICE EXAMINATION	END SEMESTER EXAMINATION
Core	ENG06C302	MODERN INDIAN WRITINGS IN ENGLISH	4	1	-	5	20	20	60
Core	ENG06C303	CURRENT TRENDS IN ELT	4	1	-	5	20	20	60
Core	ENG06C304	CRITICAL APPROACHES TO LITERATURE	4	1	-	5	20	20	60
ELECTIVE (3) DSE*	ENG06EXXX		4	1	-	5	20	20	60
		TOTAL	16	4	-	20	80	80	240

“Core” indicates Core course; A core course is that knowledge which is deemed to be essential for students registered for a particular Program.

“DSE” indicates Discipline Specific Elective Course. Elective courses offered by the main discipline/subject of study are referred to as Discipline Specific Elective.

*DSE to be converted to Dissertation ONLY if student is found to be eligible (B+ in Semesters I and II combined).

SEMESTER IV: SCHEME OF TEACHING & EXAMINATION

NATURE OF COURSE	COURSE CODE	COURSE NAME/TITLE	SCHEDULE OF TEACHING (HRS. PER WEEK)			CREDITS	MARKS		
			LECTURE	TUTORIAL	PRACTICAL		INTERNAL/VIVA	MULTIPLE CHOICE EXAMINATION	END SEMESTER EXAMINATION
Core	ENG06C402	INDIAN WRITINGS IN TRANSLATION	4	1	-	5	20	20	60
Core	ENG06C403	INTRODUCTION TO AMERICAN LITERATURE	4	1	-	5	20	20	60
Core	ENG06C404	LITERARY THEORY	4	1	-	5	20	20	60
ELECTIVE (4)*	ENG06EXXX		4	1	-	5	20	20	60
	ENG06D401	DISSERTATION (#)	-	-	20	10	30	-	70
		TOTAL				20	80	80	240

“Core” indicates Core course; A core course is that knowledge which is deemed to be essential for students registered for a particular Program.

“DSE” indicates Discipline Specific Elective Course. Elective courses offered by the main discipline/subject of study are referred to as Discipline Specific Elective.

*DSE to be converted to Dissertation ONLY if student is found to be eligible (B+ in Semesters I and II combined), Other ADDITIONAL criteria decided by faculty from time to time may also be considered.

(#) Dissertation work will be provided to select students only. The dissertation will be evaluated by external examiner(s).

LIST OF ELECTIVES

NATURE OF COURSE	COURSE CODE	COURSE TITLE	SCHEDULE OF TEACHING (HRS. PER WEEK)			CREDITS	MARKS			NEW/ OLD & APPROVED CODE
			L	T	P		INTERNAL	MULTIPLE CHOICE EXAMINATION	END SEMESTER EXAMINATION	
SEC	ENG06K101	SURVEY OF BRITISH LITERATURE	2	1	-	3	20	20	60	NEW
Elective	ENG06EX02	SEMINAR	1	4	-	3	20	20	60	NEW
Elective	ENG06EX011	AFRICAN & CARIBBEAN LITERATURES	4	1	-	5	20	20	60	NEW
Elective	ENG06EX012	AUSTRALIAN & CANADIAN LITERATURES	4	1	-	5	20	20	60	NEW
Elective	ENG06EX013	EUROPEAN CLASSICS	4	1	-	5	20	20	60	NEW
Elective	ENG06EX014	INDIAN CULTURAL STUDIES	4	1	-	5	20	20	60	NEW
Elective	ENG06EX015	VISUAL CULTURE STUDIES	4	1	-	5	20	20	60	NEW
Elective	ENG06EX016	DIGITAL HUMANITIES	4	1	-	5	20	20	60	NEW
Elective	ENG06EX017	RESEARCHING LANGUAGE & LITERATURES	4	1	-	5	20	20	60	NEW
Elective	ENG06EX018	ELT MATERIALS & SYLLABUS DESIGN	4	1	-	5	20	20	60	NEW
Elective	ENG06EX019	ASSESSMENT, LANGUAGE TESTING & EVALUATION	4	1	-	5	20	20	60	NEW
Elective	ENG06EX020	LITERATURE AND CINEMA I	4	1	-	5	20	20	60	ENG06E3022
Elective	ENG06EX021	LITERATURE AND CINEMA II	4	1	-	5	20	20	60	ENG06E4022
Elective	ENG06EX022	HISTORY OF BRITISH LITERATURE I	4	1	-	5	20	20	60	ENG06C101
Elective	ENG06X023	LITERARY CRITICISM I	4	1	-	5	20	20	60	ENG06C102
Elective	ENG06X024	BRITISH POETRY I	4	1	-	5	20	20	60	ENG06C103

Elective	ENG06X025	BRITISH FICTION I	4	1	-	5	20	20	60	ENG06C104
Elective	ENG06X026	HISTORY OF BRITISH LITERATURE II	4	1	-	5	20	20	60	ENG06C201
Elective	ENG06X027	LITERARY CRITICISM II	4	1	-	5	20	20	60	ENG06C202
Elective	ENG06X028	BRITISH POETRY II	4	1	-	5	20	20	60	ENG06C203
Elective	ENG06X029	BRITISH FICTION II	4	1	-	5	20	20	60	ENG06C204
Elective	ENG06X030	LITERARY THEORY I	4	1	-	5	20	20	60	ENG06C301
Elective	ENG06X031	LITERARY THEORY II	4	1	-	5	20	20	60	ENG06C401
Elective	ENG06X032	POSTCOLONIAL LITERATURE I	4	1	-	5	20	20	60	ENG06E3011
Elective	ENG06X033	POSTCOLONIAL LITERATURE II	4	1	-	5	20	20	60	ENG06E4011
Elective	ENG06X034	PHONETICS AND PHONOLOGY	4	1	-	5	20	20	60	ENG06E3012
Elective	ENG06X035	MORPHOLOGY, SYNTAX & SEMANTICS	4	1	-	5	20	20	60	ENG06E4012
Elective	ENG06X036	AMERICAN LITERATURE I	4	1	-	5	20	20	60	ENG06E3013
Elective	ENG06X037	AMERICAN LITERATURE II	4	1	-	5	20	20	60	ENG06E4013
Elective	ENG06X038	CULTURAL STUDIES I	4	1	-	5	20	20	60	ENG06E3021
Elective	ENG06X039	CULTURAL STUDIES II	4	1	-	5	20	20	60	ENG06E4021

BRITISH POETRY
COURSE CODE: ENG06C103
(New Core Paper)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The objective of the paper is to acquaint the students with British poetry. The course is designed to provide the students historical-cum-critical perspective on British Poetry. The idea is to underline the significance of the poets in totality and to see how they become a part of a literary tradition.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry two marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have two modules, and one question shall be asked from each module; the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Key Terms:

Negative Capability, Conceit, Paradox, Epic, Mock Epic, Burlesque, Sonnet, Ode, Dissociation of Sensibility, Modernism, Imagism, Surrealism, Naturalism, Movement Poets, Confessional Poets

UNIT I (Hours: 15)

Module A:

William Shakespeare: "Shall I compare thee to a summer's day?"

John Donne: "Canonization"

Module B:

Thomas Gray: "Elegy Written in a Country Churchyard"

UNIT II (Hours: 15)

Module A:

ST Coleridge: "The Rime of The Ancient Mariner"

John Keats: "Ode on a Grecian Urn"

Module B:

Alfred L Tennyson: "Ulysses"

UNIT III (Hours: 15)

Module A:

TS Eliot: "The Love Song of J. Alfred Prufrock"/"The Wasteland"

Module B:

WB Yeats: "The Second Coming"

WH Auden: "In Memory of W.B. Yeats"

Unit IV (Hours: 15)

Module A:

Stephen Spender: "Church Going"

Module B:

Sylvia Plath: "Ariel"

Ted Hughes: "The Thought-Fox"

Suggested Readings:

1. Abrams, M.H. *English Romantic Poets: Modern Essays in Criticism*. 2nd ed., Oxford: Oxford University Press, 1975.
2. Bate, Walter Jackson (ed.): *Keats: A Collection of Critical Essays*. New Delhi: Prentice Hall India Pvt. Ltd., 1978.
3. Bennett, John. *Five Metaphysical Poets*. Cambridge: Cambridge University Press, 1964.
4. Gardner, Helen ed. *John Donne: A Collection of Critical Essays*. New Delhi: Prentice Hall India Ltd., 1979.
5. Hamilton, Ian. *Oxford Companion to Twentieth-Century Poetry in English*. Oxford University Press, 1996.
6. Helen, Gardner. *The Art of T.S. Eliot*. New Delhi: Penguin, 1988.
7. John, Press. *Rule and Energy: Trends in British Poetry since the Second World War*. Oxford University Press, 1953.
8. Keith, Sagar. *The Art of Ted Hughes*. Cambridge: Cambridge University Press, 1975.
9. Lucas, John. *Modern English Poetry – from Hardy to Hughes: A Critical Survey*. London, Batsford Ltd., 1986.
10. Mendelson, Edward. *Early Auden*. London: Faber & Faber, 1999.
11. Smith, Stan. *Cambridge Companion to W.H. Auden*. Cambridge: Cambridge University Press, 2004.
12. Wasserman, Earl R. *The Finer Tone: Keats' Major Poems*. Baltimore: The John Hopkins Press, 1967.
13. Williamson, George. *A Reader's Guide to the Metaphysical Poets*. Yugoslavia: Thomas & Hudson, 1988.

BRITISH FICTION

COURSE CODE: ENG06C104
(New Core paper)

Credit: L/T/P: 4/1/0
Total Hours:60

Pedagogy of the Course: The overall aim of this paper is to study how the genre of novel developed from its early stages till the twentieth century. The purpose of the paper is to make the students acquainted with the changing stylistic and thematic concerns of fiction. Along with this the focus terms in this paper will cover the different sub types, as well as some literary trends in the history of British literature.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit tests, Assignments and class room presentations. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice Questions Test, and 60 percent End semester examination.

Instructions for Paper Setters: The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, which would be compulsory, shall be asked from Focus Terms (word limit 125 each). It would carry 06 focus terms. The candidate will be required to attempt all of the terms. Each term would carry two marks (2x6 = 12). Rest of the paper shall contain 4 Units. Each unit shall have two questions and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48)

Focus Terms: Point of View in Novel, Epistolary Novel, Historical Novel, Bildungsroman Novel, Social Novel, Regional Novel, Reliable and Unreliable Narrator, Stream of Consciousness Novel, Historical Novel, Autobiographical Novel, Psychological Novel, Utopian and Anti-Utopian Novel, Anti-hero, Pastiche, Picaresque Novel, Sentimental Novel, Gothic Novel, 19th Century Women Novelists, Victorian Temper.

UNIT I (Hours: 15)

John Bunyan, "A Pilgrim's Progress"

UNIT II (Hours: 15)

Daniel Defoe, "Moll Flanders"

UNIT III (Hours: 15)

Jane Austen "Emma"

UNIT IV (Hours: 15)

William Golding, "Lord of the Flies"

Suggesting Readings:

1. Baker, James R. Critical Essays on William Golding. Boston, Mass: G.K. Hall, 1988. Print.
2. Battestin, C. Martin. The Moral Basis of Fielding's Art: A Study of Joseph Andrews.
3. Bloom, Harold. William Golding's Lord of the Flies. New York: Bloom's Literary Criticism, 2008. Print.
4. Campbell, Jill. Natural Masques Gender and Identity in Fielding's Plays and Novels. Stanford: Stanford University Press, 1995.

5. Davies, Michael. *Graceful Reading: Theology and Narrative in the Works of John Bunyan*. Oxford: Oxford Univ. Press, 2004. Internet resource.
6. Dunan-Page, Anne. *The Cambridge Companion to Bunyan*. Cambridge: Cambridge University Press, 2010. Print.
7. Eagleton, Terry. *The English Novel: An Introduction*. Oxford: Blackwell, 2005.
8. Keeble, N H. *John Bunyan: Reading Dissenting Writing*. Oxford: P. Lang, 2002. Print.
9. Paulson, R. *Henry Fielding: A Collection of Critical Essays*. New Delhi: Prentice Hall India, 1976.
10. Piper, John. *The Hidden Smile of God: The Fruit of Affliction in the Lives of John Bunyan, William Cowper, and David Brainerd*. Wheaton, Ill: Crossway Books, 2008. Print.
11. Rivero, J. Iberto. *Critical Essays on Henry Fielding*. London: Barnes & Noble, 1998.
12. Tiger, Virginia, and William Golding. *William Golding: The Unmoved Target*. New York [u.a.: Marion Boyars, 2003. Print.
13. Tiger, Virginia. *William Golding: The Dark Fields of Discovery*. London: Boyars, 1986. Print.

BRITISH DRAMA

COURSE CODE: ENG06C105
(New Core paper)

Credit: L/T/P: 4/1/0
Total Hours:60

Pedagogy of the Course: The overall aim of this paper is to study how the genre of drama started from its nascent stages and entered into more advanced and sophisticated forms. The students will be taught about the variations in the thematic, literary as well as theatrical changes that were witnessed by the British drama.

Instructions for Paper Setters: For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit tests, Assignments and class room presentations. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice Questions Test, and 60 percent End semester examination.

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, which would be compulsory, shall be asked from Focus Terms (word limit 125 each). It would carry 06 focus terms. The candidate will be required to attempt all of the terms. Each term would carry two marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 Units. Each unit shall have two questions and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

Focus Terms: Flat Characters, Round Characters, Dramatic Irony, Dramatic Monologue, Miracle and Morality plays, Tragedy, Revenge Tragedy and Comedy, Tragicomedy, Restoration Drama, Problem Plays, Poetic Drama, Theatre of Absurd, Theatre of Cruelty, Problem Plays, Kitchen Sink Drama.

UNIT I (Hours: 15)

Anonymous	Everyman
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UNIT II (Hours: 15)

Ben Jonson	Every Man in His Humor
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OR

William Shakespeare	Hamlet
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UNIT III (Hours: 15)

Christopher Marlowe	Dr. Faustus
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UNIT IV (Hours: 15)

John Osborne	Look Back in Anger
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Suggested Readings:

1. Barton, Anne. Ben Jonson, Dramatist. Cambridge: Cambridge University Press, 2004. Print.
2. Denison, Patricia D. John Osborne: A Casebook. , 2014. Print.
3. Farnham, Willard. Twentieth Century Interpretations of Doctor Faustus: A Collection of Critical Essays. Englewood Cliffs, N.J: Prentice-Hall, 1969. Print.

4. Ferrar, Harold. John Osborne. New York: Columbia University Press, 1973. Print.
5. Heilpern, John, and John Osborne. John Osborne: The Many Lives of the Angry Young Man. New York, NY: Vintage Books, 2008. Print.
6. Kerrigan, William, and Gordon Braden. The Idea of the Renaissance. Baltimore: Johns Hopkins University Press, 1991. Internet resource.
7. Nicoll, A.. The theory of drama. London: Harrap, 1931. Print
8. Northouse, Cameron, and Thomas P. Walsh. John Osborne: A Reference Guide. Boston: G.K. Hall, 1974. Print.
9. Potter, Robert. The English Morality Play: Origins, History and Influence of a Dramatic Tradition. London: Routledge, 1975. Print.
10. Sharpe, J.A. Early Modern England: A Social History 1550-1760. London: Arnold, 1987. Print.
11. Wrightson, Keith. English Society, 1580-1680. London: Routledge, 1995. Print.

LITERARY CRITICISM
COURSE CODE: ENG06C202
(Core Paper)

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The objective of the course is to introduce the learners to a wide range of critical methods and literary theories and enable them to use the various critical approaches and advanced literary theories. The amalgamation of diversified critical theories would enhance their analytical skills and familiarize them with the trends and cross-disciplinary nature of literary theories.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 12 short questions, spread over the whole syllabus. The candidate will be required to attempt any 6 short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Literary Terms:

Mimetic and Expressive theories of poetry, Sublime, Three Unities, Decorum, Neoclassicism, Romanticism, Humanism, Enlightenment, Fancy and Imagination, Synaesthesia, Disinterestedness, Objective Correlative, What is a Classic?, Touchstone, Mimesis, Tragic Hero, Poetic Diction, Impersonality

UNIT I (Hours: 15)

Aristotle: *Poetics* (Chapters i- xvi)

UNIT II (Hours: 20)

William Wordsworth: *Preface To Lyrical Ballads* (1880)

UNIT III (Hours: 15)

Mathew Arnold: *The Study of Poetry*

UNIT IV (Hours: 10)

Module A:

T.S. Eliot: *Tradition and the Individual Talent*

Module B:

T.S. Eliot: *The Metaphysical Poets*

Suggested Readings:

1. Boris Ford (ed.): *The Pelican Guide to English Literature*, Vols. 4 & 5, London: Pelican, 1980.
2. Harry Blamires: *A History of Literary Criticism*, Delhi: Macmillan, 2001.
3. M.A.R. Habib: *A History of Literary Criticism: From Plato to the Present*, Oxford: Blackwell, 2005.
4. Patricia Waugh: *Literary Theory & Criticism: An Oxford Guide*, Delhi: OUP, 2006.
5. Rene Wellek: *A History of Modern Criticism: 1750-1950*, Vols. I-IV, London: Jonathan Cape, 1958.
6. David Daiches: *Critical Approaches to Literature*, 2nd ed., Hyderabad: Orient Longman, 2001.
7. F. L. Lucas: *Tragedy in Relation to Aristotle's Poetics*, New Delhi: Allied Publishers, 1970.
8. Humphrey House: *Aristotle's Poetics*, Ludhiana: Kalyani Publishers, 1970.
9. M. H. Abrams: *A Glossary of Literary Terms*, Singapore: Harcourt Asia Pvt. Ltd., 2000.

INTRODUCTION TO CULTURAL STUDIES

COURSE CODE: ENG06C205

(New Core Paper)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

This course provides an introduction to critical approaches and debates in the field of cultural studies. The programme is designed to provide grounding in the theoretical debates that inform contemporary investigations in number of areas, such as society, subjectivity, ethnicity, aesthetics, postmodern experience and cultural history. Lectures and discussions will be particularly concerned with the following questions: How do understandings and ideas about culture emerge from historical as well as theoretical perspectives? This course will employ lecture and discussion format. Brief lectures will be given at the beginning of class in order to locate possible discussion topics. Students are expected to prepare discussion points for in-class conversation.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I: CULTURE (Hours 15)

Williams, Raymond. "Culture is Ordinary" *The Routledge Critical and Cultural Theory Reader*. Eds. Neil Badmington and Julia Thomas, London & New York: Routledge.

UNIT II: CULTURE STUDIES (Hours 15)

Hall, Stuart. "Cultural Studies: Two Paradigms". *What is Cultural Studies?: A Reader*, ed. John Storey, London & New York: Arnold, 1976. 31-48.

UNIT III: POWER (Hours 15)

Benjamin, Walter. "Work of Art in the Age of Mechanical Reproduction"; *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn, New York: Schocken Books, 1969

UNIT IV: SUBJECT (Hours 15)

Fiske, John. "Madonna". *Reading the Popular*. London and New York: Routledge, 1990. 95- 113.

Suggested Readings:

1. Baker, Chris. *Cultural Studies Theory and Practice*. London: Sage Publications. 2003.
2. Hall, Stuart. *Critical Dialogues in Cultural Studies*. London, Penguin, 1996.
3. Haraway, Donna Simians, *Cyborgs and Women*. London: Free Association Books, 1991.
4. Hoggart, Richard. *The Uses of Literacy*. London: Penguin, 1958.
5. Malcolm, Waters. *Globlisation*. London: Routledge, 1995.

6. Rajchman, Hohn. ed., *The Identity in Question*. London: Routledge, 1995.
7. Rattansi, Ali and Sally Westwood Eds., *Racism, Modernity and Identity*. Polity Press, Oxford 1994.
8. Sardar, Ziauddin and Jerome Ravetz, *Cyberfutures: Culture and Politics on the Information Superhighway*. London: Pluto Press, 1996.
9. Storey, John. ed., *What is Cultural Studies?* London. Edward Arnold, 1996.

INTRODUCTION TO LANGUAGE SCIENCES

COURSE CODE: ENG06C206
(New Core paper)

Credit: L/T/P: 4/1/0
Total Hours: 60

Pedagogy of the Course:

The objective of the course is to acquaint the students with the basic principles, concepts and methods of the scientific study of language. The students will be acquainted with the developments in the field of Linguistics in the 20th Century, and develop an understanding of the nature of language study through a scientific and analytical approach. It also aims at introducing linguists' major findings over the last 50 years or so regarding the study of human language in the areas of Phonetics, Phonology, Morphology, Cross-Linguistic Variation, Psycholinguistics, Sociolinguistics, Applied Linguistics, and the overarching notion of "grammar."

For the course 80 percent will be Classroom teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and classroom participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry two marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have two questions and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

Unit 1

The scope of the subject: general linguistics as the study of language; linguistics as a science; the range of general linguistics; langue and parole; syntagmatic and paradigmatic relations; synchrony and diachrony; dialect, idiolect; form and substance.

Unit 2

Phonetics: articulatory phonetics; the organs of speech; segmentation; acoustic phonetics; feature geometry; Classification And Description Of Speech Sounds: Consonants, Vowels, Diphthongs.

Minimal Pairs; Word Stress; Weak Forms; Intonation.

IPA Phonetic Transcription.

Phonology: speech and writing; narrow and broad transcription; Phonological theory- phonemes and syllable structure; Morphophonemics.

Phonological systems: Jakobson-Halle classification

Unit 3

Grammatical elements: the term 'grammar', the basic units of grammar: the sentence; the word; the morpheme; structures and categories: syntactic relations; word classes; immediate constituents; grammatical categories.

Unit 4

Current linguistic theory: Theory formation; Ferdinand de Saussure, Chomsky's Standard Theory (1965)

Alternative perspectives: linguistics, anthropology, sociology, psychology and neurosciences; linguistics and language teaching; linguistics and literature.

Essential Reading:

Verma, S.K. and Krishnaswamy, N. (1988) *Modern Linguistics*. New Delhi: Oxford University Press.

Suggested Readings:

- Bolinger, D.L. (1975) *Aspects of language*. New York: Harcourt Brace Jovanovich.
- Chao, Y.R. (1968) *Language and symbolic systems*. London and New York: Cambridge University Press.
- Crystal, D. (1985) *Linguistics*. Harmondsworth: Penguin.
- Fromkin, V. and R. Rodman (1998) *Introduction to language*. New York: Holt, Rinehart and Winston.
- Gleason, H.A. (1961) *Introduction to descriptive linguistics*. New York: Holt, Rinehart and Winston.
- Hockett, C.F. (1958) *A course in modern linguistics*. New York: Macmillan.
- Lyons, J. (1968) *An introduction to theoretical linguistics*. Cambridge: Cambridge University Press
- Lyons, J. (1981) *Language and linguistics*. Cambridge: Cambridge University Press
- Lyons, J. (ed.) (1970) *New horizons in linguistics*. Harmondsworth: Penguin.
- Radford, A., Atkinson, M. Britain, D. Clahsen, H. and Spencer, A. (1999) *Linguistics: an introduction*. Cambridge: Cambridge University Press.
- Robins, R.H. (1996) *General linguistics: an introductory survey*. Harlow: Longman.
- Caford, J.C. (1988) *A Practical Introduction to Phonetics*. Oxford: Oxford University Press.
- Crystal, D. (1980) *Linguistics*. Harmondsworth: Penguin.
- Culler, Jonathan. (1978) *Saussure*. London: Fontana Modern Classics.
- Fromkin, Rodman and Hyams. (2004) *An Introduction to Language*. 7 th Ed., 11 Thomson Wadsworth/Thomson Asia, Singapore, reprinted in India.
- Gimson, A.C. (1988) *Introduction to the Pronunciation of English*. London: Arnold, 1988.
- Verma, SK and Krishnaswamy, N. (1988) *Modern Linguistics*. New Delhi: OUP.
- Lyons, J. (1982) *Language and Linguistics*. Cambridge: CUP.
- Radford, A. (1999) *Linguistics: An Introduction*. Cambridge: Cambridge University Press.
- Roach, P. (1995) *English Phonetics and Phonology*. Delhi: Prentice-Hall of India.
- Sethi, J. and Dhamija. (1999) *Course in Phonetics and Spoken English*. New Delhi,
- Syal, P. and Jindal, DV. (2007). *Introduction to Linguistics: Grammar and Semantics*, revised Ed., New Delhi, Prentice-Hall of India.
- Yule, G. (2009) *The Study of Language*. Cambridge: Cambridge University Press

MODERN INDIAN WRITINGS IN ENGLISH

COURSE CODE: ENG06C302

(Core Paper)

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

Though Indian writing in English started in the colonial period as a result of the British rule in India, the English language went on to become an integral part of the Indian culture and consequently, Indian literature. From the pre-Independence era to the present times, works by Indian English writers have been gaining worldwide critical recognition. The literature by Indian authors represents the cultural heritage of Indian literary tradition as well as grip on the contemporary literary forms and issues. With the study of this course, it is expected for the student to get an overall view of the contribution of the notable Indian authors to the body of English Literature.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry two marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have two questions and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Focus Terms

Historical background of Indian Writings in English; Politics of language in Indian English Literature; Indianness and Indian sensibility in Indian English Literature; Postcolonialism and Indian English Poetry; Writings of Indian Diaspora; Ghazal as a poetic form; The Nation and the Novel; Dalit Writing; Natyashastra; Concepts of "Rasa", "dhvani" and "Vakroti" in Indian Aesthetics; Indian English Drama and the Folk tradition; Indian English non-fictional prose; Indian Feminism; Progressive writers' movement; Partition Literature.

UNIT I: POETRY (Hours: 15)

A.K. Ramanujan

- "A River"
- "Chicago Zen"
- "Small Scale Reflection on a Great House"

Agha Shahid Ali

- "Ghazal", ("Feel the patient's heart")
- "The Country without a Post Office"
- "Dacca Gauzes"

UNIT II: FICTION (Hours: 15)

Arundhati Roy *The God of Small Things*

UNIT III: SHORT STORIES (Hours: 15)

Salman Rushdie: Selections from *East, West* (1994)

Rohinton Mistry: Selections from *Tales From Firozsha Baag* (1987)

UNIT IV: PROSE (Hours: 15)

Amitav Ghosh: *Countdown*

Suggested Readings:

1. Ananthamurthy, U.R. "Being a Writer in India", from *Tender Ironies*, ed. Dilip Chitre et. al., pp. 127-46.
2. Devy, G.N. ed., *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 2004.
3. Iyengar, K.R.S. *Indian Writing in English*. New Delhi: Sterling, 1985.
4. King, Bruce. *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 1987.
5. Kripal, Vinay. Ed. *The Postmodern Indian English Novel*. Mumbai: Allied, 1996.
6. Kumar, Akshaya. A.K. *Ramanujan. In Profile and Fragment*. Rawat, 2006.
7. Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*. Hyderabad: Orient Blackswan, 2010.
8. Mehrotra, A.K. ed., *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003.
9. Mukherjee, Meenakshi. *Twice Born Fiction: Themes and Techniques of The Indian Novel in English*. New Delhi: Heinemann, 1971.
10. Mukherjee., Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford Univ. Press, 2000, pp. 1-29 and 166-186
11. Singh, Namvar. 'Decolonising the Indian Mind', *Indian Literature*, no. 151(Sept/Oct. 1992).

CURRENT TRENDS IN ENGLISH LANGUAGE TEACHING

COURSE CODE: ENG06C303

(New Core Paper)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of the course is to acquaint the learners of literature with the current trends related to the study of English language teaching. The students will be introduced to the basics of language teaching theory with reference to the foundational thought in the discipline. The course will familiarize students with the issues, perspectives, strategies and major disciplinary approaches. It will also emphasize on the difference between acquisition and learning, and various methodologies of language teaching.

For the course 80 percent will be Classroom teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and classroom participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry two marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have two questions and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Unit I

Foundations of the Field- F. de Saussure's theory (semiotics of language, language structure, dichotomy of langue and parole, linguistic sign), Chomsky's Standard Theory (1965 Aspects Model, competence and performance), Piaget (Stages of development) and Vygotsky (Socio-cultural Theory, ZPD, scaffolding)

Unit II

Language teaching- principles and methodology
Language Acquisition in Early Childhood
Second Language Acquisition/Learning
Individual Differences in Second Language Learning

Unit III

Disciplinary Approach to Language Teaching Theory
Factors affecting Language Teaching
Strategies and styles
Explaining Second Language Learning
Learning and Teaching in the Second Language Classroom

Unit IV

Methods, Methodics and Methodology
Various Methods of English Language Teaching- Grammar-Translation, Mim-Mem, Communicative, Functional
The Methodology of Teaching English Grammar- Descriptive vs. Prescriptive grammars

Suggested Readings:

1. Bell, Roger T. Applied Linguistics: Approaches and Methods.
2. Ellis, Rod. English Language Teaching.
3. Hornby, A.S. Guide to Patterns and Usage of English. New Delhi: Oxford University Press.
4. Richards, J. & Rodgers, T. (1982). Method: Approach, design, procedure. *TESOL Quarterly* 16.2: 153-68.
5. Srivastava, R.N. Applied Linguistics.

CRITICAL APPROACHES TO LITERATURE

COURSE CODE: ENG06C304

(Core Paper)

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours:60

Pedagogy of the course:

The paper seeks to facilitate a synoptic view of literary theory. It seems to acquaint the reader to a variety of post war critical approaches that have significantly impacted the study of English Literatures, setting up correspondences between and across disciplines. It will also enable reader to engage competently with critical debates and present her views in a lucid framework.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each).It would carry 12 short questions, spread over the whole syllabus. The candidate will be required to attempt any 6 short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48). The questions may be based on the textbook that is prescribed as Essential Reading.

UNIT I (Hours: 15)

Module A:

Marxist Approach

Module B:

Georg Lukacs, "The Epic and the Novel". *The Theory of the Novel*, Cambridge, Mass: The MIT Press, 1971. 56-69.

UNIT II (Hours: 15)

Module A:

Psychological Approach

Module B:

Sigmund Freud, Selection From Introductory Lectures On Psychoanalysis. *Modern Literary Theory A Reader*, Phillip Rice and Patricia Waugh. New York OUP 2001, 24-33

UNIT III (Hours: 15)

Module A:

Archetypal Approach

Module B:

Northrop Frye, "Theory of Myths", *Anatomy Of Criticism*

UNIT IV (Hours: 15)

Module A:

New Historicism and Cultural Materialism

Module B:

Stephen Greenblatt, "Towards Poetics of Culture", *Greenblatt Reader*

Essential Reading:

Guerin et al. (2005) *A Handbook of Critical Approaches to Literature*. Delhi: OUP (1st Indian edition of 2006).

Suggested Readings:

1. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*, Oxford: Blackwell, 2005.
2. Hans, Bertans. *Literary Theory: The Basics*. New York: New Directions, 1941.
3. Harry, Blamires. *A History of Literary Criticism*, Delhi: Macmillan, 2001.
4. Nagarajan, M.S.. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.
5. Robey, David & Ann Jefferson: *Modern Literary Theory*, London: Batsford, 1986.
6. Seldon, Raman. *A Reader's Guide to Contemporary Literary Theory*, New Delhi: Pearson, 2006.
7. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*, New Delhi: Oxford University Press, 2006.
8. Wimsatt and Brooks. *Literary Criticism: A Short History*, New Delhi: Oxford & IBH Pub. Co., 1974.

INDIAN WRITINGS IN TRANSLATION
COURSE CODE: ENG06C402

(Core Paper)

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours:60

Pedagogy of the Course:

The course would elucidate the continuum of Indian experience and worldview reflected in works across regional languages. The main purpose of the course would be to introduce students to the native varieties of literature. The range of texts, taken from different language-literatures would acquaint students with the corpus of the translated works.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 12 short questions, spread over the whole syllabus. The candidate will be required to attempt any 6 short answer type questions. Each short answer type question would carry two marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have two questions and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

FOCUS TERMS - Importance of Translation in India, Transliteration, Translation and Politics, Methods of Translation, Regional Literature in India, Pragtiyaad and Prayogvaad movement in Hindi poetry, "Nazm" in Urdu Poetry, Third-world Feminism, Feminism in Punjabi Literature, Mind-Body Dualism, Nativism, Indian Drama in Translation, Socialism in Indian Poetry, The concept of Subaltern in Indian Literature, Rewriting of Myths in Indian Literatures.

UNIT I POETRY (Hours: 15)

Muktibodh

- "The void"
- "So very far"

Faiz Ahmad Faiz

- "Don't Ask Me for that Love Again",
- "A Prison Evening"

UNIT II Fiction (Hours 15)

Amrita Pritam: *Pinjar*, trans. Khushwant Singh. New Delhi: Tara Press, 2009.

UNIT III (Hours 20)

Mahasweta Devi

"Draupadi",
"Breast-Giver"

Saadat Hasan Manto

- *The Dog of Titwal*
- *A Tale of 1947*

UNIT IV (Hours 10)

Mohan Rakesh "One Day in Ashadha" Modern Indian Plays. Ed. Chandrasekhar Kambar. New Delhi; National School of Drama, 2007

Suggested Readings:

1. Das, Sisir. (ed.). *History of Indian Literature*. Delhi: Sahitya Akademi, 1995.
2. Devy, G.N. *After Amnesia*. Hyderabad: Orient Longman, 1998.
3. George, K.M. *Comparative Indian Literature*, Delhi: Macmillan, 1984.
4. Joshi, Priya. *In Another Country*, Delhi: Oxford University Press, 2002.
5. K. Satchidanandan, *Indian Literature: Positions and Propositions*. Delhi: Pencraft, 1999.
6. Kumar, Akshay. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*. Routledge India, 2009
7. Lal, Ananda. ed., *Theaters of India: A Concise Companion*, Delhi: Oxford University Press, 2009.
8. Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*, Delhi: Oxford University Press, 1994.
9. Mukherjee, Sujit. *A Dictionary of Indian Literature: Beginnings-1850*. Hyderabad: Orient Blackswan, 1999.
10. Mukherjee, Tutun. Ed. *Girish Karnad's Plays: Performance and Critical Perspectives*, Delhi: Pencraft. 2006.
11. Pollock, Sheldon I.(ed.), *Literary Cultures in History: Reconstructions from South Asia*, California: University of California Press, 2003.

INTRODUCTION TO AMERICAN LITERATURE

COURSE CODE: ENG06C403

(Core Paper)

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of the course is to acquaint the learners of literature with the literary terms related with American Literature. The students will be introduced to the socio-cultural scene of nineteenth and 20th century America through literary texts. The course will familiarize students to the themes and styles of Nineteenth and twentieth century American Literature and enable them to write research papers on American literature. The course will focus on the conceptions, generalizations, myths and beliefs about American cultural history. It will also emphasize on the emergence of multicultural literature in America during the late 19th and 20th century.

For the course 80 percent will be Classroom teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and classroom participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry two marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have two questions and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

FOCUS TERMS :

Puritanism, American Enlightenment, Romanticism in America, Transcendentalism, Abolitionism in the United States, Indian Thought in Emerson, Thoreau and Whitman, New England Renaissance, Expressionism, Naturalism, Realism, Existentialism, The Theatre of the Absurd, The Beat Writers, the Harlem Renaissance, Postmodernism

UNIT I POETRY (Hours: 15)

Walt Whitman: "When Lilacs Last in the Door-yard Bloom'd", "Out of the Cradle Endlessly Rocking"

Emily Dickinson: "I taste a liquor never brewed", "She sweeps with many-colored brooms"

UNIT II FICTION (Hours: 15)

Toni Morrison: *The Bluest Eye*

UNIT III DRAMA (Hours: 15)

Eugene O'Neill: *Desire under the Elms*

UNIT IV SHORT FICTION (Hours: 15)

Henry James: "The Middle Years"

Ernest Hemingway: "The Snows of Kilimanjaro"

Suggested Readings:

1. Crumpton, Molly. *American Narratives: Multiethnic Writing in the Age of Realism.*, LA: Louisiana State UP, 2007.
2. Chase, Richard. *The American Novel and Its Tradition.* New York: Doubleday Anchor, 1957.
3. Grossman, Jay. ed., *Breaking Bounds: Whitman and Cultural Studies.* Oxford: Oxford University Press, 1996.
4. Kenneth, Price, ed., *Walt Whitman.* Cambridge: Cambridge University Press, 1996.
5. Linden, Peach. ed., *Toni Morrison: Contemporary Critical Essays.* Casebook Series, 1998.
6. Mary Kupiec Cayton. *Emerson's Emergence: Self and Society in the Transformation of New England.* 1800-1845. University of North Carolina Press, 1989.
7. O'Neill, Eugene. *Desire under the Elms.* D'Arts Publications, 2010.
8. Peterson, Nancy. *Toni Morrison: Critical Approaches.* Baltimore: Johns Hopkins University Press, 1997).
9. Pizer, Donald. *Realism and Naturalism in Nineteenth Century American Fiction.* Carbondale: Southern Illinois U P, 1966.

10. Robert K. Martin, *The Continuing Presence of Walt Whitman*. Iowa: Iowa Press, 1992.
11. Warren, Joyce W., ed. *The (Other) American Tradition: Nineteenth-Century Women Writers*. New Brunswick, NJ: Rutgers University Press, 1993.

INTRODUCTION TO LITERARY THEORY
COURSE CODE: ENG06C404

(Core Paper)

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours:60

Pedagogy of the course:

The paper provides an important study of literary theory as an intellectual and critical activity 1960 onwards. Central to this course is the analysis of some of the major critical contributions to this area which form a benchmark in understanding the dynamics of literary/critical methods. The course takes up major strands of modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 12 short questions, spread over the whole syllabus. The candidate will be required to attempt any 6 short answer type questions. Each short answer type question would carry two marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have two questions and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT 1: (Hours: 15)

Module A:

Literature and Text: Structuralism, Post-Structuralism

Module B:

J.H. Miller "Critic as Host"

UNIT 2: (Hours: 15)

Module A:

Literature and Society : Marxism (New Left)

Module B:

Terry Eagleton, "Literature and History", Marxism and Literary Criticism

UNIT 3: (Hours: 15)

Module A:

Literature and Gender

Module B:

Helene Cixous "Laugh of Medusa"

UNIT 4: (Hours: 15)

Module A:

Literature and Reader

Module B:

Wolfgang Iser, "The Reading Process: a Phenomenological approach"

Essential Reading:

Jefferson, Anne. and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986.

Suggested Readings:

1. Adams, Hazard. *Critical Theory Since Plato*. New York, Harcourt Brace Jovanovich, 1971.
2. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
3. Blamires, Harry. *A History of Literary Criticism*. Macmillan. 2000 (reprinted)
4. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge.
5. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
6. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.

7. Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J. : Prentice-Hall, 1996.
8. Jameson, Fredric. "On Interpretation: Literature as a Socially Symbolic Act".
9. Keeseey, Donald. *Contexts for Criticism*. 4th Ed. Boston: McGraw Hill, 2003. Latimer, Dan. *Contemporary Critical Theory*. San Diego: Harcourt, 1989.
10. Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader* (Second edition). New Delhi: Pearson, 1988.
11. Moyra Haslett: *Marxist Literary and Cultural Theories*. London: Macmillan.2000.
12. Morris, Pam. *Literature and Feminism*. Oxford. Blackwell. 1993.
13. Steve, Jackson and Jackie Jones. *Contemporary Feminist Theories*. New York: New York University Press, 1998.

SURVEY OF BRITISH LITERATURE
PAPER CODE: ENG06K101

(New SEC)

Credit: L/T/P: 2/1/0

Total Hours: 30

Pedagogy of the course:

This paper introduces the students to the history of British literature from Old English Period to Postmodernism, major literary works, different literary genres, major authors and basic literary theory and criticism which will help the students to develop literary sensibility, critical thinking, and sharp vision, penetrating to create a thrust for literature.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit 29 test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry two marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have two questions and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Literary Terms:

Miracle and Morality Plays; Allegory; University Wits; Graveyard Poets; Oxford Movement; Humanism; Reformation; Puritanism; Literature of Sensibility; Romantic Revival; Pre-Raphaelites; The Lost Generation; Symbolism; War Poets; Georgian Poets

UNIT I (Hours: 15)

Module I: Old English Period (450- 1066 A.D)

Introduction – The meaning of Literature; Importance of Literature; Origin of English Literature.

Old English Period– Historical Background; Literary Features of the age; Old English Poetry.

Module II: Middle English Period (1066-1500)

Anglo-Norman Period (1066 – 1350) – History of the Period; Literary features of the age.

Age of Chaucer (1350 – 1450) – History of the Period; Literary features of the age.

UNIT II (Hours: 15)

Module I: The Renaissance (1550- 1660)

Elizabethan Age and Jacobean Age (1558 – 1625) – Historical Background and Literary features.

Caroline age and Commonwealth Period (1625 – 1660) – Historical Background and Literary features.

Module II: Neo-classical (1660-1785)

The Restoration Age (1660 – 1700) – Historical Background and Literary features.

The Augustan Age and The Age of Sensibility (1700-1785) – Historical Background and Literary features.

UNIT III (Hours: 15)

Module I: The Romantic Period (1785 - 1832)

Introduction – Historical Background; Literary Characteristics of the age; Precursors of Romanticism.

Module II: The Victorian Period (1832 – 1901)

Introduction - Historical background; Literary Characteristics of the age.

UNIT IV (Hours: 15)

Module I: The Modern Period (1901 – 1945)

Introduction - Historical Background; Literary Characteristics of the age.

Module II: Postmodernism (1945 onwards)

Introduction - Historical background; literary features of the Postmodern Literature

Prescribed Reading:

Daiches, David. *The Penguin Companion to English Literature*. New York: McGraw-Hill, 1971.

Suggested Readings:

1. Abrams, M.H. *A Glossary Of Literary Terms*, New Delhi: Cengage Learning, 2014, 10th Edition.
2. Albert, Edward. *History of English Literature*, Oxford University Press-New Delhi, 2009, 5th Edition
3. Artz, Frederick. *Renaissance to Romanticism*. Chicago and London: University Of Chicago Press, 1963.
4. Baugh, Albert C. & Thomas Cable. *A History of English Language*, Longman; 6th Revised Edition, 2012.
5. Bradley, H. *The Making of English*, New York: The Macmillan Company; London, Macmillan & Co., Ltd., 1964.
6. Cuddon, J.A. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books, 1991.
7. Donaldson, E.T. *Speaking Of Chaucer*. Athlone Press, 2000
8. Long, William J. *English Literature: Its History and Significance*, New Delhi: AITBS Publishers, 2007.
9. Trivedi, R.D. *A Compendious History of English Literature*. Vikas Publishing House Pvt Ltd, 2009.

MA Coursework: SEMINAR FORMAT

ELECTIVE

Paper Title:	Seminar
Paper Code:	ENG06EX02
Total Credits:	5 (Five)
Course Teachers:	Department Faculty/ Invited Speaker(s)

Credit: L/T/P: 4/1/0

Total Hours: 50

Pedagogy of the course:

The paper will provide the students with an advanced set of readings in an area of choice to be determined by faculty/student interest on a pre-approved topic/area. The paper intends to enable the potential researcher to engage competently with critical debates, and present her/his views in a lucid, structured framework in this advanced course.

The course will be held in a seminar format, in which the students will read through the chosen papers and focus on critical issues, engage in critical evaluation of the text, as well as the issues/themes involved.

This paper may be focused around the review of literature, or on a pre-approved topic.

Evaluation:

The course will be evaluated by a series of assignments and written work during the semester, and a seminar presentation to be evaluated by ONE external examiner at the end of the semester.

AFRICAN AND CARIBBEAN LITERATURES

COURSE CODE: ENG06EX011

(New Optional Paper; Track: Literature)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of this paper is to familiarize the students with the literatures from African and Caribbean region. The aim is to offer a comparative treatment of ideas, issues and problems related to the study of these literatures and the cultures; to re-assess colonial histories in all their complexity and diversity, and to determine their continuing impact upon our globalised world.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry two marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have two questions and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48)

UNIT I POETRY (Hours 15)

Derek Walcott: "A Far Cry from Africa"

Edward Brathwaite: "Didn't He Ramble", "Calypso"

UNIT II FICTION (Hours 15)

Chinua Achebe: *Things Fall Apart*

UNIT III DRAMA (Hours 15)

Wole Soyinka: *Kongi's Harvest*

UNIT IV PROSE (Hours 15)

Ngugi Wa Thiong'o: "The Language of African Literature" (from *Decolonizing the Mind*)

Derek Walcott. "The Muse of History". *The Routledge Reader in Caribbean Literature*, eds Donnell, Alison, Sarah Lawson Welsh. New York: Routledge, 1996. 282-286.

Suggested Readings:

1. Baugh, Edward. *Derek Walcott*. Cambridge: Cambridge University Press, 2006.
2. Baugh, Edward. *Derek Walcott: Memory as Vision: Another Life*. Longman, 1978.
3. Bhabha, Homi. *Nation and Narration*. London and New York: Routledge, 1990.

4. Brown, Stewart. ed. *The Art of Derek Walcott*. Chester Springs, Dufour, 1991.
5. Brydon, Daina and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993.
6. Donnell, Alison, Sarah Lawson Welsh, Eds. *The Routledge Reader in Caribbean Literature*. New York: Routledge, 1996. 282-286.
7. Irele, F. Abiola, Simon Gikandi. Eds. *The Cambridge history of African and Caribbean Literature*. Cambridge: Cambridge University Press, 2004.
8. Killam, G. D. *The Novels of Chinua Achebe*. London: Heinemann, 1978.
9. King, Bruce ed., *The New National and Postcolonial Literatures: An Introduction* Oxford: Clarendon, 1996.

AUSTRALIAN AND CANADIAN LITERATURES

COURSE CODE: ENG06EX012

(New Optional Paper; Track: Literature)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

This course is an introduction to the literatures from Australia, New Zealand and Canada. Some questions we will tackle include: How have the cultural, historical, and economic processes of colonialism, diaspora and migration connected and shaped these diverse regions? How have different authors addressed these processes in their literary works? How have issues of race and indigeneity been central to various discourses of nationalism? Students in this course will examine novels, poetry, and theoretical texts to develop their critical thinking, reading and writing skills. Along the way, they will gain a solid grounding in the literatures as well as various issues emerging from this area.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry two marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have two modules, and one question shall be asked from each module; the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Unit I: Poetry (Hours 15)

Pratt, E.J. "Newfoundland"

Hope, A.D. "Australia"

Campbell, David. "The Australian Dream"

OR

Select Poems by Judith Wright

Unit II: Fiction (Hours 15)

Ihimaera, Witi. *The Whale Rider*. London: Penguin, 1994.

Unit III: Fiction (Hours 15)

Munro, Alice. *Lives of Girls and Women*. New York: Vintage, 2001.

Unit IV Prose (Hours 15)

Frye, Northrop. "National Consciousness in Canadian Culture" *Collected Works of Northrop Frye, Vol. 12*, eds. Jean O'Grady and David Staines. Toronto: Univ of Toronto Press, 2003. 493-507.

Huggan, Graham. "Australian Literature: Race, and the Politics of Location." *Australian Literature: Postcolonialism, Racism, Transnationalism*. Oxford: Oxford University Press, 2007.1-34.

Suggested Readings:

1. Bennet, Dona and Russell Brown Eds. *A New Anthology of Canadian Literature in English*. Toronto: Oxford, 2003.
2. Birns, Nicholas, Rebecca McNeer, Eds. *A Companion to Australian Literature Since 1900*. New York: Camden House, 2007.
3. Brennan, Bernadette, Ed. *Just Words? Australian Authors Writing for Justice*. St Lucia: UQP, 2008.
4. Davis, Jack, Stephen Muecke, Mudrooroo Narogin and Adam Shoemaker, Eds. *A Collection of Black Australian Writings*. St Lucia, Qld: University of Queensland Press, 1990.
5. Huggan, Graham. *Australian Literature: Postcolonialism, Racism, Transnationalism*. Oxford: Oxford University Press, 2007.
6. Keith, WJ. *Canadian Literature in English*. London: Longman, 1985.
7. Kennedy, Melissa. *Striding Both Worlds: Witi Ihimaera and New Zealand's Literary Traditions*. Amsterdam, New York: Rodopi, 2011.
8. Kröller, Eva-Marie, Ed. *The Cambridge Companion to Canadian Literature*. Cambridge: Cambridge University Press, 2004.
9. New, WH. *A History of Canadian Literature*. Montreal: McGill-Queen's University Press, 2003.
10. Sugars, Cynthia. *The Oxford Handbook of Canadian Literature*. New York: Oxford University Press, 2016.
11. Webby, Elizabeth Ed. *The Cambridge Companion to Australian Literature*. Cambridge: Cambridge University Press, 2000.
12. Walsh, Richard, Ed. *Traditional Australian Verse: The Essential Collection*. New South Wales: Allen & Unwin, 2009.

EUROPEAN CLASSICS

COURSE CODE: ENG06EX013

(New Optional Paper; Track: Literature)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course: The overall aim of this paper is to study how literary texts interpret man's conflict with the narratives of religion, morality, society as well as politics. These texts are representatives of different time periods and different cultural and linguistic backgrounds in the history of Europe. The texts in this paper have layered meanings that will introduce the variety of concerns of the European literature.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit tests, Assignments and class room presentations. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice Questions Test, and 60 percent End semester examination.

Instructions for Paper Setters: The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry two marks (2x6 = 12). Rest of the paper shall contain 4 Units. Each unit shall have two questions and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I

Dante Alighieri, "Inferno" (Selections)

UNIT II

Miguel De Cervantes, "Don Quixote" (Selections)

UNIT III

Bertolt Brecht, "Life of Galileo"

UNIT IV

Franz Kafka, "Metamorphosis"

SUGGESTED READINGS:

1. Ferguson Francis, Dante's Drama of the Mind. Greenwood Press 1981.
2. R.P. Blackmur, Eleven Essays on the European Novel. Harcourt, Brace & World, 1964.
3. John Gassner, Masters of World Drama. New York: Dover Publications, 1954. Print.
4. Peter Demetz, ed. Brecht: A Collection of Critical Essays. Englewood Cliffs, N.J: Prentice-Hall, 1987. Print.
5. Ruby Cohn, Contemporary Dramatists. London: St. James. New York: St. Martin's, 1973. Print.

6. Kafka, Franz. *The Essential Kafka: The Trial, the Castle, Metamorphosis, Letter to My Father and Other Stories.* , 2014. Print.
7. Osborne, Charles. *Kafka.* New York: Barnes & Noble, 1968. Print.
8. Durán, Manuel. *Cervantes.* New York: Twayne Publishers, 1974. Print.
9. Bloom, Harold. *Miguel De Cervantes.* Philadelphia: Chelsea House Publishers, 2005. Print.
10. Cervantes, Saavedra M, Edith Grossman, and Harold Bloom. *Don Quixote.* , 2015. Print.
11. Dante Alighieri, Robert M. Durling, and Ronald L. Martinez. *The Divine Comedy of Dante Alighieri.* New York: Oxford University Press, 1997. Print.
12. Bloom, Harold. *Dante.* New York: Chelsea House Publishers, 1986. Print.
13. McNeill, Dougal. *The Many Lives of Galileo: Brecht, Theatre and Translation's Political Unconscious.* Oxford (GB: P. Lang, 2005. Print.
14. Schoeps, Karl-Heinz. *Bertolt Brecht.* New York: F. Ungar Pub. Co, 1977. Print.
15. Gray, Ronald D. *Brecht the Dramatist.* , 1976. Print.
16. Bloom, Harold. *Dante's Inferno.* New York: Chelsea House Publishers, 2000. Print.

INDIAN CULTURAL STUDIES

COURSE CODE: ENG06EX014

(New Optional Paper; Track: Cultural Studies)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

This course provides an introduction to critical approaches and debates in the emerging field of cultural studies in India. The paper is designed to introduce to the select theoretical debates that inform contemporary investigations in this field. This course will employ lecture and discussion format. Brief lectures will be given at the beginning of class in order to locate possible discussion topics. Students are expected to prepare discussion points for in-class conversation.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I: (Hours 10)

Prasad, Madhav. "Culture". *International Encyclopedia of the Social and Behavioural Sciences*, Oxford: Elsevier Science, 2001.

Radhakrishnan, Ratheesh. "Cultural Studies in India: A Preliminary Report on Institutionalisation". Bangalore: Center for Study of Culture and Societies, 2008. <www.cscs.res.in/dataarchive/textfiles/textfile.2008-07-04.3578111600/file>

UNIT II: (Hours 15)

Guha, Ranajit. "On Some Aspects of the Historiography of Colonial India". *Selected Subaltern Studies*, eds. Ranajit Guha, Gayatri C Spivak. New Delhi: Oxford University Press, 1988. 37-44.

Amin, Shahid. "Gandhi as Mahatma". *Selected Subaltern Studies*, eds. Ranajit Guha, Gayatri C Spivak. New Delhi: Oxford University Press, 1988. 288- 348.

UNIT III: (Hours 20)

Ramanujan, AK. "Is There an Indian Way of Thinking?". *The Collected Essays*, ed. Vinay Dharwadker. New Delhi: Oxford University Press, 2004. 34-51

Ananthamurthy, UR. *Hindutva or Hind Swaraj* (Selections). New Delhi: Harper Collins, 2016.

UNIT IV: (Hours 15)

Visvanathan, Shiv. "The Language of Khadi".

Devy, GN. "The Return of the Silenced Oral: Culture and Study in Our Time". *Cultural Studies in India*, eds. Nayar, Rana, Pushpinder Syal, and Akshaya Kumar. New Delhi: Routledge, 2016

Suggested Readings:

1. Bennett, Tony and Patrick Joyce. *Material Powers: Cultural studies, History and the Material Turn*. New York, London: Routledge, 2010.
2. Chakrabarty, Dipesh. *Provincializing Europe: Postcolonial Thought and Historical Difference*. New Jersey: Princeton University Press, 2000
3. Dhareshwar, Vivek and R Srivatsan. “‘Rowdy Sheeteters’: An Essay on Subalternity and Politics” *Subaltern Studies IX*, Eds. Shahid Amin and Dipesh Chakrabarty. Delhi: OUP, 1996. 201-231.
4. Grossberg, Lawrence, Cary Nelson and Paula Treicher Eds., *Cultural Studies*. London: Routledge, 1992.
5. Nayar, Rana, Pushpinder Syal, and Akshaya Kumar, Eds. *Cultural Studies in India*. New Delhi: Routledge, 2016.
6. Prasad, Madhav, Ed. *Critical Quarterly*, Special Issue: Indian Cultural Studies. 56.3 (October 2014) 1-105.
7. Nandy, Ashis. *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema*. London: Zed, 1999.

VISUAL CULTURAL STUDIES

COURSE CODE: ENG06EX015

(New Optional Paper; Track: Cultural Studies)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

In a world increasingly mediated by the visual, to understand the production, circulation and reading thereof is essential. As a relatively new discipline, Visual Culture Studies brings critical theories from a wide array of fields including Sociology, Cultural Studies, Philosophy etc. to bear on a host of visual objects. The interdisciplinary nature of the programme allows one to analyze objects originating from a variety of contexts such as fine arts, mass media, corporate communication, visual communication design, film and architecture. The course attempts to adopt an overarching critical focus through which a range of visual domains, from image (photography/painting), moving image (cinema), digital image to graphic novels, in short both popular cultural or so-called high art images can be explored.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry two marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have two questions, one from each module, and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I: IMAGE (Hours 15)

Module A:

Mitchell, WJT. "What is an Image?" *Iconography: Image, Text and Ideology*. Chicago: University of Chicago Press, 1987. 7-46

Module B:

Ramaswamy, Sumathi. "Body Politic(s): Maps and Mother, Goddesses in Modern India". *Picturing The Nation: Iconographies of Modern India*, ed. Richard H Davis. Hyderabad: Orient Longman, 2007. 32- 50.

UNIT II: MOVING IMAGE (Hours 15)

Module A:

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Film Theory and Criticism : Introductory Readings*, eds. Leo Braudy, Marshall Cohen. New York, Oxford, 2009. 711-722

Module B:

Lutgendorf, Philip. "Is There an Indian Way of Filmmaking?" *IJHS* 10.3 (Dec., 2006): 227-256

UNIT III: DIGITAL IMAGE (Hours 15)

Module A:

Mitchell, WJT. "Biopictures." *Cloning Terror: The War of Images, 9/11 to the Present*. Chicago and London: University of Chicago Press, 2011.

Module B:

Hansen, Mark BN. "Affect as Interface: Confronting the 'Digital Facial Image'" *New Philosophy for New Media*. Cambridge, Mass. and London: The MIT Press, 2016. 127-158.

UNIT IV: GRAPHIC IMAGE (Hours 15)

Module A:

Horstkotte, Silke. "Zooming In and Out: Panels, Frames, Sequences, and the Building of Graphic Storyworlds." *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative*, eds. Daniel Stein and Jan-Noël Thon. Berlin: De Gruyter, 2013. 27-48.

Module B:

Prasad, Bhagwati and Amitabh Kumar. *Tinker.Solder.Tap: A Graphic Novel*. Delhi: Centre for the Study of Developing Societies, 2009.

Suggested Readings:

Berger, John. *Ways of Seeing*. London: Penguin Random House, 2008.

Foucault, Michel. "Las Meninas" *The Order of Things: An Archaeology of Human Sciences*. London and New York: Routledge, 1989. 3-18

Fuery, Patrick Fuery and Kelli Fuery. *Visual Culture and Critical Theory*. London: Arnold, 2003.

Hackforth-Jones, Jocelyn, Mary Roberts. *Edges of Empire: Orientalism and Visual Culture*. Malden, Mass: Blackwell, 2005

Hall, Stuart. *Representation: Cultural Representation and Signifying Practices*. California: Sage publications, 1997.

Jenks, Chris, Ed. *Visual Culture*. London, New York: Routledge, 1995.

Mirzoeff, Nicholas. *The Right to Look: A Counter History of Visuality*. Durham and London: Duke University Press, 2011.

Mitchell, W.J.T. *Iconology: Image, Text, Ideology*. Chicago: University of Chicago Press, 1986.

--- *Picture Theory: Essays on Visual and Verbal Representation*. Chicago: University of Chicago Press, 1994.

Panofsky, Erwin. *Perspective as Symbolic Form*. New York: Zone Books, 1991.

Pinney, Christopher. *Photos of the Gods: The Printed Image and Political Struggle in India*. London: Reaktion Books, 2004.

INTRODUCTION TO DIGITAL HUMANITIES

COURSE CODE: ENG06EX016

(New Optional Paper; Track: Cultural Studies)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

Digital Humanities investigates how digitality is changing the way we produce and share knowledge in the humanities. The key problem here is this: the humanities is a discipline that values subtlety, nuance, conflicting ideas, and even paradox. When one is working with digital technology that is paradigmatically constituted by the principles of computing, ranging from word-processors to data visualization and digital maps, one has to negotiate with new challenges. So how does one practice literature and humanities in this context? This course is an introduction to some of the issue involved here.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry two marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have two questions, one from each module and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Unit I: Introduction (15 Hours)

Module A:

Digital Humanities Manifesto <<http://manifesto.humanities.ucla.edu/>>

Module B:

Digital Humanities Manifesto 2.0 <<http://manifesto.humanities.ucla.edu/>>

Unit II: Theorizing the Discipline (15 Hours)

Module A:

Drucker, Johanna. "Humanistic Theory and Digital Scholarship" *Debates in the Digital Humanities*, ed. Mathew K Gold. Minneapolis, London: University of Minnesota Press, 2012. 85-95.

Module B:

Frabetti, Federica. "Rethinking The Digital Humanities In The Context Of Originary Technicity" *Culture Machine* Vol. 12, 2011. 1-22.

Unit III Issues, Questions, Debates (15 Hours)

Module A:

Liu, Alan. "Where Is Cultural Criticism in the Digital Humanities?" *Debates in the Digital Humanities*, ed. Mathew K Gold. Minneapolis, London: University of Minnesota Press, 2012. 490-509.

Module B:

Bernard Stiegler. "Digital knowledge, obsessive computing, short-termism and need for a negentropic Web." *Digital Humanities and Digital Media: Conversations on Politics, Culture, Aesthetics and Literacy*, ed. Roberto Simanowski. London: Open Humanities Press, 2016. 290-304.

Unit IV DH @ Work (15 Hours)

Module A:

Meyer, Eric T and Ralph Schroeder "Conceptualizing e-Research" *Knowledge Machines: Digital Transformations of the Sciences and Humanities*. Cambridge, Mass. and London: The MIT Press, 2015. 23-44.

Module B:

Shah, Nishant. "Beyond Infrastructure: Re-Humanizing Digital Humanities in India." *Between Humanities and the Digital*, eds. Patrik Svensson, David Theo Goldberg. Cambridge, Mass. and London: The MIT Press, 2015.

Suggested Readings/Sources:

Carr, Nicholas. *The Shallows: How the Internet Is Changing the Way We Think, Read and Remember*. London: Norton, 2010.

Dreyfus, Hubert L. *On the Internet*. New York: Routledge, 2009.

Drucker, Johanna. *Introduction to Digital Humanities*. Los Angeles: UCLA, 2014. <http://dh101.humanities.ucla.edu/wp-content/uploads/2014/09/IntroductionToDigital_Humanities_Textbook.pdf >

Gardiner, Eileen and Ronald G Musto. *The Digital Humanities: A Primer for Students and Scholars*. New York: Cambridge UP, 2015.

Gold, Mathew K. Ed. *Debates in the Digital Humanities*. Minneapolis, London: University of Minnesota Press, 2012.

Hansen, Mark BN. *Bodies in Code: Interfaces with Digital Media*. London, New York: Routledge, 2006.

Harraway, Donna. "Cyborg Manifesto"

Hayles, Katherine N. *My Mother Was a Computer: Digital Subjects and Literary Texts*. Chicago: University of Chicago Press, 2005.

Landow, George P. *Hypertext 3.0: Critical Theory and New Media in the Era of Globalization*. Baltimore: The Johns Hopkins University Press, 2006.

The Perseus Archive. <http://www.perseus.tufts.edu/>.

Rajadhyaksha, Ashish. *The Last Cultural Mile: An Inquiry into Technology and Governance in India*. Bengaluru: The Center for Internet and Society, 2011. <www.cis-india.org/raw/histories-of-the-internet/last-cultural-mile.pdf>

The Republic of Letters. <http://shc.stanford.edu/collaborations/supported-projects/mapping-republic-letters/>.

The Rossetti Archive. <http://www.rossettiarchive.org/>.

Susan Schreibman, Ray Siemens, and John Unsworth Eds. *A Companion to Digital Humanities*. Malden, Mass: Blackwell, 2004.

Svensson, Patrik and David Theo Goldberg. Eds. *Between Humanities and the Digital*. Cambridge, Mass. and London, The MIT Press, 2015.

The Walt Whitman Archive. <http://www.whitmanarchive.org/>.

The William Blake Archive. <http://www.blakearchive.org/>.

The Women Writers Project. <http://www.wwp.brown.edu/>.

RESEARCHING LANGUAGE & LITERATURES

COURSE CODE: ENG06EX017

(New Optional Paper)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The paper intends to expose students to research. The objective is to equip the students with the tools and materials of research, to acquaint them with the research process and various approaches towards research, and to train them in presenting their research. It makes the students understand some basic concepts of research and its methodologies, identify appropriate research topics, select and define appropriate research problem and parameters, prepare an abstract for a paper (scholarly papers). It also aims to make the students able to organize and conduct research (project/dissertation).

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. The first question, which would be compulsory, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry two marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have two questions and the candidates shall be required to attempt one question from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

Unit I Objectives and Types of Research: (Hours 10)

Motivation and Objectives of Research

Types of Research – Descriptive vs. Analytical, Applied vs. Fundamental, Quantitative vs. Qualitative, Conceptual vs. Empirical.

Unit II Research Question-Literature Review-Formation of Hypothesis: (Hours 25)

Defining and Formulating the Research Problem - Selecting the Problem - Necessity of defining the problem - Importance of literature review in defining a problem – Literature review – Primary and secondary sources – reviews, treatise, monographs-patents – web as a source – searching the web - Critical literature review – Identifying gap areas from literature review - Development of working hypothesis.

Unit III Research Design and Methods (Hours 15)

Research design – Basic Principles, Need, and Features of a good research design.

Developing a research plan - Exploration, Description, Diagnosis, Experimentation. Determining experimental and sample designs.

Unit IV Research Ethics (Hours 10)

Plagiarism, Copyright issues

Suggested Readings

1. Barrett, Estelle and Barbara Bolt. Eds. *Practice as Research: Approaches to Creative Arts Enquiry*. London: IB Tauris, 2007.
2. Kerashaw, B. and Helen Nicholson (Ed) *Research Methods in Theatre and Performance (Research Methods for the Arts and Humanities)*, Edinburgh University Press, 2011.
3. Kothari, C. R. *Research Methodology: Methods and Techniques*. New Age International Publishers, 2004.
4. Krishnaswamy, O. R. and M. Rangnatham. *Methodology of Research in Social Sciences*. Himalaya Publication House, 2005.
5. *MLA Handbook for Writers of Research Papers* (8th Edition).
6. Nunan, David. *Research Methods in Language Learning*, Cambridge University Press, 1992.
7. Winkler, Anthony C. and Jo Ray Metherell. *Writing the Research Paper: A Handbook*. Boston: Wadsworth, 2012.

ELT MATERIALS & SYLLABUS DESIGN

COURSE CODE: ENG06EX018

(New Optional Paper; Track: ELT Track)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course: The course is designed to train the learners in the skills of developing materials in syllabus design, developing language skills of students, and evaluating language teaching and learning of English as a second/foreign language.

TOPICAL OUTLINE:

Unit 1

What is a syllabus?

Syllabus design basics

Syllabus and Curriculum

Materials in ELT : the role of materials; types of materials.

Unit 2

Types of syllabuses : Procedural, Cultural, Situational, Skill-based, Structural/Formal, Multi-dimensional, Task-based, Process, Learner-led, Proportional, Content-based, Notional/Functional Communicative.

Unit 3

Materials for developing language skills I: LSRW approach- listening skills; speaking skills; reading skills; writing skills.

Materials for developing language skills II: study skills; grammar; vocabulary; language through literature.

Unit 4

Materials for evaluating language teaching and learning: selecting / adapting materials for evaluation; classroom processes.

Materials for evaluating language ability: guidelines for evaluating language skills; test types for different language skills; managing and communicating assessment.

Essential Readings:

Allen, French (1983) Techniques in teaching vocabulary. Oxford: Cambridge University Press.

Brumfit, C (1985) Language and literature teaching : from practice to principles. London: Pergamon Press.

Brumfit, C. (1984) Communicative methodology in language teaching. Cambridge: Cambridge University Press.

Harwood, Nigel (2010) *English Language Teaching Materials: Theory and Practice*. Cambridge: Cambridge University Press.

Munby, J. (1978) *Communicative syllabus design*. Cambridge: Cambridge University Press.

Nunan, D. (1988) *Syllabus design*. Oxford: Oxford University Press.

Ur, Penny (1988) *Grammar practice activities: a practical guide for teachers*. Cambridge: Cambridge University Press.

Ur, Penny (1989) *Teaching listening comprehension*. Cambridge: Cambridge University Press.

Wilkins, D.A. (1976) *Notional syllabuses*. Oxford: Oxford University Press.

Suggested Readings:

Byrne, Donn (1976) *Teaching oral English*. London: Longman.

Byrne, Donn (1988) *Teaching writing skills*. London: Longman.

Grellet, F. (1981) *Developing reading skills*. Cambridge: Cambridge University Press.

Harris, David P. (1969) *Testing English as a second language*. New York: McGraw-Hill.

McGrath, Ian (2002) *Materials evaluation and design for language teaching*. Edinburgh: Edinburgh University Press.

McGrath, Ian (2013) *Teaching materials and the roles of EFL/ESL teachers: practice and theory*. London: Bloomsbury. Available at: <http://ezproxy.lib.le.ac.uk/login?url=http://www.myilibrary.com?id=450324>.

Mishan, Freda (2005) *Designing Authenticity into Language Learning Materials*. Bristol: Intellect Books. Available at: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10073901>.

Murphy, Raymond (1989) *Grammar in use*. Cambridge: Cambridge University Press

Nation, I. S. P. and Macalister, John (2010) *Language Curriculum Design*. New York: Routledge. Available at: <http://ezproxy.lib.le.ac.uk/login?url=http://www.myilibrary.com?id=228389>.

Norton, J. E. (2005) *Speaking test materials: Let's give them something to talk about*. MATDSA: Folio. Available at: http://www.matsda.org/folio_article_jan05.htm.

Nunan, David (1989) *Designing Tasks for the Communicative Classroom*. Cambridge: Cambridge University Press.

O'Neill, R. (1982) 'Why use textbooks?', *ELT Journal*, 36(2), pp. 104–111. doi: 10.1093/elt/36.2.104.

Tomlinson, Brian (2002) *Developing Materials for Language Teaching*. London: Continuum.

Tomlinson, Brian (2008) *English Language Learning Materials: A Critical Review*. London: Continuum. Available at: <http://ezproxy.lib.le.ac.uk/login?url=http://www.myilibrary.com?id=230968>.

Tomlinson, Brian (2011a) *Materials development in language teaching*. 2nd ed. Cambridge: Cambridge University Press. Available at: <http://ezproxy.lib.le.ac.uk/login?url=http://www.myilibrary.com?id=305509>.

Tomlinson, Brian (2011b) *Materials Development in Language Teaching*. 2nd ed. Cambridge: Cambridge University Press. Available at: <http://ezproxy.lib.le.ac.uk/login?url=http://www.myilibrary.com?id=305509>.

Tomlinson, Brian (2013) *Applied linguistics and materials development*. London: Bloomsbury.

Tomlinson, Brian and Masuhara, Hitomi (2010) *Research for Materials Development in Language Learning: evidence for best practice*. London: Continuum. Available at: <http://site.ebrary.com/lib/leicester/Doc?id=10432539>.

ASSESSMENT, LANGUAGE TESTING & EVALUATION

COURSE CODE: ENG06EX019

(New Optional Paper; Track: ELT Track)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective is to introduce the learners to the techniques underlying the designing and administration of various kinds of language tests for the purpose of continuous evaluation as well as end of term examination.

TOPICAL OUTLINE:

Unit 1

Teaching and testing: what is testing; the concept of backwash; the need for tests; characteristics of a good test (validity, reliability, practicability).

Unit 2

Kinds of tests : proficiency tests; achievement tests; diagnostic tests; placement tests; test types (multiple choice, cloze tests, C-tests, dictation, etc.).

Unit 3

Techniques of testing; stages of test construction; administration of tests; statistical analysis of test results.

Basic statistics: Central tendencies: mean, median and mode, skewness, groups and frequency analysis. Simple correlation and regression.

Unit 4

Testing language skills: testing listening; oral ability; writing; reading; grammar and vocabulary.

Essential Reading:

Allwright, R. L. (1981) 'What do we want teaching materials for?', *ELT Journal*, 36(1), pp. 5–18. doi: 10.1093/elt/36.1.5.

Fulcher, Glen, & Davidson, Fred. Series Editor: C.N. Candlin. & Ronald Carter. (2007) *Language Testing and Assessment*. London and New York: Routledge.

Halliday, MAK, Allan Mackintosh and Peter Strevens. *The Linguistic Sciences and Language Teaching*. London: Longman, 1964.

Suggested Readings:

Breen, M. P. (1985) 'Authenticity in the Language Classroom*', *Applied Linguistics*, 6(1), pp. 60–70. doi: 10.1093/applin/6.1.60.

Davies, A. (2006) 'What do learners really want from their EFL course?', *ELT Journal*, 60(1), pp. 3–12. doi: 10.1093/elt/cci076.

Dubin, Fraida and Olshtain, Elite (1986) *Course Design: developing programs and materials for language learning*. Cambridge: Cambridge University Press.

Ellis, R. (1997) 'The empirical evaluation of language teaching materials', *ELT Journal*, 51(1), pp. 36–42. doi: 10.1093/elt/51.1.36.

Gray, John (ed.) (2013) *Critical perspectives on language teaching materials*. Basingstoke: Palgrave Macmillan.
Hall, DR and A Hewings. (Eds). *Innovations in English Language Teaching*. London and New York: Routledge, 2001.

Harris, David P. (1969) *Testing English as a second language*. New York: McGraw-Hill.

Hughes, Arthur (1989) *Testing for language teachers*. Cambridge: Cambridge University Press.

Madson, Harald S. (1983) *Techniques in testing*. New York: Oxford University Press.

McGrath, I. (2006) 'Teachers' and learners' images for coursebooks', *ELT Journal*, 60(2), pp. 171–180. doi: 10.1093/elt/cci104.

PAPER TITLE: LITERATURE AND CINEMA I
PAPER CODE: ENG06E3022/ ENG06EX020

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of the course is to introduce students to films studies as a discipline and to develop in them analytical and critical skills so that they can appreciate cinema as an independent art form. The major thrust is to arrive at an appreciation of film as an art form and its aesthetics as well as see film as a gateway subject and to foster through film an understanding of visual aesthetics, forms and technological innovation.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I (Hours 15)

INTRODUCTION TO THE BASIC TERMINOLOGY OF FILM-MAKING:

10. Mise en scene, Long takes, Deep Focus Shots (close up, medium shot, long shot)
11. Editing: Chronological Editing, Cross Cutting, Montage, Continuity Editing, Continuity Cuts, Jump Cuts, Match Cuts, 30 Degree Rule, 180 Degree Rule.
12. Sound in the Movies, Colour in the Movies.

UNIT II (Hours 15)

INTRODUCTION TO FILM GENRES

1. The Major Genres: Narrative, Avant-Garde, Documentary
2. Other Genres: Thriller, Melodrama, Musical, Horror, Western, Fantasy Animation. Film Noir, Expressionist Historical, Mythological, Road Movies

UNIT III (Hours 15)

INTRODUCTION TO MAJOR MOVEMENTS AND THEORIES

1. The silent era; Classic Hollywood cinema, Neo-Realism, French New wave, Indian cinema
2. Introduction to the film theories of Sergei Eisenstein, Andre Bazin, Auteur Theory, Christian Metz And Laura Mulvey

UNIT IV (Hours 15)

SELECTED FILM TEXT:

1. Andre Bazin: *The Evolution of the Language of Cinema* ('what is Cinema')
2. Satyajit Ray: *What is Wrong with Indian Films* (from 'Our Films Their Films')
3. C.S. Venkiteswaran, Swayamvaram: *Classic Prophecies in Film and Philosophy* ed. K Gopinathan

Suggested Reading:

1. Andre, Bazin. *What is Cinema*. Berkeley University of California Press. 2005.
2. Bordwell, David. *The Cinema of Eisenstein*. London: Routledge. 1992.
3. Braudy, Leo & Marshall Cohen. eds. *Film Theory and Criticism*. OUP. 2009.
4. Buckland, Warren. *Teach Yourself Film Studies*. London: Hadden. 2008.
5. Caughie, John. (ed) *Theories of Authorship*. London: BFI. 2004.
6. Geoffrey, Nowell Smith. *The Oxford History of World Cinema*. OUP. 1996.
7. Heyward, Susan. *Key concepts in Cinema Studies*. 4th ed. London: Routledge. 2013.
8. J Dudley, Andrew. *The Major Film Theories: An Introduction*. New Delhi: Oxford. 1976.
9. Jarek, Kupsc. *The History of Cinema for Beginners* Hyderabad: Orient Longman. 2003.
10. John, Corner. *The Art of Record: A Critical Introduction to Documentary*, Manchester University Press. 1996.
11. Perkins, Victor. *Film as Film: Understanding and Judging Movies*. Harmonds worth, Penguin. 1972.
12. Ray, Satyjit. *Our Films Their Films*. Hyderabad: Orient Longman. 1976.
13. Silverman, Michael. (eds) *"Elements of Literature"* The Elements of Film New Delhi: Oxford University Press. 2007.
14. Villarejo, Amy. *Film Studies: The Basics*. London & New York: Routledge. 2007.
15. Virginia, Wright Wexman. *A History of Film*. Delhi: Pearson. 2006.

PAPER TITLE: LITERATURE AND CINEMA II

PAPER CODE: ENG06E4022/ ENG06EX021

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of the course is to inculcate the critical ability among students to understand how film connects with history, politics technology, psychology and performance so that the student can produce informed and thorough close readings of films.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT 1: DRAMA AND FILM

- a) George Bernard Shaw – *Pygmalion* (1913)
- b) George Cukor (Director) – *My Fair Lady* (1964)

UNIT 2: NOVEL AND FILM

- a) EM Forster – *A Passage to India* (1924)
- b) David Lean (Director) – *A Passage to India* (1984).

UNIT 3: SHORT FICTION AND FILM

- a) Ruskin Bond – *The Blue Umbrella*
- b) Vishal Bhardwaj (Director) – “The Blue Umbrella” (2007)

UNIT 4 CASE STUDIES OF CLASSIC CINEMA

- 14. Battleship Potemkin – Silent Cinema, Montage
- 15. Charulata: Indian Classic
- 16. Rashomon: Asian Classic. Japanese Cinema
- 17. Chemmeen: Malayalam Classic

Suggested Reading:

- 1. Beja, Morris. *Film & Literature: An introduction*, Longman, 1979.
- 2. Bluestone, George. *Novels into Film*, Johns Hopkins Press, 1957.
- 3. Boyum, Joy Gould. *Double Exposure: Fiction into Film*, Seagull Books, 1989.
- 4. Cartmell, Deborah and Imelda Whelehan, eds. *Adaptations: From Text to Screen, Screen to Text*. Routledge, 1999.
- 5. Corrigan, Timothy, ed *Film and Literature: An Introduction and Reader*. Prentice Hall, 1999.
- 6. Elliott, Kamilla. *Rethinking the Novel/Film Debate*. CUP, 2003.

7. Gupta, Das Chidananda. *Talking about films*. Orient Longman, 1981.
8. Literature –Film Quarterly. McFarlane, Brian. *Novel to film: an introduction to the theory of adaptation*. OUP, 1996.
9. Ray, Satyajit. *Our Films, Their Films*. Orient Longman, 1976.
10. Reberge, Gaston. *The Subject of Cinema*. Seagull Books, 1987.
11. Stam, Robert and Alessandra Raengo, eds. *A Companion to literature and film*. Blackwell Pub., 2004.

PAPER TITLE: HISTORY OF BRITISH LITERATURE I
PAPER CODE: ENG06EX022/ ENG06C101

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course: This paper introduces the students to the history of English literature, major literary works, different literary genres, a few major authors and basic literary theory and criticism which will help the students to develop literary sensibility, critical thinking, and sharp vision, penetrating to create a thrust for literature.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

Literary Terms:

Allegory; Dream Vision; Miracle and Morality Plays; University Wits; Graveyard Poets; Oxford Movement; Humanism; Renaissance; Reformation; Elizabethan Theatre; Puritanism; Cavalier Poets; Neo-Classicism; War of Roses

UNIT I (Hours: 15)

OLD ENGLISH PERIOD (450- 1066 A.D)

Introduction – The meaning of Literature; Importance of Literature; Origin of English Literature

Old English Period– Historical Background; Literary Features of the age; Old English Poetry; Development of Literary forms and Literary Style

UNIT II (Hours: 15)

MIDDLE ENGLISH PERIOD (1066-1500)

Anglo-Norman Period (1066 – 1350) – History of the Period; Literary features of the age; Development of Literary forms and Style

Age of Chaucer (1350 – 1450) – History of the Period; Literary features of the age;
Development of Literary forms and Style

UNIT III (Hours: 15)

THE RENAISSANCE (1550- 1660)

1558 – 1625 – Historical Background and Literary features of Elizabethan Age and Jacobean Age

1625 – 1660 – Historical Background and Literary features of Caroline age and Commonwealth Period

UNIT IV (Hours: 15)

NEO- CLASSICAL (1660-1785)

1660 – 1700 – Historical Background and Literary features of The Restoration

1700 – 1785 – Historical Background and Literary features of The Augustan Age and The Age of Sensibility

Prescribed Reading:

1. Daiches, David. *The Penguin Companion to English Literature*. New York: Mcgraw-Hill, 1971.

Suggested Readings:

2. Abrams, M.H. *A Glossary Of Literary Terms*, New Delhi: Cengage Learning, 2014, 10th Edition
3. Albert, Edward. *History of English Literature*, Oxford University Press-New Delhi, 2009, 5th Edition
4. B. Artz, Frederick. *Renaissance to Romanticism*. Chicago and London: University Of Chicago Press, 1963.
5. Baugh, Albert C. & Thomas Cable. *A History of English Language*, Longman; 6th Revised Edition, 2012.
6. Bradley, H. *The Making of English*, New York: The Macmillan Company; London, Macmillan & Co., Ltd., 1964.
7. Cuddon, J.A. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books, 1991.
8. Daiches, David. *The Penguin Companion to English Literature*. New York: Mcgraw-Hill, 1971.
9. Donaldson, E.T. *Speaking Of Chaucer*. Athlone Press, 2000
10. Long, William J. *English Literature: Its History and Significance*, New Delhi: AITBS Publishers, 2007.
11. Trivedi, R.D. *A Compendious History of English Literature*. Vikas Publishing House Pvt Ltd, 2009.

PAPER TITLE: LITERARY CRITICISM I
PAPER CODE: ENG06EX023/ ENG06C102
(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The objective of the course is to introduce the learners to a wide range of critical methods and literary theories and enable them to use the various critical approaches and advanced literary theories. The amalgamation of diversified critical theories would enhance their analytical skills and familiarize them with the trends and cross-disciplinary nature of literary theories. For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Literary Terms:

Mimetic and Expressive theories of poetry; Tragedy; Hamartia; Catharsis; Sublime; Three Unities; Ars Poetica; Decorum; Fancy and Imagination; Disinterestedness; Objective Correlative; What is a Classic?; Poetic Diction; Impersonality; Objective Correlative

UNIT I (Hours: 15)

ARISTOTLE: *Poetics* (Chapters i- xvi)

UNIT II (Hours: 20)

WILLIAM WORDSWORTH: *Preface to Lyrical Ballads* (1880)

UNIT III (Hours: 15)

MATHEW ARNOLD: *The Study of Poetry*

UNIT IV (Hours: 10)

T.S. ELIOT: *Tradition and Individual Talent*

Suggested Readings:

1. Abrams, M. H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt. Ltd., 2000.
2. Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001.
3. Daiches, David. *Critical Approaches to Literature*. 2nd ed., Hyderabad: Orient Longman, 200.
4. Ford, Boris (ed.) *The Pelican Guide to English Literature*. Vols. 4 & 5, London: Pelican, 1980.
5. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005.
6. House, Humphrey. *Aristotle's Poetics*. Ludhiana: Kalyani Publishers, 1970.
7. Lucas, F.L. *Tragedy in Relation to Aristotle's Poetics*. New Delhi: Allied Publishers, 1970.
8. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006.
9. Wellek, Rene. *A History of Modern Criticism: 1750-1950*. Vols. I-IV, London: Jonathan Cape, 1958.

PAPER TITLE: BRITISH POETRY I
PAPER CODE: ENG06EX024/ ENG06C103

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The main objective of this course is to give the student an adequate knowledge of the history of the English Literature as well as to make the student understand the historical and sociological factors involved in the growth and evolution of English Literature with particular reference to the political and social changes which have made a lasting impact on the English Language. It will also introduce the students to the socio-political, religious and cultural, linguistic aspects of the age. It will help the students to realize the text as products of historical, political and cultural contexts.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Literary Terms:

Negative Capability, Supernaturalism in Romantic Poetry, The French Revolution, Metaphysical Poetry, Conceit; Paradox, Epic, Mock Epic, Burlesque, Sonnet, Satire, Wit, Ode, Heroic Couplet, Dissociation of Sensibility

UNIT I (Hours: 10)

JOHN DONNE:

- “The Canonization”
- “Death Be Not Proud”
- “Good Morrow”

UNIT II (Hours: 20)

ALEXANDER POPE: *The Rape of the Lock*

UNIT III (Hours: 15)

WILLIAM BLAKE

- “The Garden of Love”
- “The Chimney Sweeper”
- “The Tyger”

UNIT IV (Hours: 15)

JOHN KEATS:

- “Ode to a Nightingale”
- “Ode on a Grecian Urn”
- “Ode to Autumn”

Suggested Readings:

1. Abrams, M.H. *English Romantic Poets: Modern Essays in Criticism*. 2nd ed., Oxford: Oxford University Press, 1975.
2. Bate, Walter Jackson (ed.): *Keats: A Collection of Critical Essays*. New Delhi: Prentice Hall India Pvt. Ltd., 1978.
3. Bennett, John. *Five Metaphysical Poets*. Cambridge: Cambridge University Press, 1964.
4. Fraser, G.S. *Keats. The Odes (Case Book Series)*. London: Macmillan, 1971.
5. Gardner, Helen ed. *John Donne: A Collection of Critical Essays*. New Delhi: Prentice Hall India Ltd., 1979.
6. Sperry, M. Stuart. *Keats: The Poet*. New Jersey: Princeton University Press, 1973.
7. Wasserman, Earl R. *The Finer Tone: Keats' Major Poems*. Baltimore: The John Hopkins Press, 1967.
8. Williamson, George. *A Reader's Guide to the Metaphysical Poets*. Yugoslavia: Thomas & Hudson, 1988.

PAPER TITLE: BRITISH FICTION I
PAPER CODE: ENG06EX025/ ENG06C104

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The main thrust of the course is to inculcate among students the ability to analyze diverse literary devices of the period. The students will be introduced to the ever changing trends brought out by the social and scientific developments in the era. The course will provide students a platform to gain the in depth understanding of the major fiction writers of the century.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Literary Terms:

Omniscient Point of View, Flat and Round characters, Realism, Epistolary Novel, Picaresque Novel, Bildungsroman, Social Novel, Historical Novel, Regional novel, Sentimental Novel, Gothic Novel, Novel of Ideas, Utilitarianism; Reform Bill of 1832, 19th century Women Novelists

UNIT I (Hours: 15)

HENRY FIELDING: *Joseph Andrews*

UNIT II (Hours: 15)

CHARLES DICKENS: *Hard Times*

UNIT III (Hours: 15)

EMILE BRONTE: *Wuthering Heights*

UNIT IV (Hours: 15)

JANE AUSTEN: *Emma*

Suggesting Readings

1. Battestin, C. Martin. *The Moral Basis of Fielding's Art: A Study of Joseph Andrews*. Connecticut: Wesleyan University Press, 1967.
2. Bloom, Harold (ed.), *Modern Critical Interpretations: Charles Dickens' Hard Times*. New York: Chelsea House, 1987.
3. Campbell, Jill. *Natural Masques Gender and Identity in Fielding's Plays and Novels*. Stanford: Stanford University Press, 1995.
4. Collins, Philip (ed.): *Dickens' Hard Times: A Critical Heritage*. London: Routledge & Kegan Paul, 1971.
5. Eagleton, Terry. *The English Novel: An Introduction*. Oxford: Blackwell, 2005.
6. Gray, Edward (ed.), *20th Century Interpretations of Hard Times: A Collection of Critical Essays*. New Delhi: Prentice Hall Pvt. Ltd., 1969.
7. Karson, Jill. *Readings on Jane Eyre, Readings on Jane Eyre*. San Diego, CA: Green Haven Press, 2000.
8. O'Neill, Judith (ed.), *Critics on Charlotte Bronte & Emily Bronte*. Miami: University of Miami Press, 1979.
9. Paulson, R. *Henry Fielding: A Collection of Critical Essays*. New Delhi: Prentice Hall India, 1976.
10. Rivero, J. Iberto. *Critical Essays on Henry Fielding*. London: Barnes & Noble, 1998.

PAPER TITLE: HISTORY OF BRITISH LITERATURE II

PAPER CODE: ENG06EX026/ ENG06C201

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course: This paper is a continuation of Paper I of Semester I which deals with the history of English literature. This paper will acquaint the students with major literary works, different literary genres, major authors and basic literary theory and criticism from the Romantic Period to the Postmodern Period.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Literary Terms:

Literature of Sensibility; Romantic Revival; Lake Poets; Pre-Raphaelites; The Lost Generation; Symbolism; War Poets; Georgian Poets; Kitchen Sink Drama; Theatre of the Absurd; Victorian Temper, Victorian Compromise; The Great depression; Problem Plays; the Bloomsbury Group

UNIT I (Hours: 15)

THE ROMANTIC PERIOD (1785 - 1832)

Introduction – Historical Background; Literary Characteristics of the age; Precursors of Romanticism

Growth of Romantic Literature - Novel, Poetry, Drama and Miscellaneous Prose

UNIT II (Hours: 15)

THE VICTORIAN PERIOD (1832 – 1901)

Introduction - Historical background; Literary Characteristics of the age, Development of Literary forms and Style

Growth of Victorian Literature- Novel, Poetry, Drama and Miscellaneous Prose

UNIT III (Hours: 15)

THE MODERN PERIOD (1901 – 1945)

Introduction - Historical Background; Literary Characteristics of the age; Development of Literary forms and Style

Growth of Modern Literature – Introduction to Edwardian Period, Georgian poetry, Twentieth Century Novel and Twentieth Century Drama

UNIT IV (Hours: 15)

POSTMODERNISM (1945 onwards)

Introduction - Historical background; literary features of the Postmodern Literature; Development of Literary forms and Style

Growth of Postmodern Literature - Novel, Poetry, Drama and Miscellaneous Prose

Suggested Readings:

1. Abrams, M.H. *A Glossary Of Literary Terms*, New Delhi: Cengage Learning, 2014. (10th Edition)
2. Albert, Edward. *History of English Literature*, Oxford University Press-New Delhi, 2009. (5th Edition)
3. B. Artz, Frederick. *Renaissance to Romanticism*. Chicago and London: University Of Chicago Press, 1963.
4. Baugh, Albert C. & Thomas Cable. *A History of English Language*, Longman; 6th Revised Edition, 2012.
5. Childs, Peter. *Modernism*. London: Routledge, 2000.
6. Cuddon, J.A. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books, 1991.
7. Daiches, David. *The Penguin Companion to English Literature*. New York: Mcgraw-Hill, 1971.
8. Donaldson, E.T. *Speaking Of Chaucer*. Athlone Press, 2000.
9. Faulkner, Peter, Ed. *A Modernist Reader: Modernism in England 1910-1930*. London: Batsford, 1986.
10. Jenkins, Keith Ed. *The Postmodern History Reader*(Routledge Readers In History)Routledge, 1997.
11. Long, William J. *English Literature: Its History and Significance*, New Delhi: AITBS Publishers, 2007.
12. Trivedi, R.D. *A Compendious History of English Literature*. Vikas Publishing House Pvt Ltd, 2009.

PAPER TITLE: LITERARY CRITICISM II

PAPER CODE: ENG06EX027/ ENG06C202

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The paper seeks to facilitate a synoptic view of literary theory. It seems to acquaint the reader to a variety of post war critical approaches that have significantly impacted the study of English Literatures, setting up correspondences between and across disciplines. It will also enable reader to engage competently with critical debates and present her views in a lucid framework.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Literary Terms:

Ontological Criticism, Chicago Critics, Irony and Paradox in New Criticism, Tension, Texture, Point of View, Id/Ego/Superego, Oedipus Complex, Archetypal Motifs, Shadow/Anima/Persona, Collective Unconscious, New Historicism, Ideology, Base and Superstructure, Hegemony.

UNIT I (Hours: 15)

FORMALIST APPROACH

UNIT II (Hours: 15)

PSYCHOLOGICAL APPROACH

UNIT III (Hours: 15)

ARCHETYPAL APPROACH

UNIT IV (Hours: 15)

NEW HISTORICISM AND CULTURAL MATERIALISM

Suggested Readings:

1. Bertans, Hans. *Literary Theory: The Basics*. New York: New Directions, 1941.
2. Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001.
3. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005.
4. Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*. Hyderabad: Orient Longman, 2006.
5. Robey, David and Ann Jefferson: *Modern Literary Theory*. London: Batsford, 1986.
6. Sheldon, Raman. *A Reader's Guide to Contemporary Literary Theory*. New Delhi: Perason, 2006.
7. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. New Delhi: Oxford University Press, 2006.
8. Wimsatt and Brooks: *Literary Criticism: A Short History*. New Delhi: Oxford and IBH Pub. Co., 1974.

PAPER TITLE: BRITISH POETRY II
PAPER CODE: ENG06EX028/ ENG06C203
(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The objective of the paper is to acquaint the students with English poetry from the Romantic Period to the Modern Age. The course is designed to provide the students historical-cum-critical perspective on British Poetry. The idea is to underline the significance of the poets in totality and to see how they become a part of a literary tradition.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Literary Terms:

Modernism, Post-Modernism, Impact of World Wars on Twentieth-Century Literature, War Poets, Imagism, Dadaism, Surrealism, Impressionism, Expressionism, Naturalism, Existentialism, Movement Poets, Confessional Poets, Irish Literary Revival, MacSpaunday

UNIT I (Hours: 15)

WILLIAM WORDSWORTH

- “The World is Too Much with Us”
- “Three Years She Grew In Sun and Shower”
- “The Solitary Reaper”

UNIT II (Hours: 15)

T.S ELIOT

- “The Love Song of J. Alfred Prufrock”
- “The Hollowmen”
- “Gerontion”

UNIT III (Hours: 15)

W.B. YEATS

- “The Second Coming”
- “Sailing to Byzantium”
- “A Prayer for My Daughter”

UNIT IV (Hours: 15)

W.H. AUDEN

- “In Memory of W.B. Yeats”
- “Musee des Beaux Arts”
- “Funeral Blues”

Suggested Readings:

1. Hamilton, Ian. *Oxford Companion to Twentieth-Century Poetry in English*. Oxford University Press, 1996.
2. Keith, Sagar. *The Art of Ted Hughes*. Cambridge: Cambridge University Press, 1975.
3. Lucas, John. *Modern English Poetry – from Hardy to Hughes: A Critical Survey*. London, Batsford Ltd., 1986.
4. Maline, Edward. *A Preface to Yeats*. London: Longman Group Ltd., 1983.
5. Moody A, David. *The Cambridge Companion to T.S. Eliot*. Cambridge: Cambridge University Press, 2003.
6. Stallworthy, Jon (ed.): *Yeats’ Last Poems (Casebook Series)*. New Delhi: Macmillan, 1968.
7. Gifford, Terry and Neil Roberts. *Ted Hughes: A Critical Study*. London: Faber & Faber, 1981.
8. Helen, Gardner. *The Art of T.S. Eliot*. New Delhi: Penguin, 1988.
9. John, Press. *Rule and Energy: Trends in British Poetry since the Second World War*. Oxford University Press, 1953.
10. Madge, V. M. *The Knight and the Saint: A Study of T. S. Eliot’s Development*. Jaipur: Book Enclave, 2004.
11. Mendelson, Edward. *Early Auden*. London: Faber & Faber, 1999.
12. Smith, Stan. *Cambridge Companion to W.H. Auden*. Cambridge: Cambridge University Press, 2004.

PAPER TITLE: BRITISH FICTION II
PAPER CODE: ENG06EX029/ ENG06C204
(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The objective of the paper is to acquaint the learners to the major novelist, their style of writing as well as culture of Britain. It will also expose the learners to the social criticism contained in the prescribed fictions.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

Literary Terms:

Time and Chronology; the influence of Freud and the Psychological Novel; Kunstlerroman; Stream of Consciousness; Reliable and Unreliable Narrators; the Political Novel; Utopian and Anti-Utopian fiction; the World Wars and the Novel; Colonialism and the Novel; Existentialism and the Novel; Myth and Fable in Fiction; the Alienated Hero; Feminism and the Novel; Science Fiction; Fantasy Literature

UNIT I (Hours 20)

E. M FORSTER: *A Passage to India*

UNIT II (Hours 15)

VIRGINIA WOOLF: *Mrs. Dalloway*

UNIT III (Hours 10)

GEORGE ORWELL: *Animal Farm*

UNIT IV (Hours 15)

ALDOUS HUXLEY: *Brave New World*

Suggested Readings:

1. Bloom, Harold. *Virginia Woolf's Mrs. Dalloway*. London: Chelsea House Publications, 1988.
2. Hawthorn, Jeremy. *Virginia Woolf's Mrs. Dalloway: A Study in Alienation*. Sussex University Press, 1975.
3. Malcolm Bradbury ed. (Case Book Series): E.M. Forster : A Passage to India.
4. Meyers, Jefferey: *A Reader's Guide to George Orwell*.
5. Nugel, Bernfried, Uwe Rasch and Gerhard Wagner. *Aldous Huxley, Man of Letters: Thinker, Critic and Artist: Proceedings of the Third International Aldous Huxley Symposium*. Litverlag, 2008.
6. Packer, George. *George Orwell: Critical Essays*. Harvill Secker, 2009.
7. Rodden, John.ed. *A Cambridge Companion to George Orwell*. United Kingdom: Cambridge University Press, 2007.

PAPER TITLE: LITERARY THEORY I
PAPER CODE: ENG06EX030/ ENG06C301
(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The paper provides an important study of literary theory as an intellectual and critical activity 1960 onwards. Central to this course is the analysis of some of the major critical contributions to this area which form a benchmark in understanding the dynamics of literary/critical methods. The course takes up major strands of modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT 1: NEW CRITICISM (Hours 10)

Cleath Brooks: "Irony as a Principle of Structure"

Wimsatt and Beardsley: "The Intentional Fallacy"

UNIT 2: PSYCHOLOGICAL CRITICISM (Hours 20)

William Vesterman "A Brief Introduction to Psychoanalytic Criticism"

Trilling, Lionel. "Freud and Literature." *The Liberal Imagination: Essays on Literature and Society*. London: Martin Secker and Warburg, 1951. 34-57.

UNIT 3: STRUCTURALISM (Hours 10)

Ferdinand de Saussure: "The Object of Study" (From *Course in General Linguistic*)

Roland Barthes: "Death of the Author" (From Roland Barthes, *Image, Music, Text*)

UNIT 4: POST-STRUCTURALISM (Hours 20)

Julie Rikvin and Michael Ryan: "Introductory Deconstruction"

Jacques Derrida: "Letter to a Japanese Friend" from Julian Wolfreys, ed. *Literary Theories : A Reader and Guide* (282-87).

Suggested Readings:

1. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
2. Adams, Hazard. *Critical Theory since Plato*. New York: Harcourt Brace Jovanovich, 1971.
3. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
4. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
5. Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.
6. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
7. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
8. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
9. Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J. : Prentice-Hall, 1996.
10. Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
11. Jefferson, Anne and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986.
12. Keesey, Donald. *Contexts for Criticism*. 4th Ed. Boston: McGraw Hill, 2003.
13. Latimer, Dan. *Contemporary Critical Theory*. San Diego: Harcourt, 1989.
14. Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader* (Second edition). New Delhi: Pearson, 1988.
15. Raghavan V. and Nagendra (Ed.) *An Introduction to Indian Poetics*. Madras: MacMillan, 1970.

PAPER TITLE: LITERARY THEORY II
PAPER CODE: ENG06EX031/ ENG06C401
(Old/Approved with minor changes)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

The course takes up major strands of modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism. The paper is a continuation of the Paper I of the Semester III and introduces students to the varied facets of Literary Theory.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT 1 (Hours 15)

FEMINISM

Elaine Showalter: "Feminist Criticism in the Wilderness" (From *Modern Criticism and Theory: A Reader*. Ed. David Lodge)

UNIT II (Hours 15)

MARXISM

Walter Benjamin: "Author as Producer" (From *Understanding Brecht*)

UNIT III (Hours 15)

INDIAN LITERARY CRITICISM

Saran Kumar Lambale: "Dalit Literature and Aesthetics". *In Towards an Aesthetic of Dalit Literature*

UNIT IV (Hours 15)

DIASPORA STUDIES

Stuart Hall. "Cultural Identity and Diaspora". in Jonathan Rutherford (ed.) *Identity: community, culture, difference*, London: Lawrence & Wishart, 1990.

Suggested Readings:

1. Blamires, Harry. *A History of Literary Criticism*. Macmillan.2000.
2. G.N. Devy. *In Another Tongue*. Delhi: Macmillan, 1992.
3. Kulkarni, Anand and Chaskar Ashok. *Introduction to Literary Theory and Criticism*. Orient Blackswan. 2013.
4. Leitch, Vincent. B. (ed.): *The Norton Anthology of Theory and Criticism*. W. W. Norton & Company, Inc. 2001.
5. Moyra, Haslett: *Marxist Literary and Cultural Theories*. London: Macmillan.2000.
6. Murray, Penelope & Dorsch T. S. (trans.) *Classical Literary Criticism*. Penguin Books, 2004.
7. Pam, Morris. *Literature and Feminism*. Oxford. Blackwell. 1993.
8. Rajan. P.K. *Indian Literary Criticism in English: Critics, Texts and Issues*. Delhi and Jaipur: Rawat Publications, 2004.
9. Steve, Jackson and Jackie Jones. *Contemporary Feminist Theories*. New York: New York University Press, 1998.

PAPER TITLE: POSTCOLONIAL LITERATURE I

PAPER CODE: ENG06EX033/ ENG06E3011

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The course will introduce students to the major issues, themes, and literary concepts of postcolonialism. The objective of the paper is to foreground issues such as history, class, race, gender, nation, culture, diasporic consciousness etc., emphasizing the emergent nature of literary productions from decolonized communities.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I

ENGLISH LITERARY STUDIES (with reference to English in India) (Hours 15)

1. Thomas Babington Macaulay, "Indian Education: Minute of the 2nd of February, 1835", in G. M. Young (ed.), Macaulay: Prose and Poetry (Cambridge, MA: Harvard University Press, 1967), 719-30.
2. Gauri Vishwanathan. "Introduction to Masks of Conquest" (New York: Columbia University Press, 1989): 1-22.

UNIT II

CULTURAL IDENTITY AND THE NATION (Hours 15)

1. Ernest Renan, "What is a Nation?" in Homi K. Bhabha, ed. Nation and Narration (London and New York: Routledge, 1990): 8-22.
2. Frantz Fanon, "On National Culture" from The Wretched of the Earth (Harmondsworth: Penguin, 1967): 166-99.

UNIT III

DEFINING FORCES: GENDER AND RACE (Hours 15)

1. Simone de Beauvoir: "Woman's Situation and Character", Chapter 6 (from *The Second Sex*)
2. Stuart, Hall. "What is This 'Black' in Black Popular Culture?"

UNIT IV

CULTURAL IDENTITY AND DIASPORA (Hours 15)

1. Stuart Hall, "Cultural Identity and Diaspora" in Jonathan Rutherford ed., *Identity: Community, Culture, Difference* (London: Lawrence and Wishart, 1990): 222-37. Also in Padmini Mongia, *Contemporary Postcolonial Theory: A Reader* (London: Arnold, 1996): 110-21.
 2. Introducing Homi Bhabha: Concepts of 'ambivalence' and 'hybridity'.
- V. S. NAIPAUL: "The Mimic Men"

Suggested Readings:

1. Gandhi, Leela. *Postcolonial Theory*. Oxford: Oxford University Press, 1988.
2. Loomba, Ania. *Colonialism/Postcolonialism*. London and New York: Routledge, 1998.
3. McLeod, John. *Beginning Postcolonialism*. Manchester and New York: Manchester University Press, 2000.
4. Benedict, Anderson. *Imagined Communities*. London: Verso, 1983.
5. Bhabha, Homi K. *The Location of Culture*. London and New York: Routledge, 1994.
6. J. C. Young, Robert. *Postcolonialism: A Very Short Introduction*. Oxford: Oxford University Press, 2003.
7. Sangari, Kumkum and Sudesh Vaid (eds.), *Recasting Women*. New Delhi: Kali, 1989.
8. Sethi, Rumina. *The Politics of Postcolonialism*. London: Pluto, 2011.
9. Sethi, Rumina. *Myths of the Nation: National Identity and Literary Representation*. Oxford: Clarendon, 1999.
10. Sunder, Rajeswari Rajan (ed.), *The Lie of the Land: English Literary Studies in India*. Delhi: Oxford University Press, 1992.

PAPER TITLE: POSTCOLONIAL LITERATURE II

PAPER CODE: ENG06EX033/ ENG06E4011

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of this paper is to familiarize the students with the comparative treatment of ideas, issues and problems related to the study of the colonial past and to the cultures of the contemporary postcolonial world; to re-assess colonial histories in all their complexity and diversity, and to determine their continuing impact upon our globalised world. For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48)

UNIT 1 POETRY

DEREK WALCOTT: "A Far Cry from Africa"

EDWARD BRATHWAITE: "Didn't He Ramble", "Calypso"

UNIT 2 FICTION

CHINUA ACHEBE: *Things Fall Apart*

UNIT 3 DRAMA

WOLE SOYINKA: *Kongi's Harvest*

UNIT 4 PROSE

V S NAIPAUL: "Indian Autobiographies" (from Literary Occasions: Essays)

NGUGI WA THIONG'O: "The Language of African Literature" (from Decolonizing the Mind)

Suggested Readings:

1. Ashcroft, Bill and Gareth Griffiths and Helen Tiffin. *Key Concepts in Post-Colonial Studies*. London and New York: Routledge, 1998.
2. Ashcroft, Bill et al, eds. *The Post-Colonial Studies Reader*. London and New York: Routledge, 2006.
3. Baugh, Edward. *Derek Walcott*. Cambridge: Cambridge University Press, 2006.
4. Baugh, Edward. *Derek Walcott: Memory as Vision: Another Life*. Longman, 1978.
5. Bhabha, Homi. *Nation and Narration*. London and New York: Routledge, 1990.
6. Brown, Stewart. ed. *The Art of Derek Walcott*. Chester Springs, Dufour, 1991.
7. Brydon, Daina and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993.
8. Killam, G. D. *The Novels of Chinua Achebe*. London: Heinemann, 1978.
9. King, Bruce ed., *The New National and Postcolonial Literatures: An Introduction* Oxford: Clarendon, 1996.
10. Timonhy, Brennan. *Salman Rushdie and the Third World*. New York: St. Martin's Press, 1989.

PAPER TITLE: PRINCIPLES OF PHONETICS & PHONOLOGY
PAPER CODE: ENG06EX034/ ENG06E3012

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

This paper is aimed to familiarize the students with the developments in the field of Linguistics in the 20th Century, and develop an understanding of the nature of language study through a scientific and analytical approach. It aims at introducing the student to a framework of scientific investigation of the speech sciences and related concepts of articulatory and acoustic phonetics in substantial detail.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I (Hours: 10)

Module A:

Language and speech; arbitrariness of linguistic sign; The semiotic framework of speech sciences

Module B:

The relationship between phonetics and phonology; the architecture of phonetic classification

UNIT II (Hours: 20)

Module A:

Major branches of Phonetics; The anatomy and physiology of speech: speech organs & their function

Module B:

Major components of speech production: Initiation, Phonation, and Articulation

UNIT III (Hours: 15)

Module A:

Classification and Description of Speech Sounds: Consonants, Vowels, Diphthongs; Minimal Pairs; Syllable Structure, Word Stress; Weak Forms; Intonation

Module B:

IPA Phonetic Transcription

UNIT IV (Hours: 15)

Module A:

Jakobson-Halle classification; Brief outlines of SPE Model

Module B:

Metrical phonology, Autosegmental phonology; Morphophonemics

Suggested Readings:

1. Catford, JC. *A Practical Introduction to Phonetics*. Oxford : Oxford University Press. 1988
2. Crystal, D. *Linguistics*. Harmondsworth, Penguin, 1980.
3. Culler, Jonathan. *Saussure*. London: Fontana Modern Classics, 1978.
4. Fromkin, Rodman and Hyams. *An Introduction to Language*. 7th Ed., 11 Thomson Wadworth, Thomson Asia, Singapore, reprinted in India 2004.
5. Gimson, AC. *Introduction to the Pronunciation of English*. London: Arnold, 1988.
6. Laver, John. *Principles of Phonetics*. Cambridge: CUP, 1994.
7. Lyons, J. *Language and Linguistics*. Cambridge: CUP, 1982.
8. Radford, A. *Linguistics: An Introduction*. Cambridge: Cambridge University Press, 1999.
9. Roach, P. *English Phonetics and Phonology*. Prentice Hall of India, 1995.
10. Sethi, J. and Dhamija. *Course in Phonetics and Spoken English*. New Delhi, 1999
11. Syal and Jindal. *Introduction to Linguistics. Grammar and Semantics*, revised Ed., N. Delhi, Prentice Hall of India, 2007.
12. Verma, SK and Krishnaswamy, N. *Modern Linguistics*. Delhi: OUP, 1988.
13. Yule, G. *The Study of Language*. Cambridge: Cambridge University Press, 2009.

PAPER TITLE: MORPHOLOGY, SYNTAX AND SEMANTICS

PAPER CODE: ENG06EX035/ ENG06E4012

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the course:

This paper is a continuation of Elective Discipline I of Semester III. The paper is intended to familiarize the students with the principles of Linguistic study and their application to the English Language. The goal of linguistics is the enrichment of knowledge about the nature, grammar, and history of human language. The course is expected to familiarize students with the developments in the English language up to the present.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I (Hours: 15)

- Morphology: Morphemes and Allomorphs; Classification of Morphemes; Criteria for identifying morphemes; Analysis of morphological structure
- Variation in morphology; the hierarchical structure of words; free and bound morphemes, allomorphs, zero morphemes, morphophonemics

UNIT II (Hours: 15)

- Traditional grammar-Structural grammar-IC analysis-Phrase structural grammar-TG grammar
- Transformational Generative Grammar with reference to Chomsky's distinction between deep and surface structures, kernel sentences and transformations; transformational rules

UNIT III (Hours: 15)

- The Grammar of English – Basic sentence patterns in English, Description of the structure of Noun Phrase, Verb Phrase, Adjective and Adverbial Phrase in English (with practical exercises)

UNIT IV (Hours: 15)

- Theories of Semantics
- Language acquisition versus language learning; Language Learning theories- Behaviourist and Cognitive Schools

Suggested Readings:

1. Akmajian, A (ed). *Linguistics: An Introduction to Language and Communication*. MIT, Cambridge, USA. 2001.
2. Biber, Conrad and Leech. *A Student Grammar of Spoken and Written English*. London: Longman, 2002.
3. Crystal, D. *English as a Global Language*. Cambridge: CUP, 1997.
4. Fromkin, V. (ed.). *Linguistics: An Introduction to Linguistics*. Cambridge: Blackwell. 2000.
5. Hockett, CF. *A Course in Modern Linguistics*. New York: Macmillan, 1958.
6. Kachru, BB. *The Indianization of English*. New Delhi: OUP, 1988.
7. Knowles, J. *A Cultural History of English Language*. London, Longman, 1998.
8. Leech, Svartvik, Quirk and Greenbaum. *A Comprehensive Grammar of English Language*. London: Longman, 1988.
9. Lyons, John. *Language and Linguistics*. Cambridge University Press, 2003
10. Syal and Jindal. *Introduction to Linguistics, Grammar and Semantics*. New Delhi, Prentice-Hall of India, 2007, Revised edition.

PAPER TITLE: AMERICAN LITERATURE I

PAPER CODE: ENG06EX036/ ENG06E3013

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of the paper is to explore the uniqueness of American Literature at an advanced level. The students will be introduced to conceptions, generalizations, myths and beliefs about American cultural history. It will also emphasize on the emergence of multicultural literature in America during the late 19th and 20th century.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT 1 POETRY (Hours 15)

WALT WHITMAN: "When Lilacs Last in the Door-yard Bloom'd," "Out of the Cradle Endlessly Rocking," "Crossing the Brooklyn Ferry"

EMILY DICKINSON: "I taste a liquor never brewed," "She sweeps with many-colored brooms," "After great pain a formal feeling comes"

UNIT 3 FICTION (Hours 15)

TONI MORRISON: *The Bluest Eye*

UNIT 4 DRAMA (Hours 15)

ARTHUR MILLER: *Death of a Salesman*

UNIT 4 PROSE (Hours 15)

RALPH WALDO EMERSON: "The American Scholar"

HENRY DAVID THOREAU: "Civil Disobedience"

Suggested Readings:

1. Crumpton, Molly. *American Narratives: Multiethnic Writing in the Age of Realism.*, LA: Louisiana State UP, 2007.
2. Grossman, Jay. ed., *Breaking Bounds: Whitman and Cultural Studies*. Oxford University Press, 1996.
3. Kenneth, Price, ed., *Walt Whitman*. Cambridge University Press, 1996.
4. Linden, Peach. ed., *Toni Morrison: Contemporary Critical Essays*. Casebook Series, 1998.
5. Mary Kupiec Cayton. *Emerson's Emergence: Self and Society in the Transformation of New England. 1800-1845*. University of North Carolina Press, 1989.
6. Peterson, Nancy. *Toni Morrison: Critical Approaches*. John Hopkins University Press, 1997).
7. Pizer, Donald. *Realism and Naturalism in Nineteenth Century American Fiction*. Carbondale: Southern Illinois U P, 1966.
8. Robert K. Martin, *The Continuing Presence of Walt Whitman*. Iowa Press, 1992.
9. Warren, Joyce W., ed. *The (Other) American Tradition: Nineteenth-Century Women Writers*. New Brunswick, NJ: Rutgers University Press, 1993.
10. Weales, Gerald Clifford. *Arthur Miller: Death of a Salesman: Text and Criticism*. University of Michigan: Viking Press, 1967.

PAPER TITLE: AMERICAN LITERATURE II
PAPER CODE: ENG06EX037/ ENG06E4013

(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of the course is to acquaint the learners of literature with the literary terms related with American Literature. The objective is to introduce them to the socio-cultural scene of nineteenth and 20th century America through literary texts. The course will familiarize students to the themes and styles of Nineteenth and twentieth century American Literature and enable them to write research papers on American literature.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks ($2 \times 6 = 12$). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks ($12 \times 4 = 48$).

UNIT I: POETRY (Hours 15)

Robert Frost: "West Running Brook," "Home Burial"

Robert Lowell: "For the Union Dead," "At a Bible House"

UNIT II: FICTION (Hours 15)

Francis Scott Fitzgerald: *The Great Gatsby*

UNIT III: DRAMA (Hours 15)

Arthur Miller: *Death of a Salesman*

UNIT IV: SHORT FICTION (Hours 15)

Henry James: "The Middle Years"

Ernest Hemingway: "The Snows of Kilimanjaro"

Suggested Readings:

1. Barrish, Phillip. *American Literary Realism: Critical Theory and Intellectual Prestige. 1880- 1995*. Cambridge: Oxford University Press, 2001.
2. Bell, Michael Davitt. *The Problem of American Realism*. Chicago: University of Chicago, 1993.
3. Belluscio, Steven J. *To Be Suddenly White: Literary Realism and Racial Passing*. Columbia: University of Missouri Press, 2006.
4. Chase, Richard. *The American Novel and Its Tradition*. New York: Doubleday Anchor, 1957.
5. Elliot, Emory and Cathy N. Davidson, eds. *The Columbia History of the American Novel*. New York: Columbia University Press, 1991.
6. Flora, Joseph. *Hemingway: A Study of the Short Fiction*. Twayne, 1983.
7. Hans H. Skei, *The Art of Brevity: Excursions in Short Fiction*. South Carolina Press, 2004.
8. Jesse, Zuba. *Robert Frost*. Chelsea House, 2003.
9. Lawrence. *Literary Transcendentalism: Style and Vision in the American Renaissance*. Ithaca, New York: Cornell University Press, 1986.
10. Parkinson, Kathleen. *Critical Studies: The Great Gatsby*. England: Penguin Publishers, 1988.
11. Pattee, Fred Lewis. *The Development of the American Short Story*. New York: Harper, 1923.
12. Smith, Smith. ed., *New Essays on Hemingway's Short Fiction*. Cambridge University Press, 1985.

PAPER TITLE: CULTURAL STUDIES I
PAPER CODE: ENG06EX038/ ENG06E3021
(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

This course provides an introduction to critical approaches and debates in the field of cultural studies. The programme is designed to provide grounding in the theoretical debates that inform contemporary investigations in number of areas, such as society, subjectivity, ethnicity, aesthetics, postmodern experience and cultural history. Lectures and discussions will be particularly concerned with the following questions: How do understandings and ideas about culture emerge from historical as well as theoretical perspectives? What arguments have historically been used to distinguish between high art and mass culture? How are race, gender, and class produced and consumed in the mass market? This course will employ a lecture and discussion format. Brief lectures will be given at the beginning of class in order to locate possible discussion topics. Students are expected to prepare discussion points for in-class conversation.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I: WHAT IS CULTURE? (Hours 15)

1. "Introduction." *The Cultural Studies Reader*. Simon During (ed). New York, London: Routledge, 1993, 1-25.
2. Raymond Williams, 'Culture is Ordinary', in *The Routledge Critical and Cultural Theory Reader*. Ed. Neil Badmington and Julia Thomas, London & New York, Routledge.

UNIT II: CULTURE STUDIES (Hours 15)

Richard Johnson, "What is Cultural Studies Anyway?", in *What is Cultural Studies?: A Reader*, Ed. John Storey, London & New York: Arnold, 1976. 75-114.

UNIT III: CULTURE AS DISCOURSE (Hours 15)

1. Eric Hobsbawm, "Introduction: Inventing Tradition", in *The Invention of Tradition*. Eds. Eric Hobsbawm and Terence Ranger, Cambridge: Cambridge University Press, 1997 rpt. 1-14.

2. Hall, Stuart, “*Encoding, decoding*” *The Cultural Studies Reader* . Simon During(ed)1. New York, London: Routledge, 1993, 93-103.

UNIT IV: CULTURE AS IDEOLOGY (Hours 15)

1. Agamben, Giorgio. “*What is an apparatus*”? What is an apparatus and Other Essays. Stanford: Stanford UP, 2009,1-24. (On Carmen).

2. Louis Althusser, “*From ‘Ideology and Ideological State Apparatus’*” in Anthony Easthope and Kate McGowan ed., *A Critical and Cultural Theory Reader* (Open University Press).

Suggested Readings:

1. Hall, Stuart. *Critical Dialogues in Cultural Studies*. London, Penguin, 1996.
2. Haraway, Donna Simians, *Cyborgs and Women*. London: Free Association Books, 1991.
3. Hoggart, Richard. *The Uses of Literacy*. London: Penguin, 1958.
4. Malcolm, Waters. *Globlisation*. London: Routledge, 1995.
5. Nandy, Ashis. *The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema*. London: Zed, 1999.
6. Rajchman, Hohn. ed., *The Identity in Question*. London: Routledge, 1995.
7. Rattansi, Ali and Sally Westwood Eds., *Racism, Modernity and Identity*. Polity Press, Oxford 1994.
8. Sardar, Ziauddin and Jerome Ravetz, *Cyberfutures: Culture and Politics on the Information Superhighway*. London: Pluto Press, 1996.
9. Storey, John. ed., *What is Cultural Studies?* London. Edward Arnold, 1996.
10. Turner, Graeme, *British Cultural Studies*. London: Routledge, 1990.

PAPER TITLE: CULTURAL STUDIES II
PAPER CODE: ENG06EX039/ ENG06E4021
(Old/Approved)

Credit: L/T/P: 4/1/0

Total Hours: 60

Pedagogy of the Course:

The objective of the course is to unfold the multiple nuances of culture through a conceptual study of its emerging configurations. The paper enables the students to appreciate the processes of culture as it enters new mediums of films, computer, internet and cybernetics.

For the course 80 percent will be Class room teaching and 20 percent will be Internal Assessment comprising Unit test, Assignments and class room participation. The evaluation method for this course will be 20 percent Internal Assessment, 20 percent Multiple Choice questions Test, and 60 percent End semester examination.

Instructions for Paper Setters:

The end semester examination will be of 3 hours and 60 marks. There shall be 9 questions in all. The first question, **which would be compulsory**, shall be short answer type (word limit 125 each). It would carry 06 short questions, spread over the whole syllabus. The candidate will be required to attempt all short answer type questions. Each short answer type question would carry **two** marks (2x6 = 12). Rest of the paper shall contain 4 units. Each unit shall have **two** questions and the candidates shall be required to *attempt one question* from each Unit (four in all). Each question shall carry 12 marks (12x4 = 48).

UNIT I: MASS CULTURE (Hours 15)

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", from Illuminations, London: Fontana Press, 1992 ed. 211-244.

UNIT II: CULTURE INDUSTRY (Hours 10)

1. Adorno, "Free Time", from The Culture Industry: Selected Essays on Mass Culture, Ed. J.M. Bernstein, London and New York: Routledge, 1991, 187-197.

2. Habermas, "From a Culture-Debating to a Culture-Consuming Public", in The Structural Transformation of the Public Sphere, Polity Press, 1989, 159-175.

UNIT III: POPULAR CULTURE/ SUBCULTURE (Hours 20)

1. Schudson "The New Validation of Popular Culture" (Reader)

2. Dick Hebdige, "Subculture, from Popular Culture: A Reader", Ed. Raiford Guins and Omayra Zaragoza Cruz, London: Sage, 2005, 355-371.

UNIT IV: SPACE, TIME, CITIES (Hours 15)

David, Harvey. "Rebel Cities. From the Right to the City to the Urban Revolution". London: Verso, 2012. (Selection- On Carmen)

Lefebvre, Henri. "The Production of Space". Oxford, OX, UK; Cambridge, Mass, USA: Blackwell, 1991. (Selection- On Carmen)

Suggested Readings:

1. Ahmad, Aijaz. *In Theory*. London: Verso, 1992.
2. Alvarado, Manuel and John Thompson Eds., *The Media Reader*. London: BFI, 1990.
3. Aronowitz, Stanley, Barbara Matinson and Michael Menser Eds., *Techno-Science and Cyber-Culture*. London: Routledge, 1996.
4. Gramsci, Antonio. *Selections from the Prison Notebooks*. London: Lawrence and Wishart 1971.
5. Lefebvre, Henri. *The Production of space*. United States of America. Blackwell. 1991.
6. Forbes, Jill and Michael Kelly Eds., *French Cultural Studies*. Oxford University Press, Oxford. 1995.
7. Jordan, Glenn and Chris Weedon. *Cultural Politics*. Blackwell, Oxford 1995.
8. Lawrence, Grossberg, Cary Nelson and Paula Treicher Eds., *Cultural Studies*. London: Routledge, 1992. .
9. Althusser, Louis. *Reading Capital*. London: New Left Books, 1970.
10. Thompson, E.P. *The Making of the English Working Class*. London: Penguin, 1978.
11. West, Cornel. *Beyond Eurocentrism and Multiculturalism*. 2 vol. Monroe: Common Courage Press, 1993.

DISSERTATION
PAPER CODE: ENG06D401
(Old/Approved)

Credit: 10

Pedagogy of the course

The objective of this paper is to sharpen the research aptitude of the learner. The student(s) will be introduced to the research methodology, critical analysis of the given project as well as theoretical and technical tools to carry out the research project.

The evaluation of this project will be based on Viva-Voce (50 marks) as well as Dissertation (150 marks).

Instructions and Evaluation: The Dissertation carries carry maximum 10 credits and is spread over two Semesters, i.e. Semesters III and IV. Only those students who have scored an OVERALL of B+ Grade (CGPA for B+ Grade will be as per the University's current regulations) during the 1st year (Semesters I ad II), will be allowed to take up dissertation work. No formal teaching will be offered in the Department for this course.

The student shall prepare a Dissertation under the supervision of assigned faculty member of the Department. She/he should also demonstrate the skills for the formulation of the research problem and the application of research tools. Total marks for the dissertation will be 200 (150 marks for the dissertation and 50 for the viva-voce examination). The viva-voce examination shall be held at a suitable time during Semester IV and the students shall have to submit the Dissertation by the May 31 of the current Academic Year, or by a date specified by the Department. If any student is unable to submit his/her Dissertation within the stipulated time, then the student will be considered as absent from the examination and have to re-appear in the examination as per university policy and regulations. The evaluation of Dissertation and viva-voce shall be done by the external examiner only. External examiner shall be appointed as per University rules and regulations. The Dissertation shall be written ONLY in English language, to develop the writing and research skills of the students, except for the language departments. The following criterion is adopted to evaluate the Dissertation. The external examiner also reserves the right to modify the criteria for Dissertation as per requirement of the topic of the Dissertation:

a. Criteria for Viva-voce

The external examiner shall evaluate the presentation of the students using the following criteria:

Criteria	Marks
Candidate's ability to discuss her/his research with focus and clarity	15
Depth of understanding: Candidate's defense of findings, interpretations & conclusions	10
Presentation skills (eye contact, expression, posture)	15
Candidate's use of data/evidence to support claims (slides/handouts etc.)	10

b. Criteria for evaluation of dissertation

The Dissertation shall be evaluated by one external examiner. The examiner shall evaluate the Dissertation on the basis of pre-defined criteria. The following factors and percentages are to be taken into consideration by the examiners when assessing the Dissertation:

i) Explanation, contextualization and articulation of research problem and objectives (20%, Marks=30) :

Is the research problem clearly specified and contextualized?

Are the research questions and hypotheses clearly formulated?

Does the dissertation identifies the relevance, rationale and objectives of the proposed research?

ii) Literature and/or technology review, as relevant (20%, Marks=30):

- Does the report include a comprehensive review and critical discussion of the relevant literature and/or technological developments?
- Is there a description on how the proposed research positions itself within the generic context of works which have been published in the area?

iii) Methodology, design and implementation (20%, Marks=30):

- Is the adopted methodology and/or design approach clearly justified and described?
- Is the implementation well explained?
- Have any novel theoretical contributions from the student been rewarded appropriately?
- Is there any clear identification of any limitations, assumptions and constraints which may influence or condition in applying the methodology, and design approach?

iv) Testing, results, analysis and evaluation (20%, Marks=30):

- Are the test procedures logical and objective?
- Do the proposed tests address the research problem being investigated?
- Are the test conditions, assumptions, constraints and limitations clearly identified?
- Are the results clearly presented, analyzed objectively and critically evaluated?

- Are the results and analyses discussed objectively? Do they lead to appropriate conclusions and/or fulfillment of the project aims?
- Does the analysis, evaluation and discussion of results exhibit independence of thought?
- Has any novelty in this regard been rewarded appropriately?

v) Report structure and organization of dissertation (20%, Marks=30):

- Is the style and structure of the dissertation logical, coherent, flowing and focused?
- Is the student's contribution clearly communicative to the reader?
- Does the report conform to the faculty guidelines?
- Does it make good use of language, citations, figures and tables?