

**(Abstract)**

Revised Scheme, Syllabus & Model Question Papers of the M.A English programme in the Teaching Department (CBCSS)- Implemented with effect from 2020 admission - Orders issued.

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**ACADEMIC C SECTION**

ACAD C/ACAD C3/1952/2020

Dated: 29.12.2020

- Read:-1.The Minutes of the meeting of the Syndicate held on 26.10.2019, vide item No.2019.676
2. U.O.No.Acad/C3/22373/2019 Dated: 08.10.2020
  3. U.O No. Acad/C3/22373/2019 Dated: 12.11.2020
  - 4.The Minutes of the meeting of the Department Council, Dept. of English, held on 06.11.2020
  5. Letter from the Head,Dept. of English,Dr. Janaki Ammal Campus, Palayad, Thalassery Dated: 22.12.2020 along with the revised Scheme & Syllabus of M.A English programme

**ORDER**

- 1.The meeting of the Syndicate held on 26.10.2019 resolved vide paper read (1), to revise the Scheme and Syllabus of all the Post Graduate Programmes in the University Schools/Departments under Choice Based Credit Semester System (CBCSS), with effect from 2020 admission.
2. Subsequently, the Curriculum Committee was reconstituted as per paper read (2) above, to monitor and co-ordinate the working of the Choice based Credit Semester System.
3. Accordingly, the Revised Regulations for the Post Graduate programmes under Choice Based Credit Semester System (CBCSS) in the Schools/Departments were implemented in the University w.e.f. 2020 admission vide paper read (3).
4. Further,the Department Council, vide paper read (4) above, approved the revised Scheme, Syllabus and the pattern of Model question papers of the M.A. English programme under Choice Based Credit Semester System, for implementation in the Department of English, Dr. Janaki Ammal Campus, Palayad, Thalssery w.e.f 2020 admission.
5. Subsequently, the revised Scheme, Syllabus & Question Paper Pattern of the MA English Programme, prepared in line with the revised Regulations for Choice Based Credit Semester System, was duly scrutinised by a Subject Expert and recommended the Syllabus for implementation.
6. Thereafter, the revised Scheme, Syllabus & Question Paper Pattern of the MA English programme (CBCSS) was forwarded by the Head, Dept. of English, as per paper read (5) above, after incorporating the comments & modifications suggested by the External Subject Experts, for implementation with effect from 2020 admission onwards.
7. The Vice Chancellor after considering the matter in detail, and in exercise of the powers of the Academic Council conferred under section 11 (1) Chapter III of Kannur University Act 1996, has accorded sanction to implement the revised Scheme, Syllabus & Question Paper Pattern of M.A.

English under Choice Based Credit Semester System (CBCSS) in the Department of English, Dr. Janaki Ammal Campus, Palayad, Thalassery the w.e.f 2020 admission, subject to reporting to the Academic Council.

Ø. The revised Scheme, Syllabus & Question Paper Pattern of M.A English Programme (CBCSS) effective from 2020 admission, are uploaded in the University website ([www.kannuruniversity.ac.in](http://www.kannuruniversity.ac.in)).

Orders are, therefore, issued accordingly.

For more details log on to [www.kannuruniversity.ac.in](http://www.kannuruniversity.ac.in)

Sd/-

**BALACHANDRAN V K**  
**DEPUTY REGISTRAR (ACAD)**  
For REGISTRAR


To: The Head, Dept. of English, Dr. Janaki Ammal Campus, Palayad, Thalssery

Copy To: 1. PS to VC/PA to PVC/PA to R/PA to CE  
2. DR/AR I Academic  
3. The Examination Branch (through PA to CE)  
4. The Computer Programmer (for uploading in the website )  
5. SF/DF/FC



Forwarded / By Order

  
SECTION OFFICER

**KANNUR  UNIVERSITY**  
**Department of Studies in English**  
**Dr. Janaki Ammal Campus, Palayad**

**E-mail: hodenglish@kannuruniv.ac.in**

**Phone: 0490-2345854, 0490-2346270**

**PROGRAMME BROCHURE**

**M A ENGLISH**  
**REVISED SYLLABUS APPROVED BY DEPARTMENT COUNCIL ON 6<sup>TH</sup>**  
**NOVEMBER 2020**

## CONTENTS

	Page
<b>I. Modified Regulations for PG Programmes Under Choice Based Credit Semester System in the Departments / Schools Effective from 2020 Admission.</b>	<b>3- 11</b>
1. Scope	
2. Definitions	
3. Eligibility for Admissions	
4. Admissions	
5. Registration	
6. Course Structure	
7. Evaluation	
8. Conduct of the End Semester Examinations	
9. Attendance	
10. Grading	
11. Grade Card	
12. Department Council	
13. Curriculum Committee	
14. Academic Grievance Redressal Mechanism	
15. Transitory Provision	
16. Repeal	
<b>II. ABOUT THE DEPARTMENT</b>	<b>12</b>
<b>III. M.A. PROGRAMME IN ENGLISH -DETAILS</b>	<b>12-28</b>
1. PROGRAMME OBJECTIVES	
2. PROGRAMME SPECIFIC OUTCOMES	
3. PROGRAMME STRUCUTRE	
4. DURATION OF THE PROGRAMME	
5. ELIGIBILITY FOR ADMISSION	
6. ADMISSION PROCEDURE	
7. WRITTEN TEST	
8. RESERVATION	
9. COURSE AND CREDITS	
10. CREDIT REQUIREMENTS	
11. REGISTRATION	
12. SCHEME OF EVALUATION	
13. CONTINUOUS EVALUATION	
14. PROJECT OR ELECTIVE COURSE	
<b>IV. COURSE WISE CONTENT DETAILS FOR M A PROGRAMME IN ENGLISH</b>	<b>19-96</b>
<b>V. QUESTION PAPER TEMPLATE</b>	<b>97</b>

**Modified Regulations for Post Graduate Programmes Under Choice Based Credit Semester System (CBCSS) in the Departments / Schools Effective from 2020 Admission.**

**1. SCOPE**

- 1.1. These Regulations shall apply to all the Post Graduate programmes, including P.G.Diploma and Certificate Courses conducted by the Departments/Schools of Kannur University.
- 1.2. Choice based Credit Semester System presupposes academic autonomy, cafeteria approach in academic environment, semester system, course credits, alphabetical grading and interdepartmental academic collaboration. There shall be a Department Council consisting of all the Permanent/ Contract teachers of the Department. The Head of Department shall be responsible for admission to all the programmes offered by the Department including conduct of entrance tests, verification of records, admission and evaluation. Head of the department may constitute an admission committee to assist him/her in the admission process. The Department Council will deliberate on courses and specify the distribution of credits semester wise and course wise. For each course it will specify the number of credits for lectures, tutorials, practicals, etc.
- 1.3. These Regulations shall come into effect from 2020 admission onwards and supersede all other Regulations unless otherwise prescribed.

**2. DEFINITIONS.**

- 2.1. Curriculum Committee means the Committee constituted by the Vice-Chancellor under these Regulations to monitor the running of Choice Based Credit Semester System. One of the senior Professors shall be the Convener of the Curriculum Committee co-ordinating the various academic activities.
- 2.2. Department/Centre/School means Department/Centre/School instituted in the University as per Kannur University Statutes.
- 2.3. **Academic Programme** means an entire course of study comprising its programme structure, course details, evaluation schemes etc. designed to be taught and evaluated in a teaching Department/Centre or jointly under more than one such Department/Centre.
- 2.4. **Course** means a segment of a Programme limited to one semester in a subject.
- 2.5. **Programme Structure** means a list of courses (Core, Elective, Open Elective) that makes up an Academic Programme, specifying the syllabus, Credits, hours of teaching, evaluation and examination schemes, minimum number of credits required for successful completion of the programme etc. prepared in conformity with University Rules.

- 2.6. **Core Course** means a course that a student admitted to a particular programme must successfully complete to receive the degree and which cannot be substituted by any other course.
- 2.7. **Elective Course** means an optional course to be selected by a student out of such courses offered in the same Department/Centre.
- 2.8. **Open Elective Course** means an elective course which is available for students of all programmes including students of same department. Students of other Departments may opt these courses subject to fulfilling of eligibility criteria as laid down by the Department offering the course.
- 2.9. **Credit** means the value assigned to a course which indicates the level of instruction; Normally, one-hour lecture per week equals 1 Credit, 2/3 hours practical class per week equals 1 credit. Credit for a practical could be proposed as part of a course or as a separate practical course.
- 2.10 SGPA** means Semester Grade Point Average calculated for individual semester.
- 2.11 CGPA** is Cumulative Grade Points Average calculated for all courses completed by the students in the last year of the course by clubbing together SGPA of four semesters.

### **3. ELIGIBILITY FOR ADMISSION**

- 3.1. As per the Regulations prescribed by the University Departments for each programme from time to time.
- 3.2. Candidates who have passed their qualifying examination from Universities outside Kerala and candidates who have passed their degrees with different nomenclature from the Universities within Kerala, should submit Recognition/Equivalency Certificate while seeking admission.

### **4. ADMISSION**

- 4.1. As per the Regulations prescribed by the University Departments for each Programme from time to time.
- 4.2. Admission to the PG programmes of the University departments shall be made purely on the basis of Entrance Examination. Newspaper notification in this regard has to be made in the month of May itself. Entrance Examination is mandatory for all the departments even if the number of applications are less than the sanctioned strength. If the number of candidates admitted based on the Entrance Exam is less than the sanctioned strength, the concerned department can fill the vacancy by making necessary press release by fulfilling the reservation norms on the basis of the marks obtained in the qualifying examination.
- 4.3. There should be uniformity in the date of starting the courses and conducting the End Semester Examination of different PG programmes of the University.

## **5. REGISTRATION**

- 5.1. Every Department/School shall have Permanent/ Contract faculty members as Student Advisors. Each student at the time of admission will be assigned to an advisor by the Department Council. He/she will advise the student about the academic Programme and counsel on the choice of courses depending on the student's academic background and objective. The student will then register for the courses she/he plans to take for the semester before the classes begin.
- 5.2. The Department offering any course shall prescribe the maximum number of students that can be admitted taking into consideration the facilities available. The Department Council will be the authority to fix the optionals (elective and open elective courses) that can be offered for a Programme while ensuring that sufficient choice is given to each student in all semesters. However, in semester 1, the students are advised to take the courses (core / elective) offered by the parent department. The elective/ open elective courses that can be opted by the students in the next semester will be announced within 10 days after completion of a semester.
- 5.3. The student has to complete the prescribed prerequisites for a course before registration. The student within a maximum of 10 working days after the commencement of the classes can change the Optional Course with consent of HoD after consulting with the Advisor.
- 5.4. The Department shall make available to all students a bulletin listing all the courses offered in the next semester specifying the credits, list of topics the course intends to cover, the name of the instructor, the timetable and examination schedule. This will be made available in the last week of each semester after it is approved by the Department Council and the Vice Chancellor.

## **6. COURSE STRUCTURE**

- 6.1. Three kinds of Courses are offered - Core, Elective and Open Elective Courses (including MOOC courses). Core and Elective Courses are offered by the Department conducting the Programme. Open Elective Courses are offered either by the Department conducting the Programme or by any other Department/ centres of the University or by other Institutions or via MOOC.
- 6.2. Open Elective Courses can be opted in any of the Semesters during the entire Programme other than the first semester. The maximum students that can be admitted to an Open Elective Course is limited to forty (40) except for MOOC courses. If the student intake in a department is more than 40, then the maximum number of students that can be admitted to an Open Elective course is equal to the student intake.
- 6.3. Every Course offered by the University Department is identified by a unique course code. Where, first two letters denote Programme name (MA for Master of Arts, MS for Master of Science, MB for Master of Business Administration, MC for Master of Computer Applications, MJ for Master of Journalism, DP for Post graduate Diploma). Next three letters denote subject. This is followed by semester number such as 01,02,03, 04. After semester number single alphabet stands for Core (C), Elective (E) and Open Elective course (O). The last two digits denote the serial number of the course in that category (C, E or O) in that programme.

Illustration 1:

MAENG01C02

MA = Master of Arts

ENG = English

01 = 1<sup>st</sup> semester

C = Core

02 = Serial number of the core course in the program

Illustration 2:

MSBTC03E08 : MSc Biotechnology, 3<sup>rd</sup> semester, Elective course, Serial number of the elective course in the programme is 08.

Illustration 3:

MSEVS02O01: An Open Elective course offered as a part of M.Sc. Environmental Science.

- 6.4. Any course including a core course of one Department can be offered as an Open Elective Course to students of other Departments.
- 6.5. The minimum duration for completion of a two-year PG Programme in any subject is four (4) semesters and the maximum period for completion is eight (8) Semesters from the date of registration. The minimum duration for completion of a one-year PG Programme in any subject is two (2) semesters and the maximum period for completion is four (4) semesters from the date of registration.
- 6.6. Zero Semester: A Semester in which a student is permitted to opt out due to unforeseen genuine reasons.
- 6.7. No regular student shall register for more than 24 credits and less than 16 credits per semester, subject to the provisions of the programme concerned.
- 6.8. The total credits required for the successful completion of a four semester Programme will be between 72 to 80. The maximum credits assigned to Core Courses for non-science subjects should not exceed 50 percent of total required credits. For science subjects the maximum credits for core courses should not exceed 70 per cent of the total required credits.
- 6.9. The total credits required for the successful completion of the programmes like MBA/ MCA/ MEd/ MPed/ Law shall be governed by the norms laid down by the regulatory external bodies such as the AICTE, NCTE, Bar Council etc.
- 6.10. The Department Council shall design Core, Elective and Open Elective courses including the detailed syllabus for each Programme offered by the department. Department Council shall have the freedom to introduce new courses and/or to modify/redesign existing Courses and replace any existing Course with a new Course



to facilitate better exposure and training for the students, with the approval of the Faculty Council and the Academic Council.

- 6.11. The intake, eligibility, admission procedure, curriculum and syllabus for the programmes like MBA/MCA/MEd/MPed/Law shall be governed by the existing norms and regulations of regulatory external bodies such as AICTE, NCTE, Bar Council etc. However, in case the regulatory body does not specify on any of the above aspects, it should be as per the current regulation.

## **7. EVALUATION**

- 7.1. Evaluation of the students shall be done by the Faculty member who teaches the Course on the basis of Continuous Evaluation and an End Semester Examination. The proportion of the distribution of marks among End Semester Examination and Continuous Evaluation shall be 60:40.
- 7.2. Continuous Evaluation includes Assignments, Seminars, periodic written examinations etc.
- 7.3. The allocation of marks for each component under Continuous Evaluation shall be in the following proportions:

Theory		Practical	
Components	% of marks	Components	% of marks
Test papers	40% (16 marks)	Tests	75% (30 marks)
Tutorial with viva, Seminar presentations, Discussion, Debate etc. relevant to the course	40% (16 marks)	Record	25%(10 marks)
Assignment	20% (8 marks)		
Total Internal marks	40	Total internal marks	40

- 7.4. Mode of assessment i.e. administering of Test or Tutorial etc. will be decided by individual departments.
- 7.5 A copy of all records of Continuous Evaluation shall be maintained in electronic format in the Department and shall be made available for verification by the University.
- 7.6 Performance of each student in an assessment shall be intimated to him/her within two weeks of the conduct of test/ submission of assignment/ report

## **8 CONDUCT OF THE END SEMESTER EXAMINATIONS**

- 8.1 The End Semester Examinations of each semester will be conducted by the Controller of Examinations. It will be the responsibility of the Department to maintain a sufficient balance of different levels of questions in the Question Bank. The tabulation registers of each Semester shall be prepared and maintained by the Examination Branch. There shall be a minimum of one external examiner to ensure transparency in the conduct of examinations. The external examiners will be faculty members appointed from other Colleges/Departments of this University or from other Universities. The duration of End Semester Examination shall be specified in the curriculum.
- 8.2 The Board of Examiners (including the external examiner) will function as the Pass Board and will be called the Moderation Committee with the Head of the Department or a nominee of the Vice Chancellor as its Chair.
- 8.3 After valuation of the scripts, the moderation committee will be convened and marks awarded to each student in a course will be presented by the examiners in the committee. Average mark for each course is calculated and compared with that of other courses. If the average mark is significantly different for any course compared to other courses, it will be normalised by the examiner to avoid the significant deviation. The external examiner should be present in the meeting.
- 8.4 The mark-lists so finalised by the Moderation Committee (Pass Board) will be forwarded to Controller of Examinations by the Chairman of the Board of Examiners.

## **9 ATTENDANCE**

- 9.1 The minimum attendance required for each Course shall be 60% of the total number of classes conducted for that semester. Those who secure the minimum attendance in a semester alone will be allowed to register for the End Semester Examination. Condonation of attendance to a maximum of 10 days in a Semester subject to a maximum of two spells within a Programme will be granted by the Vice-Chancellor. Benefit of Condonation of attendance will be granted to the students on health grounds, for participating in University Union activities, meetings of the University Bodies and participation in extra-curricular activities on production of genuine supporting documents with the recommendation of the Head of the Department concerned. A student who is not eligible for Condonation shall repeat the Course along with the subsequent batch.

## **10 GRADING**

- 10.1 An alphabetical Grading System shall be adopted for the assessment of a student's performance in a Course. The grade is based on a 6 point scale. The following table gives the range of marks %, grade points and alphabetical grade.

Range of Marks%	Grade Points	Alphabetical Grade
90-100	9	A+
80-89	8	A
70-79	7	B+

60-69	6	B
50-59	5	C
Below 50	0	F

10.2 A minimum of grade point 5 (Grade C) is needed for the successful completion of a Course. A student who has failed in a Course can reappear for the End Semester Examination of the same Course along with the next batch without taking re-admission or choose another Course in the subsequent Semesters of the same programme to acquire the minimum credits needed for the completion of the Programme. There shall not be provision for improvement of CE and ESE. A student can sit the ESE again if she/he has successfully completed the CE requirements in a subsequent semester subject to the maximum durations permitted.

10.3 Performance of a student at the end of each Semester is indicated by the Semester Grade Point Average (SGPA) and is calculated by taking the weighted average of grade points of the Courses successfully completed. Following formula is used for the calculation. The average will be rounded off to two decimal places.

$$GPA = \frac{\text{Sum of (grade points in a course multiplied by its credit)}}{\text{Sum of Credits of Courses}}$$

10.4 At the end of the Programme, the overall performance of a student is indicated by the Cumulative Grade Point Average (CGPA) and is calculated using the same formula given above.

10.5 Empirical formula for calculating the percentage of marks will be

$$\% \text{ Marks} = (\text{CGPA} \times 10) + 5.$$

10.6 Based on the CGPA overall letter grade of the student and classification shall be in the following way.

<b>CGPA</b>	<b>Overall Letter Grade</b>	<b>Classification</b>
8.5 and above	A+	First Class with Distinction
7.5 and above but less than 8.5	A	
6.5 and above but less than 7.5	B+	First Class
5.5 and above but less than 6.5	B	
5 and above but less than 5.5	C	Second Class

10.7 Appearance for Continuous Evaluation (CE) and End Semester Evaluation (ESE) are compulsory and no Grade shall be awarded to a candidate if he/she is absent for CE/ESE or both.

- 10.8 A student who fails to complete the Programme/Semester can repeat the full Programme / Semester once, if the Department Council permits to do so. Absence in an examination will be marked zero.
- 10.9 No student shall be allowed to take more than eight/twelve consecutive Semesters for completing a four/six Semester Programme from the date of enrolment.

## **11 GRADE CARD**

- 11.1 The Controller of Examinations shall issue the grade cards of all semesters and the consolidated grade card and certificates on completion of the programme, based on the details submitted by the Heads of the Departments concerned. This will be in digital form only.
- 11.2 The Grade Card shall contain the following
- (a) Title of the Courses taken as Core, Elective & Open Elective .
  - b) The credits associated with and grades awarded for each Course.
  - c) The number of credits (Core /Elective / Open Elective) separately earned by the student and the SGPA.
  - d) The total credits (Core / Elective / Open Elective) separately earned by a student till that Semester.
- 11.3 The consolidated grade statement issued on completion of the Programme shall contain the name of the Programme, the Department/School offering the Programme, the title of the Courses taken, the credits associated with each Course, grades awarded, the total credits (Core/ Elective/Open Elective) separately earned by the student, the CGPA and the class in which the student is placed. Rank Certificates will be issued based on CGPA calculated at the end of the last semester of that Programme.

## **12 DEPARTMENT COUNCIL**

- 12.1 All the Permanent and Contract teachers of the Department shall be the members of the Department Council.
- 12.2 The Department Council subject to these Regulations shall monitor every academic programme conducted in the Department.
- 12.3 Department Council shall prescribe the mode of conduct of courses, conduct of examinations and evaluation of the students.
- 12.4 An elected student representative also may attend the department council meeting where agenda related to academic matters / research activities of students are discussed.

## **13 CURRICULUM COMMITTEE**

- 13.1 There shall be a Curriculum Committee constituted by the Vice Chancellor to monitor and co-ordinate the working of the Choice Based Credit Semester System.
- 13.2 A senior professor nominated by the Vice Chancellor shall be the convener of the Curriculum Committee.

- 13.3 The Committee shall consist of:
- a) Vice-Chancellor or a person nominated by Vice Chancellor (Chairperson)
  - b) The Convener of the Curriculum Committee (A professor of the University nominated by the Vice-Chancellor)
  - c) The Registrar - (Secretary)
  - d) The Controller of Examinations - (Member)
  - e) Deans - (Members)
  - e) The Heads of Departments - (Members)
- 13.4 The term of office of the Committee shall be two years, but the Committee once constituted shall continue in office until a reconstituted committee assumes office.

#### **14 ACADEMIC GRIEVANCE REDRESSAL MECHANISM**

- 14.1 Committees will be constituted at the Department and University levels to look into the written complaints regarding Continuous Evaluation (CE). Department Level Committee (DLC) will consist of the Department Council, and an elected student representative who is currently a student of that Programme of study. There will be one student representative for the post graduate programmes and one student representative for the doctoral programme.
- 14.2 University Level Committee (ULC) will consist of the Convenor of the Curriculum Committee, the concerned Dean, the concerned Head of the Department and a nominee of the Students' Union.
- 14.3 Department Level Committee will be presided over by the HoD. Complaints will have to be submitted to the Department concerned within two weeks of publication of results of Continuous Evaluation (CE) and disposed of within two weeks of receipt of complaint. Appeals to University Level Committee should be made within two weeks of the decisions taken by Department Level Committee and disposed of within two weeks of the receipt of the complaint.
- 14.4 Complaints unsolved by the University Level Grievance Committee shall be placed before the Vice Chancellor.

#### **15 TRANSITORY PROVISION**

- 15.1 Notwithstanding anything contained in these regulations, the Vice Chancellor shall for a period of one year (may be revised) from the date of coming into force of these Regulations, have the power to provide by order that these Regulations shall be applied to any Programme with such modifications as may be necessary.

#### **16 REPEAL**

- 16.1 The Regulations now in force in so far as they are applicable to programmes offered in the University Departments and to the extent, they are inconsistent with these regulations are hereby repealed. In the case of any inconsistency between the implemented regulations of Choice Based Credit Semester System and its application to any independent programme offered in a University Department, the former shall prevail.

## **II. ABOUT THE DEPARTMENT**

Department of Studies in English started to function as a department in the University of Calicut. It began to function as an off campus department in 1974. Later, when Kannur University was established in 1996, the department was shifted to Kannur University under the name 'Institute of English and Foreign Languages.' It was one of the first departments in the newly established Kannur University. In 2004, the name of the department was changed to Department of Studies in English under the School of English and Foreign Languages. The Department offers courses in Ph.D., M. Phil and M.A. The Department continues to contribute to the social and cultural life of the locality where it is situated.

## **III. M.A. PROGRAMME IN ENGLISH - DETAILS**

### **1. PROGRAMME OBJECTIVES (POs)**

The programme in M.A. English will prepare students to carry out an independent and original scholarship that informs research, teaching, and service in English departments. The programme will also equip the students to understand how English Literature as a discipline has widened from British and American literary traditions to a global reach by providing ample exposure to significant writers, their works, and the connections between them. The programme also helps the students to recalibrate their understanding about the structure of English language and its changes over time and across social situations and groups. The programme promotes interdisciplinary and cross-cultural study of texts, traditions and discourses and motivate students to critically engage with literary texts and traditions.

### **2. PROGRAMME SPECIFIC OUTCOMES**

1. Students will demonstrate an appropriate level of expertise in literary history, literary theory, and rhetoric.
2. They will demonstrate critical and analytical skills in the interpretation and evaluation of literary texts.
3. Students will demonstrate a command of written academic English, including the abilities to (a) organize and present material in a cogent fashion, (b) formulate and defend original arguments, (c) employ effectively the language of their discipline and (d) write under time constraints.
4. The programme enables students to think creatively and critically and to write effectively within all areas of English Studies.
5. The students will be able to participate in the profession of literary studies through conferences, publications, and memberships in learned societies

### 3. PROGRAMME STRUCTURE

The English programme is a two-year course divided into four-semester. A student is required to complete 76 credits (09 core courses, 8 elective courses and two open elective courses in four semesters) for the completion of course and the award of degree.

#### Course Credit Scheme

Semester	Core Courses			Elective Courses			Open Elective			Total Credits
	No. of Papers	Credits (L+T/P)	Total Credits	No. of papers.	Credits (L+T/P)	Total Credits	No. of Papers	Credits (L+T/P)	Total Credits	
I	02	(4+1)x2	08	03	(4+1)x3	12	Nil			20
II	03	(4+1)x3	12	01	(4+1)x1	4	01	(4+1)	4	20
III	02	(4+1)x2	8	02	(4+1)x2	8	01	(4+1)	4	20
IV	02	(4+1)x2	8	02	(4+1)x2	8	Nil			16
Total Credits for the Course			36			32			8	76

SEMESTER I/II/III/IV (INDIVIDUALLY FOR EACH SEMESTER)

NAME OF CORE COURSES	CREDITS IN EACH CORE COURSE			
	Theory	Practical	Tutorials	Credits
Core course 1	4		1	4
Core course 2	4		1	4

Core course 3	4		1	4
Core course 4	4		1	4
Core course 5	4		1	4
Core course 6	4		1	4
Core course 7	4		1	4
Core course 8	4		1	4
Core course 9	4		1	4
<b>Total credits in core course</b>	<b>36</b>			

NUMBER OF ELCTIVE COURSES	CERDITS IN EACH ELECTIVE COURSE			
CREDITS IN EACH ELECTIVE COURSE	Theory	Practical	Tutorial	Credits
Elective Course 1	4		1	4
Elective Course 2	4		1	4
Elective Course 3	4		1	4
Elective Course 4	4		1	4
Elective Course 5	4		1	4
Elective Course 6	4		1	4
Elective Course 7	4		1	4
Elective Course 8	4		1	4
<b>Total Credits in Elective Courses</b>	<b>32</b>			



NUMBER OF OPEN ELECTIVES	CREDITS IN EACH OPEN ELECTIVE	
Open Elective 1	4	4
Open Elective 2	4	4
Total credits in open Electives	08	
<b>TOTAL CREDITS IN SEMESTER I/II/III/IV</b>	<b>76</b>	

For each Core and Elective Course there will be 4 lecture hours of teaching per week.

\* Open Electives to the maximum total of 8 credits.

\* Duration of examination of each paper shall be 3 hours.

\* Each paper will be of 100 marks out of which 60 marks shall be allocated for semester examination and 40 marks for internal assessment.

#### **Core Courses**

MAENG01C01	British Poetry: Medieval to Late Victorian
MAENG01C02	British Prose and Drama: Early Renaissance to Late Victorian
MAENG02C03	British Fiction: Augustan to Late Victorian
MAENG02C04	British Poetry: Modern and Contemporary
MAENG02C05	Criticism and Literary Theory
MAENG03C06	British Prose and Drama: Modern and Contemporary
MAENG03C07	British Fiction: Edwardian to Contemporary
MAENG04C08	New Literatures in English
MAENG04C09	Popular Culture Studies

#### **Elective Courses**

COURSE CODE	COURSE TITLE	CREDITS
MAENG01E01	Indian Writing in English	4
MAENG01E02	Cultural Studies	4
MAENG01E03	American Literature	4
MAENG01E04	Comparative Literature	4
MAENG01E05	History of English Language	4
MAENG02E06	Women's Writing	4
MAENG02E07	Linguistics	4
MAENG02E08	Film Studies	4
MAENG03E09	Contemporary Literary Theory	4
MAENG03E10	Gender Studies	4

MAENG03E11	Canadian Literature	4
MAENG03E12	African American Literature	4
MAENG03E13	Indian Poetics	4
MAENG04E14	Translation Studies	4
MAENG04E15	Dalit Studies	4
MAENG04E16	Dissertation + Viva Voce	4
	<b>OR</b>	
MAENG04E17	Religion and Materiality	4
MAENG04E18	Malayalam Literature in Translation	4
MAENG04E19	Life Writing	4
MAENG04E20	European Fiction	4

**Open Elective Courses**

COURSE CODE	COURSE TITLE	CREDITS
MAENG02O01	Communicative English	4
MAENG02O02	Academic Writing	4
MAENG02O03	South Asian Literature	4
MAENG03O04	Visual Culture	4
MAENG03O05	Religion and Literature	4
MAENG03O06	History, Political Philosophy and Literature	4

**The particular elective courses to be offered in any semester will depend on faculty availability and student preference.**

4. DURATION OF THE PROGRAMME: The duration of the MA Programme shall be 2 years, each year comprising two semesters. Each semester lasts for six months inclusive of examinations with a minimum of 90 working days.
5. ELIGIBILITY FOR ADMISSION (INTAKE 35): BA English/Functional English with minimum 45% marks or equivalent grade in core course. BA/BSc with English as Common with minimum 45% marks or equivalent grade in common course. Weightage of 10% of marks or GPA shall be given to the candidates who have studied B A with English as main subject. A weightage of 5% shall be given to candidates who have studied Functional English. Candidate those who have passed LRP programmes like BBM, BBA, BCom and BSc LRP Programmes are not eligible for M A English programme

6. **ADMISSION PROCEDURE:** As per the revised regulation of Kannur University, (No. Acad/C4/14536/2014 dated 29/05/15) under Clause 4.1, admission to MA programme will be made purely on the basis of an entrance test to be conducted by the Department of Studies in English at Dr. Janaki Ammal Campus, Palayad, Thalassery
7. **WRITTEN TEST:** Written test will be based on BA English Language and Literature syllabus of Kannur University. The test will be of two hours duration and questions comprise both objective and descriptive modes.
8. **RESERVATION:** The final selection list will be prepared taking into consideration, the relevant reservation rules approved by Kannur University from time to time.
9. **COURSE AND CREDITS:** Two kinds of courses are offered to the students in the programme. They are Core Courses and Elective/Open Elective courses. Core courses and Elective Courses are offered directly by the parent department offering the programme and Open elective courses are offered either by the parent department or by any other department.

<b>EXAMINATION QUESTION PAPER PATTERN</b>	
<b>Duration: 2 Hours</b>	<b>Maximum Marks: 60</b>
<b>PART A: 5 Objective type questions out of 6 (Internal choice only)</b>	<b>(5x3=15 marks)</b>
<b>PART B: 3 Short answer type questions out of 5 (Internal choice only)</b>	<b>(3x5=15 marks)</b>
<b>PART C: 3 Essay type questions out of 5 (Internal choice only)</b>	<b>(3x10=30 marks)</b>

10. **CREDIT REQUIREMENTS:** The students are expected to do 2 Core Courses and 3 Elective Courses in I semester, 3 Core Courses and 1 Elective and 1 Open Elective in II semester, 2 Core Courses, 2 Elective Courses and 1 Open Elective in III Semester and 2 Core Courses and two elective courses in (Dissertation or one Elective is choice) IV Semester. However, the elective need not necessarily be one from the list given above as the department may change the electives from time to time depending on the availability and specialization of faculty and choice of the student. They are also encouraged to go interdisciplinary and opt for open elective courses from other departments, which would be helpful in widening the scope of literary and language studies. The minimum credits needed for the successful completion of the programme shall be 76. The students are registered for the required number of courses at the beginning of each semester before the classes begin. No student shall register for more than 24 credits and less than 16 credits in a semester.
11. **REGISTRATION:** The students have to register for the required number of courses at the beginning of each semester before the classes begin. They have to complete the prescribed prerequisites for the course before registration. The student within a maximum of 10 working days after the commencement of the class can change the optional courses in consultation with their student advisor who is a faculty member, if the student feels that she/he has registered for more courses than she/he can handle.
12. **SCHEME OF EVALUATION:** The evaluation of a course consists of two parts: Continuous Evaluation (CE) and End Semester Examination (ESE). The total

marks allotted for each course shall be 100, with a maximum of 40% marks for continuous assessment and 60% marks for End Semester Assessment. The duration of the End Semester Assessment (Written Examination) for each paper shall be for 3 hours. The minimum marks required for the successful completion of a course shall be 50%.

- 13. CONTINUOUS EVALUATION:** The maximum marks for continuous Evaluation shall be 40 and shall be based on the following components: \* Written Assignments/Oral Presentation/Term Papers \* Class Tests/Quizzes/Group presentation

At the beginning of each course the teacher concerned shall inform the students the method s/he proposes to adopt for continuous assessment.

- 14. PROJECT:** In the fourth semester each student shall take up a project based on any topic of his/her interest. The project aims at introducing the students with research methodology and to prepare them for writing dissertations. Students are required to do a project on a topic relating to an area of study chosen in consultation with the faculty. However, the topics shall be approved by the department council. They would have to submit a project report of about 50-60 pages before the end of the semester. The project report should follow the current edition of the MLA Handbook internationally accepted for thesis writing in English. Each student shall be guided in his/her project by a member of the faculty. A board of examiners comprising not less than three members constituted by the head of the department shall evaluate and decide the marks to be awarded to the student for the project.

VIVA: A Viva Voce examination will be conducted at the end of the IVth semester. The Viva Board comprises not less than 3 members including an external examiner with the head of the department as Chairperson

**OR**

Students who do not want to do a project can opt for one of the elective papers offered by the department.

Dr. Janaki Ammal Campus

Dr. Sreebitha P V

22 December, 2020

Head of the Department.

**Dr. Fathima E V( External Expert)**

**Sd/-**

**12/12/2020**

**M. A. PROGRAMME IN ENGLISH**  
(Semester Wise)  
**REVISED SYLLABUS – 2020 ADMISSION ONWARDS**  
**SEMESTER I (Two Core Courses and 3 Elective Courses only)**

Core/Elective/Open Elective	Course Code	Title	Internal	External	Total	Credit
Core	MAENG01C01	British Poetry: Medieval to Late Victorian	40	60	100	4
Core	MAENG01C02	British Prose and Drama: Early Renaissance to Late Victorian	40	60	100	4
Elective	MAENG01E01(Indian Writing in English/		40	60	100	4
Elective	MAENG01E02(Cultural Studies) /		40	60	100	4
Elective	MAENG01E03(American Literature)/					
	MAENG01E04 (Comparative Literature)/		40	60	100	4
	MAENG01E05 (History of English Language)					
<b>TOTAL</b>			<b>200</b>	<b>300</b>	<b>500</b>	<b>20</b>

**SEMESTER II (Three Core Courses and one Elective Course and an Open Elective only)**

Core/Elective/Open Elective	Course Code	Title	Internal	External	Total	Credit
Core	MAENG02C03	British Fiction: Augustan to Late Victorian	40	60	100	4
Core	MAENG02C04	British Poetry: Modern and Contemporary	40	60	100	4
Core	MAENG02C05	Criticism and Literary Theory	40	60	100	4
Elective	MAENG02E06(Women's Writing)/					
	MAENG02E07(Linguistics)/MAENG02E08(Film Studies)		40	60	100	4
Open Elective	MAENG02O01(Communicative English)/					
	MAENG02O02 (Academic Writing)/		40	60	100	4
	MAENG02O03(South Asian Literature)					
<b>TOTAL</b>			<b>200</b>	<b>300</b>	<b>500</b>	<b>20</b>

**SEMESTER III (Two Core Courses, Two Elective Courses and an Elective only)**

Core/Elective/Open Elective	Course Code	Title	Internal	External	Total	Credit
Core	MAENG03C06	British Prose and Drama: Modern and Contemporary	40	60	100	4
Core	MAENG03C07	British Fiction: Edwardian to Contemporary	40	60	100	4
Elective	MAENG03E09(Contemporary Literary Theory)/MAENG03E10(Gender Studies)/		40	60	100	4
Elective	MAENG03E11(Canadian Literature)/MAENG03E12(African American Literature)/ MAENG03E13(Indian Poetics)		40	60	100	4
Open Elective	MAENG03O04(Visual Culture)/MAENG03O05 (Religion and Literature)/MAENG03O06(History, Political Philosophy and Literature)		40	60	100	4
<b>TOTAL</b>			<b>200</b>	<b>300</b>	<b>500</b>	<b>20</b>

**SEMESTER IV (Two Core Courses and two Elective Courses only)**

Core/Elective/Open Elective	Course Code	Title	Internal	External	Total	Credit
Core	MAENG04C08	New Literatures in English	40	60	100	4
Core	MAENG04C09	Popular Culture Studies	40	60	100	4
Elective	MAENG04 E14 (Translation Studies)/MAENG04E15 (Dalit Studies)		40	60	100	4
Elective	MAENG04E16	Dissertation + Viva Voce	40	60	100	4
		<b>OR</b>				
Elective	MAENG04E17 (Religion and Materiality)/ MAENG04E18(Malayalam Literature in Translation)MAENG04E19 (Life Writing)/ MAENG04E20 (European Fiction)					
<b>TOTAL</b>			<b>160</b>	<b>240</b>	<b>400</b>	<b>16</b>

**IV. COURSE WISE CONTENT DETAILS FOR M A PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

**REVISED SYLLABUS – 2020 ADMISSION ONWARDS  
 SEMESTER I (Two Core Courses and 3 Elective Courses only)**

**SEMESTER I (Two Core Courses and 3 Elective Courses only)**

<b>Core/Elective/Open Elective</b>	<b>Course Code</b>	<b>Title</b>	<b>Internal</b>	<b>External</b>	<b>Total</b>	<b>Credit</b>
<b>Core</b>	MAENG01C01	British Poetry: Medieval to Late Victorian	40	60	100	4
<b>Core</b>	MAENG01C02	British Prose and Drama: Early Renaissance to Late Victorian	40	60	100	4
<b>Elective</b>	MAENG01E01	Indian Writing in English/	40	60	100	4
<b>Elective</b>	MAENG01E02	Cultural Studies) /	40	60	100	4
<b>Elective</b>	MAENG01E03	American Literature)/				
	MAENG01E04	(Comparative Literature)/				
	MAENG01E05	(History of English Language)	40	60	100	4
	<b>TOTAL</b>		<b>200</b>	<b>300</b>	<b>500</b>	<b>20</b>

## **SEMESTER I**

### **CORE COURSE**

#### **MAENG01C01: BRITISH POETRY: MEDIEVAL TO LATER VICTORIAN (4 Credits)**

##### **Course Objectives:**

1. To uncover the radical potential of poetry.
2. To lay the foundations of genre based study embedded in historical context.
3. To explain how medieval modes of thought give way to the rise of early modernity.
4. To understand the early developments of modes of representation.
5. This course will familiarize students with the Early Modern World, earlier called the Renaissance, through poetry.
6. To understand how individuals gained centrality in this age and later how optimism in human potential was tempered by skepticism and anxiety due to the challenge posed to religious beliefs.

##### **Course Learning Outcomes:**

1. A foundational level of fluency with the basics of poetry will have been achieved.
2. A basic understanding of strategies of poetic organisation will have been laid down.
3. An understanding of what constitutes Medievalism will have been established.
4. The foundations of representation and genre will also have been established
5. Students will have acquainted themselves with literary texts and intellectual debates of 16th and 17th century Europe.
6. Students will have gained a decent exposure to the portrayal of religious faith vs scepticism, rise of science, burgeoning imperialism in literary texts.

##### **MODULE I: Medieval to Renaissance Poetry**

**Introduction:** English Renaissance and Religious Reformation

Geoffrey Chaucer	: The General Prologue to The Canterbury Tale [non-detailed study]
William Shakespeare	: Sonnet 18,20,
Edmund Spenser	: Prothalamion

##### **MODULE II: Caroline to Restoration Poetry**

**Introduction:** History and politics of Caroline Age, Puritan Interregnum and Restoration Literature, Metaphysical School of Poetry

John Donne	: The Canonization,
John Milton	: Paradise Lost Book IX
John Dryden	: Mac Flecknoe,

##### **MODULE III: Neoclassical & Transitional Poetry**

**Introduction:** Neo Classical and Transition ages



Alexander Pope	: “Atticus Passage” from ( <i>Epistle to Dr. Arbuthnot</i> )
Thomas Gray	: Elegy Written in a Country Churchyard
William Blake	: “The Lamb,” “The Tyger,”

#### **MODULE IV: The Romantic & Victorian Poetry**

**Introduction:** French Revolution & Romantic revival, Early Victorian, Late Victorian and Decadence Literature

William Wordsworth	: "I Wandered Lonely as a Cloud" “Strange fits of passion have I known”
Samuel Coleridge	: “Kubla Khan”
P.B. Shelley	: "Ode to the West Wind,"
John Keats	: “Ode to Autumn”
Alfred Tennyson	: “Ulysses”
Matthew Arnold	: “Scholar Gypsy”,
Robert Browning	: "Porphyria's Lover"

#### **Teaching Plan:**

- Week 1: Introduction to MODULE I
- Week 2: Textual Analysis of Chaucer’s The General Prologue to the Canterbury Tales
- Week 3: Textual Analysis of Shakespeare’s & Spencer’s prescribed poems
- Week 4: Introduction to MODULE II
- Week 5: Textual Analysis of Donne & Dryden’s prescribed poems
- Week 6: Textual Analysis of Milton’s *Paradise Lost* (Book IX)
- Week 7: Introduction to MODULE III
- Week 8: Textual Analysis of Alexander Pope’s prescribed poem
- Week 9: Textual Analysis of Thomas Gray & Blake’s prescribed poems
- Week 10: Introduction to MODULE IV
- Week 11: Textual Analysis of Wordsworth & Coleridge’s prescribed poems
- Week 12: Textual Analysis of Keats & Shelley’s prescribed poems
- Week 13: Textual Analysis of Tennyson & Arnold’s poems
- Week 14: Textual Analysis Browning’s prescribed poems & Conclusion.

#### **Recommended Reading:**

- Abrams, M. H, and Harold Bloom. *The Fourth Dimension of a Poem: And Other Essays*. New York: W.W. Norton, 2012.
- Bloom, Harold. *The Best Poems of the English Language: From Chaucer Through Robert Frost*. New Jersey: Paw Prints, 2007.
- Bowra, C M. *The Romantic Imagination*. Oxford: Oxford Univ. Press, 1976.
- Fenton, James. *An Introduction to English Poetry*. New York: Farrar, Straus and Giroux, 2010.
- Mays, Kelly J. *The Norton Introduction to Literature*. , New York : W.W. Norton & Company, 2019.
- Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford: Oxford Univ. Press, 2006.

## SEMESTER I

### CORE COURSE

#### MAENG01C02: BRITISH PROSE & DRAMA: EARLY RENAISSANCE TO LATE VICTORIAN (4 Credits)

##### Course Objectives:

1. This course will familiarize the students with the prose and drama from early Renaissance period to Late Victorian
2. Equal emphasis will be given to make the students be familiar with the comedies and the tragedies of the above mentioned periods.

##### Course Learning Outcomes:

1. An understanding of the main features of the various types of prose will have been established.
2. The significant features of the Renaissance drama and the Elizabethan theatre will have been established.
3. A basic awareness about the generic differences between tragedy and comedy will have been established.
4. The students will have familiarized themselves with the prescribed texts in MODULE 3 and 4 from various theoretical perspectives.

##### MODULE I

English Renaissance and Religious Reformation  
Augustan Age or the Age of Prose  
The English Essay  
The Eighteenth Century Periodical Literature  
Victorian Morality and the Decay of Values  
Elizabethan Theatre  
Restoration Comedy, Comedy of Manners, Comedy of Humours

##### MODULE II: PROSE

Francis Bacon : "Of Truth"  
Richard Steele : "The Spectator Club"  
Joseph Addison : "On Ghost and Apparitions"  
Charles Lamb : "Old China"

##### MODULE III: DRAMA

Christopher Marlowe : *Doctor Faustus*  
William Shakespeare : *King Lear*  
Ben Jonson : *Volpone*

##### MODULE IV

William Congreve : *The Way of the World*



## SEMESTER I

### ELECTIVE COURSE

### MAENG01E01: INDIAN WRITING IN ENGLISH (4 Credits)

#### Course Objectives:

1. To introduce students to the large and diverse body of Indian Writing in English from a range of regional, cultural, social, and political locations within India.
2. To inculcate in students an in-depth understanding of some of the major issues involved viz. address questions such as Gender, Disability, Nationalism, Community, Identity, Subjectivity, Diaspora etc.

#### Course Learning Outcomes:

1. Students will be enabled to critique what constitutes English in Indian Writing in English
2. It will enable the students to question the centrality of British literary canon and critically engage with the themes, concerns and issues in Indian Writing in English

#### MODULE I: Essays

Rushdie, Salman 'Imaginary Homelands', pp 1-9 in *Imaginary Homelands: Essays and Criticism* 1981- 1991, Granta: London, 1991.

Mukherjee, Meenakshi, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.

Mulk Raj Anand: "Protest in My Novels" (*Creating Theory: Writers on Writing*)

Gauri Viswanathan : "The Beginning of English Literary Study"

#### MODLUE II: Poetry

Toru Dutt	Our Casuarina Tree
Nissim Ezekiel	Background Casually
Tagore	They Call You Mad
Eunice de Souza	Songs of Innocence
A.K.Ramanujan	Anxiety
Robin S. Ngangom	The Strange Affair of Robin S. Ngangom, A Poem for Mother
Mamang Dei	"An Obscure Race",

#### MODULE III: Novel and Drama

Aravind Adiga	<i>White Tiger</i>
Amitav Ghosh	<i>The Shadow Lines</i>
Rohinton Mistry	<i>Tales from Firozsha Baag</i>
Mahesh Dattani	<i>Tara</i>
Asif Currimbhoy	<i>Refugee</i>

**MODULE IV: Short Stories**

Temsula Ao: "Laburnam for My Head"  
Rokeya Sakhawat Hosain: "Sultana's Dream"  
Shashi Deshpande: "Ghosts"  
Salman Rushdie: "Free Radio"  
Kushwant Singh : "A Bride for the Sahib"

**Teaching Plan:**

Week 1: Introduction to the course and MODULE 1(Rushdie & Mukherjee)  
Week 2: MODULE 1(Anand &Viswanathan)  
Week 3: MODULE 2 (Dutt & Ezekiel)  
Week 4: MODULE 2 (Tagore & De Souza)  
Week 5: MODULE 2 (Ramanujan)  
Week 6 : MODULE 2 (Ngangom & Dei)  
Week 7: MODULE 3 Adiga's *White Tiger*  
Week 8: MODULE 3 Ghosh's *The Shadow Lines*  
Week 9:MODULE 3 Mistry's *Tales from Firozsha Baag*  
Week 10: MODULE 3 Dattani's *s Tara*  
Week 11: MODULE 3 Curimbhoy's *Refugee*  
Week 12: MODULE 4 (Ao & Hosain)  
Week 13: MODULE 4 (Deshpande & Rushdie)  
Week 14: MODULE 4 (Singh & Revision)

**Recommended Reading:**

- Ambedkar, B. R. *Annihilation of Caste*. New Delhi: Bluemoon Books, 2000. Print  
Ansani, Shyam M. *New Dimensions of Indian English Novels*. Delhi: Doaba House, 1987. Print  
Dechamma, Sowmya "Women and English Education in Coorg/Kodagu: A Discussion of Alternative Maternities during 1834-1882. *Influence of English on Indian Women Writers: Voices from Regional Lanugages*, Ed. K Suneetha Rani, New Delhi: Sage, 133-146. Print  
Deshmane, Chetan, ed. *Muses India: Essays on English-Language Writers from Mahomet to Rushdie*. London: McFarland & Co., 2013. Print  
Devy, G. N. *After Amnesia: Tradition and Changes in Indian Literary Criticism*. Hyderabad: Orient Longman and Sangam Books, 1992. Print  
Devy, G.N. *An Another Tongue: Essays on Indian English Literature*. Madras: Macmillan India Ltd. 1995. Print  
Edwards, Brent Hayes. "The Uses of Diaspora," *Social Text* 66, Vol. 19, No. 1, Spring 2001, pp. 45-73  
Gokak, V K. *Indian and World Culture*. Delhi: Sahitya Akademi, 1989. Print  
Ghosh, Amitav. *The Diaspora in Indian Culture, Public Culture* 2.1. 1989. Print  
Iyengar, Srinivas K.R. *Indian Writing in English*. New Delhi: Sterling Publishers Pvt. Ltd. 2009. Print

- Iyenger, K R S. *Indian Writing in English*. New Delhi. Sterling Publisher, 1984. Print
- Kumar, Sanjay & Binod Mishra, eds. *Indian Writing in English*. New Delhi: Atlantic Publishers & Distributors. 2005. Print
- Jain, Jasbir. *Beyond Postcolonialism: Dreams and Realities of a Nation*. Jaipur: Rawat Publications, 2006. Print
- Jha, Gauri Shankar. *Current Perspectives in Indian English Literature*. New Delhi, Atlantic Publishers, 2006. Print
- Kumar, Gajendra and Uday Shankar Ojha. *The Post Modern Agony and Ecstasy of Indian English Literature*. New Delhi: Sarup Book Publishers, 2009. Print
- Mehrotra, Arvind Krishna, ed. *A Concise History of Indian Literature in English*. Ranikhet: Permanent Black, 2010. Print
- Mukherji, Minakshi. *The Twice Born Fiction*. New Delhi: Heinemann, 1971. Print
- Nandy, A. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. Delhi, OUP, 1983. Print
- Naik, M. K. *A History of Indian English Literature*. Delhi: Sahitya Akademi, 1992. Print
- Rao, Krishna. *The Indo-Anglian Novels and the Changing Tradition*. Mysore: Rao and Raghavan, 1973. Print
- Vishwanathan, G. *Masks of Conquest: Literary Study and British Role in India*. New York: Colombia University Press, 1989. Print

## SEMESTER I

### ELECTIVE COURSE MAENG01E02: CULTURAL STUDIES (4 Credits)

#### Course Objectives:

This course introduces students to the basic theories of Cultural Studies. The students will be introduced to analysis of culture and society by combining the reading strategies of humanities and empirical methods of social sciences. They will understand how meaning making happens in society.

#### Course Learning Outcome:

The Student will have gained the ability to:

- define some of the keywords in Cultural Studies
- discuss how people make meaning in society
- discuss the politics of representation
- discuss the link between power and knowledge

#### MODULE I

Raymond Williams –“Culture.” In *Keywords: A Vocabulary of Culture and Society*  
Stuart Hall – “Cultural Studies and its Theoretical Legacies”  
Cornel West— ”The New Cultural Politics of Difference”

#### MODULE II

Michel Foucault – “Space, Power and Knowledge”  
Gayatri Spivak – “Scattered Speculations on the Question of Cultural Studies”  
Tony Bennett—“Putting Policy into Cultural Studies”

#### MODULE III

Judith Butler – “Critically Queer”  
Ruth Vanita, “Thinking Beyond Gender in India”  
Nancy Fraser- “Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy”

#### MODULE IV

Benedict Anderson- “Introduction” *Imagined Communities*  
Partha Chatterjee- “Whose Imagined Community?” *Nation and its Fragments*  
Niranjana, Thejaswini- “Alternative Frames? Questions for Comparative Research in the Third World”

#### Teaching Plan:

Week 1-3      - MODULE 1  
Weeks 4-6     - MODULE II  
Weeks 7-10   -MODULE III  
Weeks 11-14 -MODULE IV

***Recommended Reading:***

- Barker, Chris. *The Sage Dictionary of Cultural Studies*. London: Sage Publications, 2004. Print
- Hall, Stuart, ed. *Representation: Cultural Representations and Signifying Practices*. London: The Open University, 1997. Print
- During, Simon(ed.). *The Cultural Studies Reader*. London: Routledge, 1993. Print
- Storey, John. *Cultural Theory and Popular Culture*. London: Pearson Education, 1993. Print
- Adorno, Theodore and Max Horkheimer. “The Culture Industry: Enlightenment as Mass Deception” *Cultural Studies: A Reader*. London: Routledge,1993. Print
- Jameson, Frederic. *Postmodernism or the Cultural Logic of Late Capitalism*. London: Verso, 1991. Print
- Hall, Stuart. “Encoding, Decoding” *Cultural Studies: A Reader*. London: Routledge, 1993. Print
- Baudrillard, Jean. *Simulacra and Simulations*. Ann Arbour: University of Michigan Press, 1994. Print
- Ashis Nandy- “The Changing Popular Culture of Indian Food” *South Asia Research* 24.1(2004): 9-19.



## SEMESTER I

### ELECTIVE COURSE MAENG01E03: AMERICAN LITERATURE (4 Credits)

#### Course Objectives:

1. An introduction to one of the most important branches of English literature which do not fall under the British tradition.
2. An understanding of the authors, genres and movements of American literature.

#### Course Learning Outcomes:

1. The students gain mastery over the methods of textual analysis.
2. The students gather the skill of critical analysis with regard to different genres.

#### MODULE I: Background

Early Puritan Settlement to 1900: The Multiple Contexts of American Literature.  
Harlem Renaissance  
Realistic Tragedy and 20th Century American Drama  
American Literature since 1945

#### MODULE II: Poetry

Edgar Allen Poe	“Raven”
Emerson	“Brahma”
Walt Whitman	“Passage to India”
Sylvia Plath	“The Applicant”
Langston Hughes	“A Dream Deferred”
Wallace Stevens	“The Plain Sense of Things”
W.C. Williams	“The Red Wheelbarrow”
E.E.Cummings	“Buffalo Bill’s”

#### MODULE III: Drama

Arthur Miller	<i>Death of a Salesman</i>
Eugene O’Neil	<i>Emperor Jones</i>

#### MODULE IV: Fiction

Melville	“Bartleby the Scrivener”
Hemingway	<i>The Old Man and the Sea</i>
Ralf Ellison	<i>Invisible Man</i>
Kurt Vonnegut Jr	“2BR02B”

#### Teaching Plan:

Week 1-3: MODULE I  
Week 4-7: MODULE II  
Week 8-9: MODULE III  
Week 10-14: MODULE IV

***Recommended Reading:***

- Gray, Richard. *A History of American Literature*. UK: Wiley-Blackwell, 2012.
- Berke, Amy et.al. *Writing the Nation: A Concise Introduction to American Literature-1865 to Present*. Georgia: University of North Georgia Press, 2015.
- Parrish, Timothy, ed. *The Cambridge Companion to American Novelists*. New York: Cambridge U P, 2013.
- Bercovitch, Sacvan, ed. *The Cambridge History of American literature*. New York: Cambridge U P, 2004.
- Kalaidjian, Walter. *The Cambridge Companion to American Modernism*. New York: Cambridge U P, 2006.
- Miller, Joshua L. *The Cambridge Companion to the American Modernist Novel*. New York: Cambridge U P, 2015.
- Shucard, Alan et al. *Modern American Poetry 1865-1950*. Harcourt, Brace & World, 1962.
- Richardson, Mark. *The Cambridge Companion to American Poets*. New York: Cambridge U P, 2015.
- Ashton, Jennifer, ed. *The Cambridge Companion to American Poetry since 1945*. New York: Cambridge U P, 2013.
- Duvall, John N, ed *The Cambridge Companion to American Fiction after 1945*. New York: Cambridge U P, 2011.
- (*Norton Anthology of American Literature* can be used as a reference book.)

## SEMESTER I

### ELECTIVE COURSE MAENG01E04: COMPARATIVE LITERATURE (4 Credits)

#### Course Objectives:

- The course would introduce the students to the origin, growth, and scope of Comparative Literature

#### Course Learning Outcome:

- It would help the students to locate different texts in their own specific contexts, thereby enabling a better dialogue with literatures elsewhere.
- The student would get an idea of the origin and development of the discipline in the west, and Indian context
- It will enable students to critically read texts from different languages through a comparative methodology

#### MODULE I

1. Susan Basnett: "Introduction: What is Comparative Literature Today and How Comparative Literature Came into Being?"
2. ACLA Reports: Levin Report (1965), Greene Report (1975), Bernheimer Report (1993)
3. Comparative cultural studies in Stephen Totosy de Zepetnek's "The New Humanities: The Intercultural, the Comparative, and the Interdisciplinary"
4. J. W. von Goethe and J. P. Eckermann: "Conversations on World Literature" in *PSCL* (pp. 17-25)

#### MODULE II

1. Gayatri Chakravathi Spivak: "Death of a Discipline"– I and Part II **OR** "Rethinking Comparativism"
2. Rene Wellek: "The Crisis of Comparative Literature"
3. E. V. Ramakrishnan: "Is There an Indian Way of Thinking about Comparative Literature?"
4. Amiya Dev: "Comparative Literature: Indian Dimensions"

#### MODULE III

1. Sisir Kumar Das: "The Mad Lover" in *Indian Literature* Vol. 47, No. 3 (215) (May-June, 2003) (pp -149-178)
2. Joseph Campbell: "Prologue: The Monomyth," in *The Hero with a Thousand Faces, 2004 Edition* (pp. 1-43)
3. Claudio Guillen: "Themes: Thematology," in *The Challenge of Comparative Literature*. (pp. 191- 239)
4. Ferris, David –"Why Compare" in *A Companion to Comparative Literature*

#### MODULE IV

1. Said, Edward –“The World, the Text and the Critic”
2. Thiong’o, Wa Ngugi –“The Quest for Relevance”
3. Lefevere, Andre – “Introduction: Comparative Literature and Translation”
4. Dharwadker Vinay –“English in India and Indian Literatures in English: The Early History, 1579-1834.”

#### Teaching Plan:

Week 1: Introduction to the course and MODULE 1  
Week 2: MODULE 1  
Week 3: MODULE 2  
Week 4: MODULE 2  
Week 5: MODULE 2  
Week 6 : MODULE 2  
Week 7: MODULE 3  
Week 8: MODULE 3  
Week 9:MODULE 3  
Week 10: MODULE 3  
Week 11: MODULE 3  
Week 12: MODULE 4  
Week 13: MODULE 4  
Week 14: MODULE 4

#### Recommended Reading:

- Ahmad, Aijaz. “Indian Literature’: Notes towards the definition of a Category.” In  
*Theory: Classes, Nations, Literatures*. New Delhi: Oxford, 1992. 243-285. Print
- Bernheimer, Charles, ed. *Comparative Literature in the Age of Multiculturalism*.  
Baltimore: Johns Hopkins University Press, 1995. Print
- Choudhuri, Indra Nath. *Comparative Indian Literature: Some Perspectives*. New Delhi:  
Sterling, 1992. Print
- Corstius, Jan Brandt. *Introduction to the Comparative Study of Literature*. New York:  
Random House, 1968. Print
- Dev, Amiya and Sisir Kumar Das, eds. *Comparative Literature: Theory and Practice*.  
Shimla: Indian Institute of Advanced Studies, 1989. Print
- Enani, M. M. *Theories of Comparative Literature*.  
[http://www.svu.edu/links/ictp/e\\_learning/other%20courses/Dr.%20Ahmed%20Hussein/  
THEORIES%20OF%20C.%20L.3.pdf](http://www.svu.edu/links/ictp/e_learning/other%20courses/Dr.%20Ahmed%20Hussein/THEORIES%20OF%20C.%20L.3.pdf)
- George, K.M., chief editor. *Comparative Indian Literature*. 2 vols. Trichur: Kerala  
Sahitya Akademi; Madras: Macmillan India, 1984-1985. Print
- Goethe, J. W. and Eckermann. “Conversations on World Literature” From *The Princeton  
Sourcebook of Comparative Literature*. David Damrosch et. al. (eds.). Princeton;  
Princeton UP, 2009. 17-25. Print
- Mohan, Chandra, ed. *Aspects of Comparative Literature: Current Approaches*. New

- Delhi: India Publishers and Distributors, 1989. Print
- Paranjape, Makarand. "Tagore's Idea of World Literature" in *Journal of Contemporary Thought*, No. 34. Winter 2011. 57-72.
- Raveendran, P.P. "Genealogies of Indian Literature". *EPW*. Vol. XLI. NO.25. (June 24-29 2006) 2558-2563
- Remak, Henry. H. H. "Comparative Literature, its Definition and Function". *Comparative Literature: Method and Perspective*. Ed, Stallknecht, Newton P. and Horst Frenz, Carbondale: Southern Illinois University Press, 1961. Print.
- Strich, Fritz. *Goethe and World Literature*. Trans. CAM Sym. London: Kennikat Press, 1949/1972. Print.
- Tagore, R. "Viswa Sahitya", in *Journal of Contemporary Thought*, No. 34. Winter 2011. 213-225.

## **SEMESTER I**

### **ELECTIVE COURSE** **MAENG01E05: HISTORY OF ENGLISH LANGUAGE** **(Credits 4)**

#### **Course Objectives:**

1. This course will familiarize the students with the history of English Language
2. Equal emphasis will be given to make the students be familiar with the varieties of English.

#### **Course Learning Outcomes:**

1. A basic knowledge in the various periods of the development of English Language will have been established.
2. Better understanding of the modern elements of English Language will have been achieved.

#### **MODULE I: Introduction**

The Indo-European family of languages- the Teutonic/Germanic family- place of English in the family-important landmarks in the history of English language- the origin of English- the different periods.

#### **The Old English Period**

The birth of Old English-the dialects -characteristic features- vocabulary and grammar- literature.

#### **MODULE II: The Middle English Period**

General characteristics - the influence of Renaissance- the impact of Norman Conquest- varieties of Middle English- grammar and vocabulary- London English- the evolution of Standard English- - the Latin influence- the French influence- the Scandinavian influence- the Celtic influence-Borrowings from other languages- Literature

#### **MODULE III: The Modern English Period**

The making of modern English- Grammar and vocabulary changes-the Bible translations- contributions to English language: Shakespeare, Sir Edmund Spenser, Milton, John Dryden, Alexander Pope, Dr.Johnson, William Wordsworth, Swift, Shaw and others.

#### **MODULE IV: Contemporary English Language**

RP English- American English- Indian English - media and English language- - modern dictionaries- discrepancy between spelling and pronunciation- attempts to reform the language-- English as a Global language- Internet -various Englishes

**Teaching Plan:**

Week 1-3: MODULE I  
Week 4-7: MODULE II  
Week 8-10: MODULE III  
Week 11-14: MODULE IV

***Recommended Readings:***

Wood, F. T. *An Outline History of the English Language*. USA: Macmillan, 1950.  
Wrenn, C. L. *The English Language*. London: Methuen, 1966.  
Baugh, Albert C, and Thomas Cable. *A History of the English Language*. Abingdon:  
Routledge, 2013.  
Mair, Christian. *The Politics of English as a World Language: New Horizons in  
Postcolonial Cultural Studies*. New York: Rodopi, 2003.  
Yule, G. *The Study of Language*. UK: Cambridge UP, 2006.

**SEMESTER II (Three Core Courses and one Elective Course and an Open Elective only)**

<b>Core/Elective/ Open Elective</b>	<b>Course Code</b>	<b>Title</b>	<b>Internal</b>	<b>External</b>	<b>Total</b>	<b>Credit</b>
<b>Core</b>	MAENG02C03	British Fiction: Augustan to Late Victorian	40	60	100	4
<b>Core</b>	MAENG02C04	British Poetry: Modern and Contemporary	40	60	100	4
<b>Core</b>	MAENG02C05	Criticism and Literary Theory	40	60	100	4
<b>Elective</b>	MAENG02E06(Women's Writing)/ MAENG02E07(Linguistics)/MAENG02E 08(Film Studies)		40	60	100	4
<b>Open Elective</b>	MAENG02O01(Communicative English)/ MAENG02O02 (Academic Writing)/ MAENG02O03(South Asian Literature)		40	60	100	4
	<b>TOTAL</b>		<b>200</b>	<b>300</b>	<b>500</b>	<b>20</b>



**SEMESTER II**

**CORE COURSE**

**MAENG02C03: BRITISH FICTION: AUGUSTAN TO LATE VICTORIAN  
(4 Credits)**

**Course Objectives:**

1. To offer an entry point exposure to students about the major socio-political and economic circumstances that prompted the literary phase for the rise of a new genre of Novel in England.
2. To open up a broad perspective that could help students acquire ideas about the major icons of British Fiction who set strong foundations of free liberal narrative discourses by a synthesis of both reason, judgment, and imagination in the 18<sup>th</sup> and 19<sup>th</sup> centuries.

**Course Learning Outcome:**

1. After the course is done students will be in a position to understand the symbiotic linkages that prevail among society, polity, economy, religion, and morality. This will in the long run make them perceptive thinkers and also perseverant in forging ahead with their deep understanding of society and its dynamics.
2. Novels are literary products of Western Enlightenment and reading novels at postgraduate level could lead to the outcome of enhancement of intellectual and emotional resilience without being carried away by naïve sensibility when candidates get into social and professional domains.

**MODULE I: Background to Augustan Age and Victorian Age**

Enlightenment – Nature Methodized- Emphasis on Reason and Judgment – Rise of the Novel in England- Scientific Spirit- Coffee House Culture- Emergence of Leisure as part of life – Rise of Middle Class – Morality and Sexuality Scrutinised under rational judgement – Reading public- Rise of Print journalism and Periodicals – Thomas Hobbes ‘s philosophy - Social mobility and emergence of public domains - Industrial Revolution – Rise of urban cities – Decline of Feudalism – Problems of Urbanization – Transition from the Rural to Urban– French Revolution – The Gothic – Emergence of Women Writers - Victorian Crisis - Victorian morals and the decline of Church influence – Charles Darwin .

**MODULE II: Early English Novels**

Daniel Defoe  
Jonathan Swift

*Robinson Crusoe*  
*Gulliver’s Travels*

**MODULE III: Women Novelists**

Jane Austen  
Emile Bronte  
George Eliot

*Pride and Prejudice*  
*Wuthering Heights*  
*The Mill on the Floss*

**MODULE IV: The Gothic and the Victorian**

Charles Dickens  
Horace Walpole  
Thomas Hardy

*A Tale of Two Cities*  
*The Castle of Otranto*  
*The Mayor of Casterbridge*

**Teaching Plan:**

Month 1 : MODULE 1  
Month 2 : MODULE 2  
Month 3 : MODULE 3  
Month 4 : MODULE 4

**Recommended Reading:**

- Booth, Wayne C. *Rhetoric of Fiction*. Chicago : Chicago UP.,1981. Print.
- Brooks, Cleanth , and Robert Penn Warren : *Understanding Fiction*. New York : Prentice Hall,1971. Print.
- Forster, E. M. *Aspects of The Novel*. London : Harcourt Brace Jovanovich,1985. Print.
- Barker, Juliet: *The Brontes*. London : Hachette Digital, 2010.Print.
- Eagleton, Terry : *The English Novel: An Introduction* . Oxford : Blackwell, 2005. Print.
- Gilbert, Sandra M., and Susan Gubar : *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination* : New Haven : Yale UP., 2000. Print .
- Choudhury, Bibhash . *English Social and Cultural History: An Introductory Guide and Glossary*. New Delhi : PHI Learning , 2019. Print.
- Kant, Immanuel. “An Answer to the Question: What is Enlightenment?”  
[library.standrewsde.org/lists/CourseGuides/.../rs.../kant\\_what\\_is\\_enlightenme](http://library.standrewsde.org/lists/CourseGuides/.../rs.../kant_what_is_enlightenme)      nt.pdf
- Watt, Ian. “Realism and the Novel Form.” *The Rise of the Novel*. London : Vintage,2015. Print.
- Hawthorn, Jeremy. *Studying the Novel*. London: Bloomsbury,2017. Print.
- Foucault, Michel . “What is Enlightenment?” *The Foucault Reader*. Ed. Paul Rabinow. 32-50.  
[https://monoskop.org/images/f/f6/Rabinow\\_Paul\\_ed\\_The\\_Foucault\\_Reader\\_1984.pdf](https://monoskop.org/images/f/f6/Rabinow_Paul_ed_The_Foucault_Reader_1984.pdf)
- Schmidt, James, ed. *What is Enlightenment: Eighteenth Century Answer and Twentieth Century Questions*. Berkeley : University of California P.,1996. Print
- Allen, Walter. *The English Novel* . London : Penguin, 1958.Print

**SEMESTER II**

**CORE COURSE**

**MAENG02C04: BRITISH POETRY: MODERN AND CONTEMPORARY  
(4 Credits)**

**Course Objectives:**

1. This course is organized by genre and takes forward some of the arguments and possibilities of poetry and poetics outlined in the earlier course.
2. The idea is not to study poetry purely in terms of periods but also in terms of styles, stylistics, and performance. The critical/theoretical readings enhance, contextualize, and complicate some of the arguments and themes of the course.

**Course Learning Outcomes:**

1. Students will gain a critical appreciation of varied genres of poetry and their contexts building upon skills and insights they acquired in Poetry I.
2. They will get a sense that poetry is not only written text but also the spoken word and has oral as well as aural possibilities.

**MODULE I: Modern Poetry: Early Phase**

**Introduction:** The Modernist Revolution

Imagism, Symbolism, Cubism, Dadaism, Surrealism

War Poetry and Anti-War Poetry

Irish Literary Revival Movement Poetry, Neo-Romanticism, New Apocalypics,

Survey of Post-1950 British poetry

G.M Hopkins "The Windhover"

Wilfred Owen "Strange Meeting"

**MODULE II: Poetry Post WWI**

T.S Eliot *The Waste Land*

D.H Lawrence "Snake"

W.B Yeats "Sailing to Byzantium,"

W.H Auden "Unknown Citizen,"

**MODULE III: Poetry Post WWII**

Dylan Thomas "Do not go gentle into that good night"

Philip Larkin "Church Going,"

Ted Hughes "Hawk Roosting"

Thom Gunn "Considering the Snail"

Seamus Heaney "Digging,"

**MODULE IV: Poetry Post 1970s**

Craig Raine                    “A Martian Sends a Postcard Home”  
Peter Porter                 “Your Attention Please”  
Simon Armitage             “Poem”

**Teaching Plan:**

Week 1:            Introduction to MODULE I  
Week 2:            MODULE 01  
Week 3-8 :        MODULE 02  
Week 9-12:        MODULE 03  
Week 13-14:      MODULE 04

***Recommended Reading:***

Brooks, Cleanth. *Modern Poetry and the Tradition*. Chapel Hill: Univ. of North Carolina Pr, 1979.  
Durrell, Lawrence. *A Key to Modern British Poetry*. Norman: University of Oklahoma Press, 1970.  
Greenblatt, Stephen. *The Norton Anthology of English Literature: Volume F*. New York: W.W. Norton, 2012.  
Nicholls, Peter. *Modernisms: A Literary Guide*. Houndmills: MacMillan, 1995.  
Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford: Oxford Univ. Press, 2006.

**SEMESTER II**

**CORE COURSE**

**MAENG02C05: CRITICISM AND LITERARY THEORY  
(4 Credits)**

**Course Objectives:**

1. To develop students' understanding about the principles of Indian as well as Western European philosophy and aesthetic theory.
2. To trace the evolution of these principles from the Classical to the Romantic and Modern periods.

**Course Learning Outcomes**

Students will have gained an understanding about the principles of Indian and Western European philosophy and aesthetic theory.

**MODULE I**

Bhartrhari, "On Syntax and Meaning" from *Vakyapadiya*  
Anandavardhana, "Dhwani: Structure of Poetic Meaning" from *Dhvanyaloka*  
Kuntaka, "Language of Poetry and Metaphor" from *Vakrokti-Jivita*

**MODULE II**

Plato, *The Republic*, Book X  
Aristotle *The Poetics*  
Longinus, *On the Sublime*

**MODULE III**

William Wordsworth "Preface to Lyrical Ballads" (1802).  
S T Coleridge *Biographia Literaria*, Chapters IV, XIII and XIV.  
Matthew Arnold "A Study of Poetry"

**MODULE IV**

I A Richards "The Command of Metaphor" from *The Philosophy of Rhetoric*  
Cleanth Brooks "The Formalist Critics"  
Ferdinand de Saussure, "The Nature of the Linguistic Sign"

**Teaching Plan:**

- Week 1: "On Syntax and Meaning"  
Week 2: "Dhwani: Structure of Poetic Meaning"  
Week 3: "Language of Poetry and Metaphor"  
Week 4: A parallel study in Indian and Western Aesthetics.  
Week 5: *The Republic*, Book X  
Week 6: *The Poetics*  
Week 7: *The Poetics*  
Week 8: "Preface to Lyrical Ballads"  
Week 9: *Biographia Literaria*  
Week 10: Shelley

Week 11: Arnold  
Week 12: Richards  
Week 13: Brooks  
Week 14: Saussure

***Recommended Reading:***

- Abrams, Meyer H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. New York: OUP, 1977. Print.
- Chaudhery, Satya Dev. *Glimpses of Indian Poetics*. New Delhi; Sahitya Academy, 2002. Print.
- Devy, G. N. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 2002. Print.
- Richards, I.A. *The Philosophy of Rhetoric*, Publisher: London : Oxford University Press, 1981. Print.
- Thompson, E. M., *Russian Formalism and Anglo-American New Criticism*. The Hague: Mouton, 1971. Print.
- Wimsatt, William K. and Cleanth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford and IBH, 1957. Print.

## SEMESTER II

### ELECTIVE COURSE MAENG02E06: WOMEN'S WRITING (Credits 4)

#### Course Objectives:

In this course the students will be introduced to literature in English by women writers. The course will examine key issues and debates in women studies. It will discuss a selection of writings from different genres, geographical areas, and cultural group.

#### Course Learning Outcome:

1. The student will list the major developments in Women Writing.
2. Describe major issues discussed in women studies.
3. Critically analyse a text through the perspective of gender & intersectionality.
4. Engage in scholarly discussions about gender.

#### MODULE I

##### Prose

Elaine Showalter	- "Towards a Feminist Poetics"
Simone de Beauvoir	- "Myth and Reality" from <i>Second Sex</i>
Bell Hooks	- "Black Women and Feminism"
Carmel Christy	- "Janu and Saleena Narrating Life: Subjects and Spaces"

#### MODULE II

##### Poetry

Akka Mahadevi	- "It was Like a Stream", "Brother, You have Come"
Hira Bansode	- "Yasodhara"
Kamala Das	- "An Introduction", "The Old Playhouse"
Intiaz Dharker	- "Purdah", "Minority"
Meena Kandasamy	- "Princess in Exile", "Random Access Man"

#### MODULE III

##### Fiction/ Non Fiction

Charlotte Perkins Gilman	- "The Yellow Wallpaper"
Virginia Woolf	- "Three Guineas"
Maya Angelou	- <i>I Know Why the Caged Bird Sings</i>
A Revati	- <i>The Truth About Me: A Hijra Life Story</i> (Trans. V Geetha)
Lalithambika Antharjanam	- "Prathikaradevatha"

## MODULE IV

Novels

Alice Walker

- *The Colour Purple*

Gogu Shyamala

- *Father may be an Elephant and Mother Only a Small Basket, But-*

### Teaching Plan:

Week 1	- Elaine Showalter
Week 2	- Simone de Beauvoir
Week 3	- Bell Hooks
Week 4	- Carmel Christy
Week 5	- Akka Mahadevi & Hira Bansode
Week 6	- Kamala Das
Week 7	- Intiaz Dharker & Meena Kandasamy
Week 8	- Gilman (Short story)
Week 9	- Virginia Woolf (Novel-Essay)
Week 10	- Maya Angelou (Autobiography)
Week 11	- A Revati (Autobiography)
Week 12	- Lalithambika Antharjanam (Short Story)
Week 13	- Alice Walker (Novel)
Week 14	- Gogu Shyamala(Novel)

### Recommended Reading:

- Hooks, Bell. *Feminist Theory from Margin to Center*. London: Pluto Press, 2000.
- Tharu, Susie & K. Lalitha. *Women Writing in India: 600 BC to the Present*. New York: The Feminist Press at CUNY, 1993.
- Sharmila Rege. "The Rise and Fall of Hindu Women. Who was Responsible for it".  
*Against the Madness of Manu : B R Ambedkar's Writing on Brahminical Patriarchy*
- Virginia Woolf, *A Room of One's Own*. New York: Harcourt, 1957.
- Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier. London: Vintage, 2010. pp. 3-18
- Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1-25.
- Chandra Talapade Mohanty. "Under Western Eyes: Feminist Scholarship and Colonial Discourses" *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia. New York: Arnold, 1996. pp. 172-97.



## **SEMESTER II**

### **ELECTIVE COURSE MAENG02E07: LINGUISTICS (Credits 4)**

#### **Course Objectives:**

1. This course will familiarize the students with the nature and organization of language.
2. Equal emphasis will be given to make the students be familiar with Linguistics as a science of language.

#### **Course Learning Outcomes:**

1. A general introduction to linguistics as a science of language with focus on the phonological, grammatical, syntactical and semantic aspects of English language will have been established.
2. An exposure to the different movements, schools and the linguists will have been acquired.

#### **MODULE I**

##### Introduction

Linguistics – Traditional and Structural Branches of linguistics  
Important Schools and Theorists  
Introduction to Psycholinguistics and neurolinguistics

##### **Phonology**

Basic concepts: phone, phoneme, allophone  
Speech Mechanisms; Classification of speech sounds; Vowels  
and Consonants  
Supra segmental features: Stress, Pitch,  
intonation etc.

#### **MODULE II**

##### Morphology

Morphological Processes  
Lexical Categories and Functional categories  
Word classes: Content (form class) words and grammatical (function  
class) words and their categories  
Morpho -phonemics: addition, elision, assimilation  
Fundamental word formation processes: Root-creation, Derivation, Compounding,  
Borrowing

#### **MODULE III**

##### Syntax

Formal and functional labels  
The structures of the Noun Phrase, the Verb Phrase, the Adjective phrase, the  
adverb phrase and the prepositional phrase

Types of clauses; the noun clause, the adjectival clause, the Adverb clause Structural grammar  
Embedding, conjoining,  
structural ambiguities  
Transformational  
Generative Grammar (TG)  
Noam Chomsky: Competence and Performance; Deep Structure, Surface Structure and Kernel Sentences; Transformational Rules

#### **MODULE IV**

##### Semantics

The concept of meaning: lexical and grammatical; denotative and connotative; situational and contextual.  
Lexical ambiguities and other sense relations (hyponymy, Metonymy, Synonymy, Antonymy, entailment, Prototype)

##### **Teaching Plan:**

Week 1-3: MODULE 1  
Week 4-7: MODULE 2  
Week 8-11: MODULE 3  
Week 12-14: MODULE 4

##### **Recommended Reading :**

Saussure, Ferdinand, Charles Bally, and Albert Sechehaye. *Course in General Linguistics*. New York: McGraw-Hill, 1966.  
Crystal, David. *Linguistics*. Penguin Books, 1974.  
Hockett, C. F. *A Course in Modern Linguistics*. USA: Macmillan, 1960.  
Verma, S. K, and N Krishnaswamy. *Modern Linguistics*. USA: Oxford UP, 1989.

## **SEMESTER II**

### **ELECTIVE COURSE** **MAENG02E08: FILM STUDIES** **(Credits 4)**

#### **Course Objectives:**

This is an introductory course on the basics of film analysis. It will introduce the students to the history of cinema, cinematic formal elements and genres. The class also includes screening of selected films. Through readings, screenings and discussions the students will develop basic understanding of film as a site of meaning making.

#### **Course Learning Outcome:**

Students will

- List major turns in the history of Cinema
- Define various terms used in Filmmaking
- Discuss film as a site of meaning making
- Analyse films through various perspectives

#### **MODULE I**

History of Cinema

Silent Cinema-Lumiere Brothers, Narrative Cinema, Soviet Montage-Battleship Potemkin, Silent Comedy- Chaplin, Italian Neo-realism- Bicycle Thieves, French New Wave-Breathless, Japanese Cinema-Rashomon, Indian Cinema: Post-Studio System-Melodrama- Sholay, Auteur- Satyajith Ray, Indian New Wave- Rat Trap

#### **MODULE II**

Terms used in Filmmaking

- Close-up
- Composition
- Continuity
- Flashback
- Flash forward
- Film making angles
- Editing
- Mise-en scene
- 180-degree rule
- Voice over

#### **MODULE III**

Essays

Andre Bazin “What is Cinema?”

Vijay Mishra “Re-mapping Bollywood Cinema: A Postcolonial Case-Study”

Lee Grieveson “The Cinema and the (Common) Wealth of Nations”

Alison Butler “Feminist Perspectives in Film Studies”

Laura Mulvey “Visual Pleasure and Narrative Cinema”

## MODULE IV

Films for screening in class

- *Bicycle Thieves*
- *Rashomon*
- *Pather Panchali*
- *Motorcycle Diaries*
- *Battleship Potemkin*
- *Pan's Labirynth*
- *Sholay*
- *Fandry*
- *Chemmeen*
- *Elipathayam*

### Teaching Plan:

Weeks 1-3 - History of Cinema

Weeks 4&5 -Terms Used in Filmmaking

Weeks 6-9 - Essays

Weeks 10-14 - Screening

### Recommended Reading:

Buckland, Warren. *Film Studies: An Introduction*. London: John Murray Learning, 2015.

Donal, James and Michael Renov. *The Sage Handbook of Film Studies*. London: Sage publications, 2008.

John Hill and Pamela Church Gibson, eds., *The Oxford Guide to Film Studies*. Oxford and New York: Oxford University Press, 1998.

Christine Gledhill and Linda Williams, eds., *Reinventing Film Studies*. London: Arnold, 2000.

Timothy Corrigan, Patricia White, and Meta Mazaj, eds., *Critical Visions in Film Theory: Classic and Contemporary Readings*. Boston and New York: Bedford/St. Martin's, 2011.

David Bordwell and Kristin Thompson, *Film Art: An Introduction*. New York: McGraw-Hill, any edition.

Geoffrey Nowell-Smith, ed., *The Oxford History of World Cinema*. Oxford and New York: Oxford University Press, 1996.

Pam Cook, ed., *The Cinema Book*, 3rd ed. London: British Film Institute, 2007.

Jill Nelmes, ed., *Introduction to Film Studies*, 5th ed. London and New York: Taylor and Francis, 2011.

John Hill and Pamela Church Gibson, eds., *The Oxford Guide to Film Studies*. Oxford and New York: Oxford University Press, 1998.

Christine Gledhill and Linda Williams, eds., *Reinventing Film Studies*. London: Arnold, 2000.

Satyajith Ray "An Indian New Wave"

Timothy Corrigan, Patricia White, and Meta Mazaj, eds., *Critical Visions in Film Theory: Classic and Contemporary Readings*. Boston and New York: Bedford/St. Martin's, 2011

## **SEMESTER II**

### **OPEN ELECTIVE**

#### **MAENG02O01: COMMUNICATIVE ENGLISH (Credits 4)**

#### **Course Objectives:**

1. This course will familiarize the students with Communicative English as a practice in daily discourse.
2. The students will be introduced to the various modes of communicative practices.

#### **Course Learning Outcomes:**

1. An understanding of the barriers in communication will be established and the ways to help them overcome it will have been established.
2. The ability to communicate their ideas effectively and quickly will have been achieved.
3. The necessary skills required for presenting themselves efficiently using English language will have been acquired.

#### **MODULE I**

##### **Basics of Communication**

1. An overview of the aspects of communication
2. Types of communication
3. Barriers in communication
4. Essentials of Non-verbal form of communication

#### **MODULE II**

##### **Communicative English- Spoken and Written**

1. Difference between the spoken and written English
2. Formal and Informal Varieties
3. Punctuation and Linking Words
4. Word Formation
5. Building up Vocabulary: synonyms, antonyms, homonyms, homophones, polysemy, eponymy, idioms, proverbs.

#### **MODULE III**

##### **Communicative Grammar in Use**

- A) Concepts (Word, Phrase/Clause/Utterance)**
1. Referring to objects, substances and materials
  2. Place, direction and distance
  3. Time, Tense and aspects
- B) Information, Reality and Belief**
1. Cause, reason and purpose
  2. Statements, Questions and Responses
- C) Mood, Emotion and attitude**

1. Permission and Obligation
2. Influencing People

**D) Meaning in Connected Discourse**

1. Linking constructions, Presenting and Focusing Information
2. Order and Emphasis

**MODULE IV**

**Spoken English Exercises**

Spoken English practice activities focused on: stress in sentence, stress shift and rules of stress patterns in English Language; strong forms and weak forms; contracted forms, ellipsis, assimilation.

**Teaching Plan**

Week 1-3: Unit 1

Week 4-6: Unit 2

Week 7-10: Unit 3

Week 11-14: Unit 4

***Recommended Reading:***

Geoffrey Leech, Jan Svartvik, *A Communicative Grammar in English*, Longman Singapore Publisher, Year: 1975

Ronald Carter and Michael McCarthy, *Cambridge grammar of English: A comprehensive guide*. Cambridge: Cambridge University Press, 2006.

V Sasikumar, P V Dhamija, *Spoken English: A Self-Learning Guide to Conversation Practice*, Tata McGraw-Hill Publishing Company, Year: 1993.

BBC World Service, *A Guide to Improving Your Spoken English*

Randolph Quirk, Sidney Greenbaum, Geoffrey Leech, Jan Svartvik, *A Comprehensive Grammar of the English Language*, Longman, Year: 1985

Stephen E. Brown, Ceil Lucas, *Improve Your English: English in the Workplace (Book): Hear and see how English is actually spoken--from real-life speakers*, McGraw-Hill, Year: 2009.

Biber, Stig Johansson, Geoffrey Leech, Susan Conrad, Edward Finegan, Longman Grammar of Spoken and Written English, Pearson ESL, Year: 1999

Jan Svartvik, Geoffrey N. Leech, *English: one tongue, many voices*, Palgrave Macmillan, Year: 2006.

Douglas Biber, Susan Conrad, Geoffrey Leech, *Longman Student Grammar of Spoken and Written English*, Pearson ESL, Year: 2002

Sanjay Kumar, Pushpa Lata, *Communication Skills*, Oxford University Press, 2013.

C.S.G.Krishnamacharyulu and R.Lalitha, *Business Communication*, Himalaya Publishing House, 2013.

Kelly M.Quintanilla, Shawn T. Wahl,*Business and Professional Communication:*

*Keys for Workplace Excellence*, Sage Publications India, 2011.

## **SEMESTER II**

### **OPEN ELECTIVE** **MAENG02002: ACADEMIC WRITING** **(Credits 4)**

#### **Course Objectives:**

This course will introduce students to the practice of writing for academic purpose. It will develop in students basic research writing skills including critical thinking, note-making, paraphrasing, summarizing, and referencing. The course will also develop their basic composition skills such as paragraph structure, essay structure, unity and coherence.

#### **Course Learning Outcome**

The student will

- Apply effective critical thinking skills.
- Apply knowledge of basic essay structure including introduction, body and conclusion.
- Demonstrate an ability to write for an academic audience.
- Use quotation, paraphrases and summary appropriately.
- Use academic vocabulary.
- Use effective analysis.
- Construct arguments with clarity.

#### **MODULE I**

Critical Thinking

- (i) What is Critical Thinking?
- (ii) Argument and Non-Argument
- (iii) Clarity, Consistency & Structure
- (iv) Underlying Assumptions and Implicit Arguments
- (v) Authenticity and Validity of Resources
- (vi) Critical Reading and Note-making

#### **MODULE II**

Basics of Writing

1. Grammar
2. Punctuation

#### **MODULE III**

Writing Essays

1. Structure and style of Writing
  - (i) Sentence
  - (ii) Paragraph
  - (iii) Essay
2. The Writing Process
  - (i) Pre-writing
  - (ii) Writing

- (iii) Rewriting
- 3. Modes of Writing
  - (i) Descriptive
  - (ii) Narrative
  - (iii) Expository

#### **MODULE IV**

##### Research Writing

- (i) Finding a Topic
- (ii) Finding a Voice
- (iii) Developing an Argument
- (iv) Outlining
- (v) Drafting
- (vi) Writing Plan

##### **Teaching Plan:**

- Weeks 1-3 - MODULE I
- Weeks 4&5 - MODULE II
- Weeks 6-9 - MODULE III
- Weeks 10-14 - MODULE IV

##### **Recommended Reading:**

- Cottrell, Stella. *Critical Thinking Skills: Developing Effective Analysis and Argument*. New York: Palgrave Macmillan, 2005.
- Murray, Rowena. *Writing for Academic Journals*. New York: Open University Press, 2005.
- Morley, John. *Academic Phrasebank*. The University of Manchester, 2015.



## SEMESTER II

### OPEN ELECTIVE MAENG02O03: SOUTH ASIAN LITERATURE (Credits 4)

#### Course Objectives:

1. Students will get a critical introduction to the field of South Asian Literature in English.
2. To familiarise the students with the theoretical terms and key concepts in the field.
3. Students will examine a diverse selection of literature in English emanating from some of the major South Asian countries: Pakistan, India, Srilanka, Afghanistan, Bhutan, Nepal etc. and analyze how the historical, social and political pressures characterize these literatures and how ethnic contexts influence them.

#### Course Learning Outcome:

1. Students will have learnt about a wide range of topics and would be able to critically engage with South Asian literary texts using theories of important postcolonial critics such as Edward Said, Homi K. Bhabha, Partha Chatterjee, and others.
2. Students will also be able to critically analyse diverse forms of culture, anti-colonial resistance; neo-colonialism, the gendering of nations, Imperialism and feminisms, the problems and consequences of decolonization, etc. portrayed in South Asian Literature.

#### MODULE I: Prose

Hamid Dabashi - "On Comprador Intellectuals" ( Chapter 02 *Brown Skin White Masks*)  
Arif Dirlik - "The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism"

#### MODULE II: Poetry

Lakdasa Wikrama Singha - "Folk Poet, Ysinno"  
Imtiaz Dharker - "The Right Word"  
Arvind Krishna Mehrotra - "Continuities"

#### MODULE III: Fiction

Mohsin Hamid *The Reluctant Fundamentalist*  
Romesh Guneseera *Reef*  
Samrat Upadhyay *The City Son*  
Bapsi Sidhwa *The Crow Eaters*  
Kunzang Choden *The Circle of Karma*

#### MODULE IV: Drama

Vijay Tendulkar *Silence! The Court is in Session*  
Hanif Kureishi *Outskirts*

#### Teaching Plan:

Week 1: Introduction to the course and MODULE 1 (Hamid Dabashi )  
Week 2: MODULE 1 (Arif Dirlik )  
Week 3: MODULE 1  
Week 4: (MODULE 02)  
Week 5: (MODULE 02)  
Week 6 : MODULE 3 (Mohsin Hamid)  
Week 7: MODULE 3 (Mohsin Hamid)  
Week 8: MODULE 3 (Romesh Gunesequera )  
Week 9: MODULE 3 (Samrat Upadhyay)  
Week 10: MODULE 3 (Bapsi Sidhwa)  
Week 11: MODULE 3 (Bapsi Sidhwa)  
Week 12: MODULE 3 (Kunzang Choden)  
Week 13: MODULE 4 (Vijay Tendulkar)  
Week 14: MODULE 4 (Hanif Kureishi)

***Recommended Reading:***

Ahmad, Aijaz. "The Politics of Literary Postcoloniality." *In Theory: Classes, Nations, Literatures*. Oxford: OUP, 1995.  
Chatterjee, Partha. *The Nation and its Fragments: Colonial and Postcolonial Histories*. New Jersey: Princeton Univ. Press, 1993.  
Dhawan, R.K, ed. *Postcolonial Discourse: A Study of Contemporary Literature*. New Delhi: Prestige Books, 1999.  
Gooneratne, Y. *Diverse Inheritance-A Personal Perspective*. Adelaide Centre for Research in Literatures in English, 1980.  
Hashim, A. "Prologomena to the Study of Pakistani English and Pakistani Literature." *English in English Post Coloniality*. London: Greenwood Press, 1996.  
Said, Edward. *Orientalism: Western Conceptions of the Orient*. Harondsworth: Penguin, 1991.  
Sangari, Kumkum and Sudesh Vaid, eds. *Recasting Women: Essays in Colonial History*. New Delhi: Kali for Women, 1989.

**SEMESTER III (Two Core Courses, Two Elective Courses and an Elective only)**

Core/Elective/Open Elective	Course Code	Title	Internal	External	Total	Credit
Core	MAENG03C06	British Prose and Drama: Modern and Contemporary	40	60	100	4
Core	MAENG03C07	British Fiction: Edwardian to Contemporary	40	60	100	4
Elective	MAENG03E09(Contemporary Literary Theory)/MAENG03E10(Gender Studies)/		40	60	100	4
Elective	MAENG03E11(Canadian Literature)/MAENG03E12(African American Literature)/ MAENG03E13(Indian Poetics)		40	60	100	4
Open Elective	MAENG03O04(Visual Culture)/MAENG03O05 (Religion and Literature)/MAENG03O06(History, Political Philosophy and Literature)		40	60	100	4
	<b>TOTAL</b>		<b>200</b>	<b>300</b>	<b>500</b>	<b>20</b>

### SEMESTER III

#### CORE COURSE

### MAENG03C06: BRITISH PROSE AND DRAMA: MODERN AND CONTEMPORARY (Credits 4)

#### Course Objectives:

1. This course will familiarize the students with the modern prose styles.
2. Equal emphasis will be given to make the students be familiar with the various types of drama by focusing on some of the notable works falling into the major types of drama.

#### Course Learning Outcomes:

1. A clear understanding of the main features of the various types of prose will have been acquired.
2. A deeper knowledge about the significant features of the Renaissance drama and the Elizabethan theatre will have been established.
3. The generic differences between tragedy and comedy will have been established.
4. The texts in MODULE 3 and 4 will have been discussed from various theoretical perspectives.

#### MODULE I

A Survey of post-1950s British Drama

Realist Drama, Verse Drama, Absurd Drama, Existentialism, Comedy of Menace, Epic Theatre.

#### MODULE II

##### Prose

Virginia Woolf	“Modern Fiction”
Bertrand Russell	“Machines and Emotions”
T S Eliot	“Hamlet and His Problems”

#### MODULE III

##### Drama

Bernard Shaw	<i>Pygmalion</i>
T.S. Eliot	<i>Murder in the Cathedral</i>
Samuel Beckett	<i>Waiting for Godot</i>

#### MODULE IV

Harold Pinter	<i>The Birthday Party</i>
Edward Bond	<i>Lear</i>
Tom Stoppard	<i>Rosencrantz and Guildenstern are Dead</i>

**Teaching Plan:**

Week 1-3: MODULE I

Week 4-7: MODULE II

Week 8-10: MODULE III

Week 11-14: MODULE IV

***Recommended Reading:***

Williams, Raymond. *Drama from Ibsen to Brecht*. London: The Hogarth Press, 1968.

Esslin, Martin. *Theatre of the Absurd*. New York: Anchor Books, 1961.

Innes, C. D. *Modern British Drama: The Twentieth Century*. UK: Cambridge UP, 2002.

## SEMESTER III

### CORE COURSE

#### MAENG03C07: BRITISH FICTION – EDWARDIAN TO CONTEMPORARY

(Credits 4)

#### Course Objectives:

1. To provide an overall understanding of the last century and the cataclysmic events that are reflected and represented in the novels produced in the modern period.
2. Modernism and Postmodernism have been very innovative and experimental with regard to writing styles and modes. The course is designed to provide the students a cross sectional view of their characteristic features and under currents through the world of select masterpiece novels.

#### Course Learning Outcome:

1. The students who successfully do the course will be in a sound position to perceive and interpret contemporary realities and take up assignments in thinking and writing about socio-political happenings with rigorous critical acumen and competence.
2. The course will result in fostering new sensibility and intellectual verve with interdisciplinary tenor and timbre.

#### MODULE I : Background to Edwardian Age : 1901-1914 and the Post

##### First World War Period till the 1980s

Transitional age – Intense questioning of the social and political—World War I - Rise of Modernism—Futurism—Dadaism—Surrealism- *Avante-garde*—Iconoclasm—Break up of divisions between high brow and popular literature—Influence of Painting, Sculpture, Music and Architecture—Symbolism—Paleo-modernism & Neo-modernism—Psychological novel- Nouveau roman—Sigmund Freud & Psychoanalysis—Carl Jung—Interpretation of Dreams—Russian Revolution—World War II and Nazism—Pogroms—Communism—Capitalism—Existentialism—**Influence of philosophers and their ideas:** Nietzsche—Kierkegaard—Schopenhauer - Kant- Sartre-Camus—Science & Technology—Alienation—The Postmodern—Time & History thematised—Metafiction.

##### MODULE II

D.H Lawrence	<i>Sons and Lovers</i>
Joseph Conrad	<i>Heart of Darkness</i>
E M Forster	<i>A Passage to India</i>

**MODULE III**

Virginia Woolf      *Mrs. Dalloway*  
James Joyce      *A Portrait of the Artist as a Young Man*  
Graham Greene      *The Power and the Glory*

**MODULE IV**

John Fowles *The French Lieutenant's Woman*  
Julian Barnes      *Flaubert's Parrot*  
Kazuo Ishiguro      *The Remains of the Day*

**Teaching Plan:**

Month 1 : MODULE I  
Month 2 : MODULE II  
Month 3 : MODULE III  
Month 4 : MODULE IV

**Recommended Reading:**

- Wolf, Virginia. "Modern Fiction." *The Common Reader*. New York : Harcourt, 1984. Print.
- Kundera, Milan . *The Art of the Novel*. New York: Harper Perennial,1988. Print.
- Waugh , Patricia . *Metafiction : The Theory and Practice of Self Conscious Fiction*. London : Routledge, 2001. Print.
- Hutcheon, Linda . *A Poetics of Postmodernism: History, Theory, Fiction*. New York : Routledge, 2004. Print.
- Lodge, David. *The Novelist at the Crossroads: And Other Essays in Fiction and Criticism*. New York : Routledge ,2004. Print.
- Barth , John . *Literature of Exhaustion*. London : John Hopkins UP.,1984. Print.
- Lawrence, Karen and Betsy Seifter. *McGrawHill Guide to English Literature, Vol.II, William Blake to D. H.Lawrence*. London : McGrawHill, 1985. Print
- Trilling, Lionel . *The Liberal Imagination: Essays on Literature and Society*. New York : Viking Press , 1950. Print.
- Watt, Ian . , ed. *The Victorian Novel*. London : OUP., 1971. Print.
- Carter, Ronald and John McRae. *The Routledge History of Literature in English: Britain and Ireland*. London : Routledge , 1997. Print.
- Morrison , Jago . *Contemporary Fiction*. (Chapter 10 ) . *The Cambridge History of English And American Literature* . London : CUP., 2003. Print.
- Head, Dominic . *The Cambridge Introduction to Modern British Fiction*. Cambridge : CUP., 2002. Print.
- Schoene, Berthold. *The Cosmopolitan Novel*. Edinburgh : EUP., 2009. Print.
- Tew, Philip . *The Contemporary British Novel*. London : CUP., 2007. Print.
- Waugh, Patricia . *Revolutions of the World: Intellectual Contexts for the Study of Modern Literature*. London : Edward Arnold., 1997. Print.

### SEMESTER III

#### ELECTIVE COURSE MAENG03E09: CONTEMPORARY LITERARY THEORY (4 Credits)

##### Course Objectives:

1. To build on the foundations laid by the relevant core course.
2. To enable those who wish it to develop a specialised interest in the field.

##### Course Learning Outcomes:

1. Students will have gained familiarity with a range of twentieth and twenty-first century theoretical approaches.
2. Students will have acquired skills in the handling of theoretical issues related to the study of literature and culture.

##### MODULE I

Jacques Derrida, 'That Dangerous Supplement', *Of Grammatology*, tr. Gayatri Chakravorty Spivak.  
Roland Barthes, "The Death of the Author"  
Michel Foucault, "Space, Power and Knowledge", from Simon During's *The Cultural Studies Reader*  
Edward Said: "Traveling Theory" in *The Edward Said Reader*, Vintage, 2000 (195-217)

##### MODULE II

Karl Marx, "The Fetishism of Commodities and the Secret Thereof", *Capital*  
Pierre Bourdieu, "How Can One Be a Sports Fan?" from Simon During's *The Cultural Studies Reader*  
Slavoj Žižek, "Che Vuoi?" from *The Sublime Object of Ideology*

##### MODULE III

Deleuze, Gilles and Felix Guattari "What is a Minor Literature?" *Kafka: Towards a Minor Literature*.  
Terry Eagleton: "The Politics of Amnesia" in *After Theory*. Basic Books, 2003.(1-22)  
Aamir Mufti, "Secularism and Minority: Elements of a Critique"

##### MODULE IV

Judith Butler, "Gender: The Circular Ruins of a Contemporary Debate", from *Gender Trouble*  
Nivedita Menon, *Recovering Subversion* (Excerpt)  
Julia Kristeva, "The Semiotic Chora Ordering the Drives"

##### Teaching Plan:

Week 1-4: MODULE 1  
Week 5-8: MODULE 2  
Week 9-11: MODULE 3  
Week 12-14: MODULE 4 & Overview



***Recommended Reading:***

- Belsey, Catherine. *Critical Practice*, London: Routledge, 2006. Print.
- Bertens, Hans. *Literary Theory* [The Basics Series], New York: Routledge Taylor & Francis Group, 2014. Print.
- Butler and Joan Scott. "Rape and Sexual Violence," Justice J.S. Verma Committee Report, January 23, 2013.
- Eagleton, Terry. *Literary Theory: An Introduction*, Oxford: Blackwell Publishing, 2015. Print.
- Graff, Gerald. *Professing Literature*, London : University of Chicago Press, 2007. Print.
- Hawkes, Terence. *Structuralism and Semiotics*, London : Routledge, 2005. Print.
- Lodge, David (Ed). *Modern Criticism and Theory: A Reader*, New York: Pearson Longman, 2018. Print.
- Norris, Christopher. *Deconstruction: Theory and Practice*, London: Routledge, 2006. Print.
- Payne, Michael & John Schad (eds): *Life After Theory*, London : Bloomsbury Publishing PLC, 2010. Print.
- Revathi, A. *A Life in Trans Activism*, [as told to Nandini Murali], New Delhi: Zubaan Publisher 2016.
- Ryan, Kiernan. *New Historicism and Cultural Materialism: A Reader*, London : Arnold, 1999. Print.
- Williams, Raymond. *Marxism and Literature*. Oxford: Oxford Univ. Press, 2009. Print.

## SEMESTER III

### ELECTIVE COURSE MAENG03E10: GENDER STUDIES (Credits 4)

#### Course Objectives:

- The course introduces the students to the key concepts and relevant essays in the field of gender studies
- Students will be introduced to the intersectional approach in gender studies.
- The course will enable students to consider gender as a central term of analysis in culture.

#### Course Learning Outcome:

Students will

- Apply key concepts when analyzing a text.
- identify the connections that obtain between gender and various other categories, and categorizations such as gender, subjectivity, identity, nation, region, caste, religion, class, colour, race, health, sexuality, and age among others.
- Discuss the main issues in gender studies.

#### MODULE I

Bell Hooks - *Aint I a Woman?: Black Woman and Feminism*

Chapter 2. Sexism and the Black Female Experience

Oyeronke Oyewumi - *The Invention of Women: Making an African Sense of Western Gender Discourses*

1. Visualizing the Body: Western Theories and African Subjects

Lata Mani - *Contentious Traditions: The Debate on Sati in Colonial India*

#### MODULE II

Susan Bordo - *The Body and the Reproduction of Femininity*

Sharmila Rege, *Writing Caste/Writing Gender: Reading Dalit Women's Testimonies*

Patricia Hill Collins - "The Politics of Black Feminist Thought" in *Black Feminist Thought*.

Kimberle Crenshaw - *Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color*

#### MODULE III

Sara Ahmed - *Killing Joy: Feminism and the History of Happiness*

Saba Mahmood - *Politics of Piety: The Islamic Revival and the Feminist Subject*

1. Chapter 1 -The Subject of Freedom  
Joseph A Massad - *Islam in Liberalism*
1. Women and/in “Islam”: The Rescue Mission of Western Liberal Feminism  
Valerie Amos and Pratibha Parmar, *Challenging Imperial Feminism*

#### **MODULE IV**

Pierre Bourdieu, *Masculine Domination*

R. W. Connell, *Masculinities* (California: University of California Press, 2005);  
[http://www.raewynconnell.net/p/masculinities\\_20.html](http://www.raewynconnell.net/p/masculinities_20.html)

Adrienne Rich: “Compulsive Heterosexuality and Lesbian Existence” (1980) in *The Norton Anthology of Theory & Criticism*

Gayle Rubin – “Thinking Sex: Notes for A Radical Theory of the Politics of Sexuality”  
in *Pleasure and Danger: Exploring Female Sexuality*.

#### **Teaching Plan:**

Week 1: Introduction to the course and MODULE 1

Week 2: MODULE 1

Week 3: MODULE 2

Week 4: MODULE 2

Week 5: MODULE 2

Week 6 : MODULE 2

Week 7: MODULE 3

Week 8: MODULE 3

Week 9:MODULE 3

Week 10: MODULE 3

Week 11: MODULE 3

Week 12: MODULE 4

Week 13: MODULE 4

Week 14: MODULE 4

#### **Suggested Reading:**

Spalding, Alison D. *Taking Sides: Clashing Views on Controversial Issues in Gender Studies*. Guilford, CT: Dushkin/McGraw-Hill, 1998.

Mary Wollstonecraft, “The Vindication of the Rights of Women”

Judith Butler, *The Norton Anthology of Theory & Criticism*: “Judith Butler”: pp. 2536-2541.

Virginia Woolf in *The Norton Anthology of Theory & Criticism*: pp. 892-900

Moore, Erin. *Gender, Law, and Resistance in India*. Tucson: University of Arizona, 1998.

Jarratt, Susan Carole Funderburgh., and Lynn Worsham. *Feminism and Composition Studies: In Other Words*. New York: Modern Language Association of America, 1998.

Stearman, Kaye. *Feminism*. Chicago: Raintree, 2004.

Lykke, Nina. *Feminist Studies: A Guide to Intersectional Theory, Methodology and Writing*. New York: Routledge, 2010.

- Kaplan, Cora. *Sea changes: Essays on Culture and Feminism*. London: Verso, 1986.
- Butler, Judith. *Gender trouble*. Routledge, 1999.
- Mangan, James A., and James Walvin, eds. *Manliness and Morality: Middle Class Masculinity in Britain and America, 1800-1940*. Manchester University Press, 1987.
- Bordo, Susan R. *Unbearable weight: Feminism, Western Culture, and the Body*. University of California Pr, 2003.
- Judith Halberstam: "The Good, the Bad, and the Ugly: Men, Women, and Masculinity" (2002): *The Norton Anthology of Theory & Criticism*, pp. 2635-2653.
- Tharu, Susie, and Tejaswini Niranjana. "Problems for a contemporary theory of gender." *Social Scientist* (1994): 93-117.
- Uma Chakraborty, *Gendering Caste Through a Feminist Lens*. Calcutta: Stree, 2003.

## SEMESTER III

### ELECTIVE COURSE MAENG03E11: CANADIAN LITERATURE (Credits 4)

#### Course Objectives:

1. This course will familiarize you with the authors, genres and movements through the representative texts prescribed.
2. The students will also be exposed to the culture and literary importance of the particular age in the history of Canadian literature.
3. The intensive study of the prescribed texts will enhance the ability of the students to appreciate great literary works of the age under study.

#### Course Learning Outcomes:

1. A basic knowledge about the diversity of Canada and its culture thereby developing a clear idea about the mosaic culture of Canada will have been familiarized.
2. A better perspective about the link between literature, geographical features, gender and culture will have been established.
3. The skill to identify how different writers have made use of different genres to question the notions of race, national identity, culture, history and language will have been acquired.
4. The knowledge to read prescribed texts from various theoretical perspectives will have been acquired.

#### MODULE I

##### General Introduction to Canadian Literature

History of Canada and its geographical features- Canadian diversity and its unique mosaic culture- bilingualism and multiculturalism- literary tradition of Canada- immigrant literature- major authors and their works.

#### MODULE II

##### Poetry

Irving Layton	“The Search”
Connie Fife	“Resistance”
Al Purdy	“The Cariboo Horses”
Margaret Atwood	“Departure from the Bush” “First Neighbours”
Eli Mandel	“Ventriloquists”

#### MODULE III

##### Fiction

Sinclair Ross	<i>As for Me and My House</i>
Margaret Laurence	<i>The Stone Angel</i>
Margaret Atwood	<i>The Handmaid’s Tale</i>
Michael Ondaatje	<i>The English Patient</i>

## **MODULE 4**

### **Drama**

Thomson Highway    *The Rez Sisters*  
George Ryga         *The Ecstasy of Rita Joe*

### **Teaching Plan:**

Week 1-3: MODULE I  
Week 4-7: MODULE II  
Week 8-10: MODULE III  
Week 11-14: MODULE IV

### **Recommended Reading:**

New, W. H. *A History of Canadian Literature*. London: McGill-Queen's UP, 2003.  
Pollock, Sharon. *Blood Relations and Other Plays*. USA: NeWest Press, 1981.  
Culleton, Beatrice. *In Search of April Rain Tree*. USA: Pemmican, 1983.  
Taylor, Drew Haydon. *Someday*. USA: Fifth House Publishers, 1993.  
Martel, Yann. *Life of Pi*. Canada: Random House, 2001.  
Maracle, Lee. *I am a Woman: A Native Perspective on Sociology and Feminism*. Ontario:  
Press Gang Publishers, 1996.

## SEMESTER III

### ELECTIVE COURSE MAENG03E12: AFRICAN AMERICAN LITERATURE (Credits 4)

#### Course Objectives:

1. This course will familiarize the students with the history of African American Literature
2. Equal emphasis will be given to make the students be familiar with the various genres in African American Literature.

#### Course Learning Outcomes:

1. A foundational level of understanding about the main features of the African American Literature will have been acquired.
2. A basic awareness about the history and origin of African American Literature as a distinct literature in world literature will have been established.
3. The skill to identify how different writers have questioned the notions of identity, discrimination, issues of racial practices and marginalization using the available forms of expression will have been acquired.
4. The ability to analyze the prescribed texts from various theoretical perspectives will have been established.

#### MODULE I

Introduction to African American Literature and its history- Antebellum Literature- Slave narratives- The Civil War and Reconstruction- The Harlem Renaissance- African American Theatre- Black Women's Literary Renaissance- Major writers and their contributions.

#### MODULE II

##### Poetry

Phillis Wheatley	On Being Brought From Africa to America
Paul Laurence Dunbar	Sympathy
Langston Hughes	Harlem
Maya Angelou	Phenomenal Woman
Nikki Giovanni	A Journey

#### MODULE III

##### Prose

W. E. B. Du Bois	"The Study of the Negro Problems"
bell hooks	"Homeplace: A Site of Resistance"
AudreLorde	"Age, Race, Class, and Sex: Women Redefining Difference"

**MODULE IV**

**Fiction**

Alice Walker                    *Meridian*  
Toni Morrison                 *God Help the Child*

**Drama**

Amiri Baraka                 *Dutchman*

**Teaching Plan:**

Week 1-3: MODULE I  
Week 4-6: MODULE II  
Week 7-10: MODULE III  
Week 11-14: MODULE IV

**Teaching Plan:**

Week 1-3: MODULE I  
Week 4-6: MODULE II  
Week 7-10: MODULE III  
Week 11-14: MODULE IV

**Recommended Reading:**

Graham, Maryemma. *The Cambridge Companion to the African American Novel*. New York: Cambridge U P, 2004.  
Mitchell, Angelyn and Danille K Taylor. *The Cambridge Companion to the African American Women's Literature*. New York, Cambridge U P, 2009.  
Waters, Tracey L. *African American Literature and the Classicist Tradition: Black Women Writers from Wheatley to Morrison*. New York : Palgrave Macmillan, 2015.  
Walker, Alice. *The Color Purple*. London: Women's Press, 1992.  
Hurston, Zora Neale. *Their Eyes were Watching God*. New York: Harper Perennial, 1998.  
Hooks, bell. *Feminist Theory: From Margin to Center*. Boston: South End Press, 1984.



### SEMESTER III

#### ELECTIVE COURSE MAENG03E13: INDIAN POETICS/AESTHETICS (4 Credits)

##### Course Objectives:

1. The course aims at getting the students acquainted to the major trends in Indian Aesthetics / Poetics and theoretical positions.
2. The course is designed to develop a fair level of understanding of Indian aesthetics / Poetics .
3. The students can also come to be engaged in the current debates on theories of Indian Poetics / Aesthetics .

##### Course Learning Outcome:

1. The students who finish this course will be in a position to get braced for literary assignments in the interpretation using concepts from Indian Aesthetics / Poetics.
2. Alongside Western interpretation and critical theory a fair level their competence in critically / theoretically viewing literary texts and cultural performances will definitely enhance the resourcefulness that could stand them in good stead.
3. Students will acquire the sufficient level of exposure to the Eastern methods of conceptualization of art and literature.

##### MODULE I: Introductory Aspects of Indian Aesthetics / Poetics

M Hiriyanna	: The Main Aspects of Indian Aesthetics
S.Kuppuswami Sastri	: Highways of Literary Criticism in Sanskrit
S.K.De	: History of Sanskrit Poetics (Chapter 1)

##### MODULE II: The Theory of Rasa

Bharatha	: <i>Natyasastra</i> ( Introduction) ( Translated and published by Kendra Sahitya Academy)
J.L Manson and Patwardhan	: Rasa- “Imaginative Experiences”
G. B. Mohan Thampi	: Rasa as Aesthetic Experience

##### MODULE III: The Theory of Meaning and Style

Kunjunni Raja	: Bhartrhari’s Discussion of the Nature of the <i>Sphota</i>
Kunjunni Raja	: Theory of <i>Dhwani</i>

S K De : Kuntaka's Theory of Poetry: *Vakrokti*

**MODULE IV: The Modern Masters**

Aurobindo	: The Soul of Poetic Delight and Beauty
Sheldon Pollock	: "Indian Knowledge and the problem of Early Modernity" (from <i>Forms of Knowledge in India</i> . Ed. Suresh Ravel Pencraft International Press)
Sharan Kumar Limbale	: "Dalit Literature and Aesthetics" (From Towards an Aesthetic Dalit Literature)

(Any standard translation of the works of the writers prescribed can be used )

**Teaching Plan:**

Month 1 : MODULE I  
Month 2 : MODULE II  
Month 3 : MODULE III  
Month 4 : MODULE IV

**Recommended Reading:**

[Any standard translation of the works of the writers prescribed can be used. Most of the above mentioned essays can be found in V.S. Sethuraman's *Indian Aesthetics, An Introduction*. Madras: Macmillan, 1992. Print. As secondary sources the following works are prescribed]

- Aurobindo, Sri and Aurobindo Ghosh. *The Future Poetry*. Pondicherry: Sri Aurobindo Ashram, 1997. Print.
- De, S.K. *History of Sanskrit Poetics*. Calcutta: Girma Mukhopadhyay, 1960. Print.
- Kane, P.V. *History of Sanskrit Poetics*. Delhi: Motilal Banarsidass, 1974. Print.
- Chaitanya, Krishna. *Sanskrit Poetics, A Critical and Comparative Study*. Bombay: Asia Publishing House, 1919. Print.
- Rajendran, C. *A Transcultural Approach to Sanskrit Poetics*. Calicut: Lipi, 1994. Print.
- Gupta, Neeraj A., and Mayako Shimamoto. *A Students' Handbook of Indian Aesthetics*. New Castle upon Tyne: Cambridge Scholars, 2017. Print.
- David H.H. Ingalls, Jeffrey Masson, M.V. Patwardhan: *The Dhvanyaloka of Anandavardhana with the Locana of Abhinavagupta*.

## **SEMESTER III**

### **OPEN ELECTIVE** **MAENG03O04: VISUAL CULTURE** **(Credits 4)**

#### **Course Objectives:**

The visual shapes our everyday experiences and perception. In this course we will look at how this happens. The discussions in class will engage with the politics of the visual. The course will also discuss some of the main issues represented in cinemas, photographs and other visual media.

#### **Course Learning Outcome:**

Students will

- Discuss how everyday experiences and perception are shaped by the visual.
- Discuss how the world is represented through the visual.
- Discuss the politics of visual representation.

#### **MODULE I**

“Interdisciplinarity and Visual Culture” – W. J.T Mitchell

“Rhetoric of the Image” – Roland Barthes

“Stereotyping as a Signifying Practice” – Stuart Hall

#### **MODULE II**

“Showing Seeing: A Critique of Visual Culture” – W. J. T. Mitchell

“The Subject of Visual Culture” – Nicholas Mirzoeff

“The Visual Turn: Approaching South Asia across Disciplines”- Sandria Freitag

#### **MODULE III**

“Visual Culture and the Place of modernity” - Sudeep Dasgupta

“Art and Identity: The Rise of a New Buddhist Imagery” - Gary Michael Tartakov

“The Hand-bag that Exploded: Mayawati’s Monuments and the Aesthetics of Democracy in Post-reform India” – Khajri Jain

#### **MODULE IV**

“Visual Perception and Cultural Memory: Typecast and Typecast(e)ing in Malayalam Cinema.” – Sujith Parayil

“Staging Hinduism: Lithographs and Popular Theatre in Calcutta, 1870-1885.”—  
Christopher Pinney

#### **Teaching Plan:**

Weeks 1-5 - MODULE I

Weeks 6-8 -MODULE II

Weeks 9-12 -MODULE III

Weeks 13&14 -MODULE IV

***Recommended Reading:***

- Berger, John. *Ways of Seeing*. London: Penguin Books, 1972.  
Sontag, Susan. *On Photography*. New York: Rosetta Books, 1973.  
Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. London:  
The Open University, 1997  
Pinney, Christopher. *Photos of Gods*. London: Reaktion Books, 2004.  
Morgan, David. *The Sacred Gaze*. California: University of California Press, 2005.  
Debord, Guy. *Society of Spectacle*. Trans. Ken Knabb. London: Rebel Press, 2005.  
Sturken, Marita and Lisa Cartwright (ed) *Practices of Looking: An introduction to visual  
culture*. New York: Oxford University Press, 2018.

### SEMESTER III

#### OPEN ELECTIVE

#### MAENG03005: RELIGION AND LITERATURE

(Credits 4)

##### Course Objectives:

1. To familiarise the students with the representations of religion in and through works of literature.
2. To enable the students to identify and to analyse texts which belong to different disciplines.

##### Course Learning Outcomes:

1. The student will acquire an understanding of what constitutes the various influences on literature.
2. The student will learn how to address literature with openness to other areas of social and cultural life.

##### MODULE I: Background

Religion: Meaning, Definition, Nature, and Scope

Theories: Origin of Religion

Dimensions of Religion: Doctrinal, social, moral code of conduct, devotional praxis

##### MODULE II: Foundational Readings

Jonathan Z. Smith: “Religion, Religions, Religious”

Charles Davis: “The Present Social Function of Religion”

Mark C. Taylor: “Theorizing Religion”

Michael R. Young: “A Brief Introduction to Philosophical Hermeneutics”

##### MODULE III : Religion in Poetry

Gerard Manley Hopkins: “The Windhover”

William Blake: “The Tyger”

Christina Rossetti: “Sweet Death”

Kabir: “My Body and My Mind”

Mira: “A Cowherding Girl”

##### MODULE IV : Religion in Fiction

Dostoevsky: *The Brothers Karamazov*

Saramago: *The Gospel According to Jesus Christ*

Sara Joseph: *The Vigil*

**Teaching Plan:**

Week 1-3: MODULE I

Week 4-7: MODULE II

Week 8-9: MODULE III

Week 10-14: MODULE IV

***Recommended Reading:***

Davis, Charles. *Religion and the Making of Society*. Cambridge: Cambridge UP, 1994.

Bayne, Tim. *Philosophy of Religion: A Very Short Introduction*. UK: Oxford UP, 2018.

Eliade, Mircea. *The Sacred and the Profane: The Nature of Religion*. New York: A

Harvest Book, 1956.

Dodds, E. R. *Greek and the Irrational*. Los Angeles: University of California Press.

1951.

Lewis, C.S. *The Problem of Pain*. California: HarperOne. 2001.

Taylor, Mark C. *After God*. Chicago: University of Chicago Press. 2007

Durkheim, Emile. *The Elementary Forms of Religious Life*. New York: The Free Press.

1995.

### SEMESTER III

#### OPEN ELECTIVE

#### MAENG03O06: HISTORY, POLITICAL PHILOSOPHY AND LITERATURE (Credits 4)

##### Course Objectives:

1. To amalgamate the three strands history, political philosophy and literature.
2. To understand the principles of interdisciplinary study with regard to the three disciplines, with a primary focus on the deployment of history in literary and cultural theory mentioned in the title.

##### Course Learning Outcomes:

1. The students will have achieved a basic understanding of the common principles underlined in these three disciplines.
2. A basic understanding of the intermingling of the philosophies of literature, history and politics will have been established.

##### MODULE I

Selections from Walter Benjamin (*Theses on the Concept of History*), Jonathan Dollimore (*Radical Tragedy*), Stephen Greenblatt (*Renascence Self-fashioning*), Hayden White (*Metahistory*), Elizabeth Grosz (*The Nick of Time*)

##### MODULE II

Selections from Plato (*The Republic*), Machiavelli (*The Prince*), Hobbes (*Leviathan*), Foucault ("Nietzsche, Genealogy, History") Carl Schmidt (*Political Theology*), Leclau & Mouffe (*Hegemony and Socialist Strategy*), Derrida (*The Spectres of Marx*), Agamben (*Homo Sacer*) & Zizek (*The Sublime Object of ideology*)

##### MODULE III

Selections from Dante's *Divine Comedy*, Tagore's *Nationalism*, Commentaries on the Gita by M.K. Gandhi and B.R. Ambedkar

##### MODULE IV

Shakespeare's *Richard III*, Dattani's *Seven Steps Around the Fire*, Hansda Sowvendra Shekhar's *The Adivasi Will Not Dance*

**Teaching Plan:**

Week 1: Reading of foundational texts of Political Philosophy I (MODULE I)  
Week 2: Reading of foundational texts of Political Philosophy I (MODULE I)  
Week 3: Reading of foundational texts of Political Philosophy II (MODULE II)  
Week 4: Reading of foundational texts of Political Philosophy II (MODULE II)  
Week 5: Reading literature as history, new historicism and cultural materialism (MODULE III)  
Week 6: Reading literature as politics III: loss, victory and language  
Week 7: Strategies of political survival in MODULE III  
Week 8: Politics and theatre in MODULE IV  
Week 9: Politics and theatre in MODULE IV (Contd.)  
Week 10: The question of political ethics I: Classical Europe  
Week 11: The question of political ethics II: Early Modern India  
Week 12: Literature and the margins I (MODULE IV)  
Week 13: Literature and the margins II (MODULE IV)  
Week 14: Conclusion

***Suggested Reading:***

Auerebach, Eric. *Mimesis: The Representation of Reality in Western Literature*, Princeton, NJ : Princeton Univ. Pr., 1968. Print.  
Bevir, Mark. *The Logic of the History of Ideas*, Cambridge : Cambridge University Press, 1999. Print.  
Eagleton, Terry. *Marx Was Right*, New York: Penguin Books, 1983. Print.  
Devy, G N *The Crisis Within : On Knowledge and Education in India*, New Delhi: Aleph Publishers, 2017. Print.  
LaCapra, Dominick. "Tropisms of Intellectual History" *Rethinking History: The Journal of Theory and Practice*, 8:4, 499-529, DOI: 10.1080/13642520412331312070. Web.  
Lovejoy, Arthur O. *The Great Chain of Being*, Cambridge, Massachusetts : Harvard University Press, 2001. Print.



**SEMESTER 1V (Two Core Courses and two Elective Courses only)**

Core/Elective/Open Elective	Course Code	Title	Internal	External	Total	Credit
Core	MAENG04C08	New Literatures in English	40	60	100	4
Core	MAENG04C09	Popular Culture Studies	40	60	100	4
Elective	MAENG04 E14 (Translation Studies)/ MAENG04E15 (Dalit Studies)		40	60	100	4
Elective	MAENG04E16	Dissertation + Viva Voce	40	60	100	4
		<b>OR</b>				
Elective	MAENG04E17 (Religion and Materiality)/ MAENG04E18(Malayalam Literature in Translation)MAENG04E19 (Life Writing)/ MAENG04E20 (European Fiction)					
	<b>TOTAL</b>		<b>160</b>	<b>240</b>	<b>400</b>	<b>16</b>

**SEMESTER IV**

**CORE COURSE**

**MAENG04C08: NEW LITERATURES IN ENGLISH  
(Credits 4)**

**Course Objectives:**

1. Students will get a critical introduction to the field of postcolonial theory and new Literatures in English. To familiarise the students with the theoretical terms and key concepts in the field.
2. Students will examine a diverse selection of new literatures in English emanating from some of the major former geographical centres of colonialism: Africa, Latin America (Caribbean), Canada, Australia etc.

**Course Learning Outcome:**

1. Students will have learnt about a wide range of topics and would be able to critically engage with new literatures using theories of important postcolonial critics such as Edward Said, Homi K. Bhabha, Partha Chatterjee, Chandra T. Mohanty and others
2. Students will also be able to critically analyse diverse forms of anti-colonial resistance; neo-colonialism, the gendering of nations, Imperialism and feminisms, The problems and consequences of decolonization, etc.

**MODULE I: Prose**

Homi Bhabha	“Of Mimicry and Man: The Ambivalence of Colonial Discourse”
Ngugi Wa Thiongo	“Decolonizing the Mind” (Chapter 01 - The Language of African Literature)
Chandra T. Mohanty	“Under Western Eyes: Feminist Scholarship and Colonial Discourse”

**MODULE II: Poetry**

Leopold Senghor	“New York”
Derek Walcott	“The Sea is History”
Al Purdy	“Married Man’s Song”
Oodgeroo Noonucal	“All One Race”
Gabriel Okara	“The Mystic Drum”

**MODULE III: Fiction**

Patrick White	<i>Voss</i>
Chimamanda Adichie	<i>Americanah</i>
J.M Coetzee	<i>Foe</i>

**MODULE IV: Drama**

Wole Soyinka	<i>The Lion and the Jewel</i>
Sharon Pollock	<i>Blood Relations</i>

**Teaching Plan:**

Week 1: Introduction to the course and MODULE 1 (Anderson)  
Week 2: MODULE 1 (Chatterji)  
Week 3: MODULE 1 (Bhabha)  
Week 4: MODULE 1 (Thiongo')  
Week 5: MODULE 2 (Mohanty)  
Week 6 : MODULE 2 (Walcott &Senghor)  
Week 7: MODULE 2 (Purdy, Noonucal Okara)  
Week 8: MODULE 3 (Achebe)  
Week 9:MODULE 3 (Naipaul)  
Week 10: MODULE 3 (Patrick White)  
Week 11: MODULE 3 (Adichie)  
Week 12: MODULE 3 (Coetzee)  
Week 13: MODULE 4 (Wole Soyinka)  
Week 14: MODULE 4 (Sharon Pollock)

**Recommended Readings:**

Césaire, Aimé. *Discourse on Colonialism*. New York: Monthly Review Pr, 1972.  
Chatterjee, Partha. *Nationalist Thought and the Colonial World: A Derivative Discourse*  
Minneapolis University of Minnesota Press, 2011.  
Fanon, Frantz. *The Wretched of the Earth*. Cape Town: Kwela Books,1961.  
Guha, Ranajit. *Subaltern Studies: Writings on South Asian History and Society*. New  
Delhi: Oxford University Press, 1982.  
Irele, Abiola. *The Cambridge Companion to the African Novel*. Cambridge: Cambridge  
University Press, 2013.  
James, C L. R. *Beyond a Boundary*. New York: Pantheon Books, 1983.  
Mueenuddin, Daniyal. *In Other Rooms, Other Wonders*. London: Bloomsbury  
Paperbacks , 2014. Print.  
Quayson, Ato. *The Cambridge Companion to the Postcolonial Novel*. Cambridge:  
Cambridge University Press, 2016.  
Said, Edward. *Orientalism:Western Conceptions of the Orient*. Harondsworth: Penguin,  
1991.  
Spivak, Gayatri C. "Can the Subaltern Speak?" *Social Theory: the Multicultural and  
Classic Readings*, 1988.  
---. *In Other Worlds: Essays in Cultural Politics* London: Routledge, 2014.

## **SEMESTER IV**

### **CORE COURSE**

### **MAENG04C09: POPULAR CULTURE STUDIES** **(Credits 4)**

#### **Course Objectives:**

This course will introduce students to the major theoretical and critical works in the domain of popular culture. It will also enable them to engage with the major issues and debates in this field.

#### **Course Learning Outcome:**

The student will

1. Describe the major theories of popular culture
2. Discuss how meaning is produced in a popular culture text.
3. Critically analyse popular culture.

#### **MODULE I**

Raymond Williams- The Analysis of Culture

Stuart Hall- “Notes on deconstructing the popular”

Walter Benjamin- “Work of Art in the Age of Mechanical Reproduction”

#### **MODULE II**

Frederic Jameson- Reification and Utopia in Mass Culture

Dick Hebdige- “The Function of Subculture”

Andy Bennett - “The Cultural Turn”

#### **MODULE III**

Christopher Pinney- “The Politics of Popular Images: From Cow protection to M.K. Gandhi, 1890-1950”

Madhava Prasad- “Fan Bhakti and Subaltern Sovereignty”

Deepa Srinivas- “Amar Chitra Katha: The Scope of the Problem”

#### **MODULE IV**

Sanal Mohan- “Creation of Social Space through Prayers among Dalits in Kerala”

Jenny Rowena- “The ‘laughter films’ and the Reconfiguration of Masculinities”

Ancy Bay- “At the End of the Story: Popular Fiction, Readership and Modernity in Literary Malayalam.”

Muhammed Shafeeq Karinkoorayil- “The Islamic Subject of Home Cinema of Kerala”

#### **Teaching Plan:**

Week 1: Raymond Williams

Week 2: Stuart Hall

Week 3: Walter Benjamin

Week 4: Frederic Jameson  
Week 5: Dick Hebdige  
Week 6: Andy Bennett  
Week 7: Christopher Pinney  
Week 8: Madhava Prasad  
Week 9: Deepa Srinivas  
Week 10: Sanal Mohan  
Week 11: Jenny Rowena  
Week 12: Ancy Bay  
Week 13: Muhammed Shafeeq  
Week 14: Conclusion

***Recommended Reading:***

- Adorno, Theodore and Max Horkheimer. "The Culture Industry: Enlightenment as Mass Deception" *Cultural Studies: A Reader*. London: Routledge, 1993.
- Jameson, Frederic. *Postmodernism or the Cultural Logic of Late Capitalism*. London: Verso, 1991.
- Hall, Stuart. "Encoding, Decoding" *Cultural Studies: A Reader*. London: Routledge, 1993.
- Baudrillard, Jean. *Simulacra and Simulations*. Ann Arbor: University of Michigan Press, 1994.
- Ashis Nandy. "The Changing Popular Culture of Indian Food" *South Asia Research* 2 4.1(2004): 9-19.
- Ashish Rajadhyaksha- "The Bollywoodization of Indian cinema- cultural nationalism in a global arena" in Kuan-Hsing Chen & Chua Beng Huat (Ed.) *The Inter-Asia Cultural Studies Reader*. London: Routledge, 2007.
- Ratheesh Radhakrishnan- "Aesthetic Dislocations: A Retake on Malayalam Cinema of the 1970s" *South Asian Popular Culture* 10.1(2012): 91-102.
- Fiske, John. *Television Culture: Popular Pleasures and Politics*. New York: Routledge, 1987.
- Storey, John. *Cultural Theory and Popular Culture: An introduction*. London: Pearson Longman.
- Storey, John. *Cultural Theory and Popular Culture: A Reader*. London: Pearson Education Limited, 2006.

## SEMESTER IV

### CORE COURSE MAENG04E14: TRANSLATION STUDIES (Credits 4)

#### Course Objectives:

1. The course aims at getting the students acquainted to the major trends in translation theory and theoretical positions.
2. The course is designed to impart training in translation of literary and non-literary texts and also it will empower them to apprehend the live problems to be encountered in the practice of the skills of translation .
3. The students can also come to be engaged in the current debates in translation at both theoretical and practical planes .

#### Course Learning Outcome:

1. The students who finish this course will be in a position to get braced for careers in the translation and publishing industry which is a burgeoning phenomenon in the book trade domain of our economies across the world.
2. Since English is a global language of the contemporary age the students who go into any area of profession will find their competence in translation skills a resourcefulness that could stand them in good stead .
3. Students will acquire the skills to translate from Malayalam/Hindi into English and from English to Malayalam/Hindi .

#### MODULE I : Introductory Essays on Translation Studies

Roman Jakobson: "On Linguistic Aspects of Translation".

Eugene A. Nida. "Linguistics and Ethnology in Translation Problems"

Susan Bassnett. Translation Studies (Chapter 2, "History of Translation Studies").

#### MODULE II . Theoretical Debates I

Walter Benjamin: "The Task of the Translator".

Andre Lefevere: "Beyond Interpretation or the Business of Rewriting"

Sujith Mukherjee. "Translation as New Writing"

#### MODULE III. Theoretical Debates II

Mary Snell Hornby: "Translation as a Cross-cultural Event: Midnight's Children Mitternachtstkind"

Lori Chamberlain: "Gender and the Metaphorics of Translation"

P. P. Raveendran : "Translation and Sensibility: The *Khasak*

Landscape in English and Malayalam”

**MODULE IV: Practice in translation and interpretation**

The process of translation/interpretation will be from Malayalam or Hindi into English and from English into Malayalam/Hindi. Tamil, Tulu, and Kannada may be considered as additional source/target languages for translation practice on demand by students registered for the course.

**Teaching Plan:**

Month 1 : MODULE I  
Month 2 : MODULE II  
Month 3 : MODULE III  
Month 4 : MODULE IV

**Recommended Reading:**

- Bassnett, Susan. *Translation Studies*. London: Routledge ,2014. Print
- Lefevre, Andre. “Beyond Interpretation or the Business of (Re)Writing.” *Comparative Literature Studies*. Vol. 24. No.1. (1987) 17-39.
- Cintas, Jorge Diaz. ed, “Audio-Visual Translation: An Overview of its Potential,” *New Trends in Audio Visual Translation*. Bristol: Mutilingual Matters, 2009. Print.
- Conway, Kyle and Susan Bassnett *Translation in Global News*. Warwick: Warwick UP, 2006. Print.
- Gile, Daniel . *Basic Concepts for Interpreter and Translator Training*. Amsterdam: John Benjamins, 2009. Print.
- Milton, John. *Translation Studies and Adaptation Studies*. Amsterdam: John Benjamins, 2009. Print.
- Simon, Sherry. *Gender in Translation: Cultural Identity and the Politics of Transmission*. London: Routledge, 1996.

Tests

**Recommended Theoretical and Descriptive Topics for Assignments:**

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

## SEMESTER IV

### ELECTIVE COURSE MAENG04E15: DALIT STUDIES (Credits 4)

#### Course Objectives:

This course introduces students to the discourses on caste in India. It will engage students in discussions on the issues and questions raised in Dalit literature. It will enable them to question and resist the existing caste practices and casteist discourses in society.

#### Course Learning outcome:

The student will

- Discuss the debates on caste
- Discuss the issues and questions raised in Dalit literature
- Discuss the experience of the marginalised

#### MODULE I

##### Prose

Ambedkar	- “We too are Humans”
Jotirao Phule	- “Caste Laws”
K Satyanarayana	- “Experience and Dalit Theory”
Rekha Raj	- “Rajani’s Suicide”
T M Yesudasan	- “Towards a Prologue to Dalit Studies”

#### MODULE II

##### Poetry

S Joseph	- “Identity Card” & “My Sister’s Bible”
Jyoti Lanjewar	- “Caves”
Hir Bansode	- “Yasodhara”
Arun Kamble	- “Which Language Should I Speak”
Mangal Rathod	- “Oh Baba Saheb”

#### MODULE III

##### Fiction

Anna Bahu Sathe	- Gold from the Grave
P Sivakami	- The Grip of Change
Gogu Shyamala	- Father May be an Elephant and mother only a Small Basket,
but...	

#### MODULE IV

##### Autobiography

Bama	- <i>Karukku</i>
Sharankumar Limbale	- <i>The Outcaste</i>



**Teaching Plan:**

Weeks 1-3      - MODULE I  
Weeks 4-7      -MODULE II  
Weeks 8-11     - MODULE III  
Weeks 12-14   -MODULE IV

**Recommended Reading:**

- Ambedkar, B. R. *Annihilation of Caste*. New Delhi: Bluemoon Books, 2000. Print.
- Ambedkar, B. R. *Essays & Speeches*, Info. & Broadcasting Dept of UP, 1980. Print.
- Bayly, Susan, *Caste, Society and Politics in India from the Eighteenth Century to the Modern Age*, Cambridge: Cambridge University Press, 1999. Print.
- Chakravarti, Uma. *Gendering Caste: Through a Feminist Lens*. Calcutta: Stree, 2003.
- Dirks, Nicholas B., *Castes of Mind: Colonialism and the Making of Modern India*, Delhi: Permanent Black, 2002[2001]. Print.
- Satyanarayana, K & Susie Tharu. "Dalit Writing: An Introduction" in *The Exercise of Freedom: An Introduction to Dalit Writing*. New Delhi: Navayana Publishing, 2013. Print.
- Rawat, Ramnarayan S & K Satyanarayana (eds) *Dalit Studies*. London: Duke University Press, 2016. Print.
- Kothari, R., 'Rise of the Dalits and the renewed Debate on Caste', Economic and Political Weekly, 25 June 1994.
- Kothari, Rajni, 'Caste and Politics: The great secular upsurge', Times of India, September 28, 1990.
- Kothari, Rajni, *Caste in Indian Politics*. New York: Gordon and Breach, 1970. Print.
- Moon. V., ed., *Dr. Babasaheb Ambedkar Writings and Speeches*. Bombay: Education Department, Government of Maharashtra, 1989. Print.
- Nigam, Aditya, 'Mandal Commission and the Left', Economic and Political Weekly, December 1-8, 1990.
- Omvedt, Gail, *Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India*. New Delhi: Thousand Oaks, London: Sage, 1994. Print.
- R. Kothari, ed., *Caste in Indian Politics*. New Delhi: Orient Longman, 1973. Print.
- Rege, Sharmila. "Dalit Women Talk Differently: A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position." *Economic and Political Weekly* 33.44, Oct. 31 - Nov. 6 1998, 39-46. Web. 29 Oct 2009. <http://www.jstor.org/stable/4407323>
- Shah, Ghanshyam, *Caste and Democratic Politics in India*. New Delhi: Permanent Black, 2002. Print.

**SEMESTER IV**  
**ELECTIVE COURSE**  
**MAENG04E16: DISSERTATION**  
**(Credits 4)**

**PROJECT:** In the fourth semester each student shall take up a project based on any topic of his/her interest. The project aims at introducing the students with research methodology and to prepare them for writing dissertations. Students are required to do a project on a topic relating to an area of study chosen in consultation with the faculty. However, the topics shall be approved by the department council. They would have to submit a project report of about 50-60 pages before the end of the semester. The project report should follow the current edition of the MLA Handbook internationally accepted for thesis writing in English. Each student shall be guided in his/her project by a member of the faculty. A board of examiners comprising not less than three members constituted by the head of the department shall evaluate and decide the marks to be awarded to the student for the project.

Students who do not want to do a project can opt one of the elective papers offered by the department.

**VIVA:** A Viva Voce examination will be conducted at the end of the IVth semester. The Viva Board comprises not less than 3 members with the head of the department as Chairperson.

**OR**

**Students who do not want to do a project can opt for one of the following elective papers offered by the department**

**SEMESTER IV**  
**ELECTIVE COURSE**  
**MAENG04E17: RELIGION AND MATERIALITY**  
**(Credits 4)**

**Course Objectives:**

This is an introductory course which focuses on the interaction between religion and materiality. In this course we will discuss key concepts in religion as material culture. Under the rubric of materiality, the course will also look at the interactions of religion with media, senses, popular culture and politics.

**Course Learning outcome:**

The student will

- Creatively use key concepts in constructing arguments
- Discuss the major debates in the study of religion
- Identify the domains of interaction between religion and material world
- Discuss how religion shapes and is shaped by the material world

**MODULE I**

**Keywords**

“Religion”- Sarah M. Pike

“Media”- Peter Horsfield

“Medium” – Birgit Meyer

“Audiences”-Stewart M Hoover

“Image”- David Morgan

“Practice”- Pamela E. Klassen

“Aesthetics” – Meyer & Verrips

“Community”- J. Kwabena Asamoah-Gyadu

“Body”- Angela Zito

“Belief” – Robert A Orsi

**MODULE II**

**Religion and Media**

“Religion, Media and Culture: The shape of the field”- David Morgan

“Media, Mediation and Religion” – Charles Hirschkind

“From Imagined Communities to Aesthetic Formations: Religious Mediations, Sensational Forms and Styles of Binding” – Birgit Meyer

**MODULE III**

**Religion and Popular Culture**

“Reading a Modern Classic: W.C. Smith’s “The Meaning and End of Religion” – Talal Asad

“Embodied Engagements: Filmmaking and Viewing Practices and the Habitus of Telugu Cinema” – Uma Maheswari Bhrugubanda

“South Asian Ways of Seeing, Muslim Ways of Knowing: The Indian Muslim Niche Market in Posters”- Sandria Freitag

“New Visual Technologies in the Bazaar: Reterritorialisation of the Sacred in Popular Print Culture” – Kajri Jain

#### **MODULE IV**

##### **Quasi-Religious or Popular Faith Formations**

“The Multifarious Guru: An Introduction” - Copeman & Ikegame

“Modernity and its Imbalances: Constructing modern selfhood in Mata Amritanandamayi Mission” - Maya Warriar

“Icons of the Reformist Period and ‘Re-formed’ Icons of the Present” – Sujith Kumar Parayil

##### **Teaching Plan:**

Weeks 1-4	- Keywords
Week 5	- D Morgan
Week 6	- C Hirschkind
Week 7	- B Meyer
Week 8	- T Asad
Week 9	- U Bhugubanda
Week 10	- S Freitag
Week 11	- K Jain
Week 12	- J Copeman
Week 13	- M Warriar
Week 14	- S Parayil

##### **Recommended Reading:**

Keane, Webb. “The Evidence of the Senses and the Materiality of Religion” *Journal of the Royal Anthropological Institute*. 2008, S110-S127.

Mahmood, Saba. “Religious Freedom, the Minority Question and Geopolitics in the Middle-East” *Comparative Studies in Society and History*. 2012, 54(2), 418-446.

Morgan, David. *Key Words in Religion, Media and Culture*. New York: Routledge, 2008.  
- *The Sacred Gaze: Religious Visual Culture in Theory and Practice*. London: University of California Press, 2005.

Copeman, Jacob & Aya Ikegame (Eds.). *The Guru in South Asia: New Interdisciplinary Perspectives*. New York: Routledge, 2012.

Meyer, Birgit; David Morgan et. al. (eds) *Keywords in Material Religion*. Material Religion (2011), Vol-7, Issue-1.

Takurta, Tapati Guha. *In the Name of Goddess: The Durga Pujas of Contemporary Kolkata*. Delhi: Primus Books, 2015.

Jain, Khajri. *Gods in the Bazaar: The Economies of Indian Calendar Art*. London: Duke University Press, 2007.

Mohan, Sanal. “Creation of Social Space through Prayers among Dalits in Kerala”

Narayanan, Vasudha (ed). *The Wiley Blackwell Companion to Religion and Materiality*. NJ: Wiley Blackwell, 2020.

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

**SEMESTER IV**  
**ELECTIVE COURSE**  
**MAENG04E18: MALAYALAM LITERATURE IN TRANSLATION**  
**(Credits 4)**

**Course Objectives:**

1. Students are introduced to Malayalam language and literature.
2. The course provides the students an understanding of the authors, genres and movements of Malayalam literature.

**Course Learning Outcomes:**

1. Students acquire the necessary expertise in translating literary works.
2. Students can critically engage in analysing various genres of Malayalam literature.

**MODULE1: Background**

V. Aravindakshan : “The Literary Tradition of Kerala”  
N.P. Mohamed: “Short in Genre, Long in History”  
Sunny M. Kapikkad: “The Dalit Presence in Malayalam Literature”

**MODULE II: Poetry**

Changampuzha : “Manaswini”  
G. Sankara Kurup : “The Master Carpenter”  
Vyloppilli : “The Mother Tigress in the Zoo”  
Sugatha Kumari : “Colossus”  
O.N.V. Kurup : “Blue Fish”  
Vijayalakshmi : “Bhagavatham”  
S. Joseph : “Group Photo”

**MODULE III: Fiction**

O. Chandu Menon : *Indulekha*  
Basheer : *Pathumma's Goat*  
T.D. Ramakrishnan: *Francis Itty Cora*  
Harish S : *Moustache*

**MODULE IV: Drama**

C.J. Thomas: *Behold, He Comes Again*  
K.J. Baby: *Nadugadhika*

**Teaching Plan:**

Week 1-3: MODULE I  
Week 4-6: MODULE II  
Week 7-10: MODULE III  
Week 11-14: MODULE IV

***Recommended Reading:***

- Aravindakshan, V. "The Literary Tradition of Kerala". *Essays on the Cultural Formation of Kerala*. Ed. P.J. Cherian, Kerala State Gazetteer, Vol. IV, Part II, 1999, 65-98.
- Mohamed, N.P. "Short in Genre, Long in History". *Indian Literature*, Vol. 36, No. 3, 1993, 182-186.
- Kapikkad, Sunny M. "The Dalit Presence in Malayalam Literature" Eds. M Dasan et al. *The Oxford India Anthology of Malayalam Dalit Writing*. Oxford: OUP. 2012.
- Krishna Chaitanya. *A History of Malayalam Literature*. Bangalore: Orient Longman, 1971.
- Thomas, A. J.. *Seventeen Contemporary Malayalam Short Stories*.
- Tharakan, K. M. *A Brief Survey of Malayalam Literature*. Kottayam: NBS, 1990.
- Ramakrishnan, E.V. "Translation as Literary Criticism-Text and sub-text in Literary Translation". *Translation Today* 1.1 (2004): 36-45.
- Venuti, Lawrence. *The Translation Studies Reader*. London: Routledge.2000.
- Bassnett, Susan and Harish Trivedi. *Postcolonial Translation: Theory and Practice*. London: Routledge.1999.

**SEMESTER IV**  
**ELECTIVE COURSE**  
**MAENG04E19: LIFE WRITING**  
**(Credits 4)**

**Course Objectives:**

1. This course will introduce the students to the concept of Life Writing.
2. The students will be made familiar to different types of life writings.

**Course Learning Outcomes:**

1. The foundations of Life Writing will have been established.
2. The skill to identify how life writing has been used over the decades by different writers as a unique form to address their self will have been achieved.
3. The knowledge to analyze the prescribed texts focusing on the special aspects of life writings using theoretical readings will have been acquired.

**MODULE I**

A basic introduction to life writing- its various features- life writing vs. other forms of fictional writing- different types of life writings- various authors and their works.

**MODULE II**

Julia Novak	“Experiments in Life-Writing: Introduction”
Sidonie Smith	“Autobiographical Subjects”
bell hooks	“In Our Glory: Photography and Black Life”

**MODULE III**

Ayaan Hirsi Ali	<i>Infidel</i>
Baby Kamble	<i>The Prisons We Broke</i>

**MODULE IV**

Sally Morgan	<i>My Place</i>
Elie Weisel	<i>Night</i>

**Teaching Plan:**

Week 1-3: MODULE I  
Week 4-6: MODULE II  
Week 7-10: MODULE III  
Week 11-14: MODULE IV

**Recommended Reading:**

Vasvári, Louise O.; and Wang, I-Chun. "Introduction to Life Writing and the Trauma of War." *CLCWeb: Comparative Literature and Culture* 17.3 (2015):  
<<https://doi.org/10.7771/1481-4374.2915>>

Winslow, Donald J. *Life-Writing: A Glossary of Terms in Biography, Autobiography and Related Forms*. USA: U of Hawai'i P, 1995.

Smith, Sidonie, and Julia Watson. *Reading Autobiography*. Minneapolis: U of Minnesota P, 2010.

Gandhi, Mahatma, 1869-1948. *An Autobiography: the Story of My Experiments with Truth*. Boston: Beacon Press, 1993.

Das, Kamala. *My Story*. Kottayam: DC Books, 2004.

Frank, Anne. *The Diary of a Young Girl*. New York: Bantam Books, 1993

Hemingway, Ernest. *A Moveable Feast*. New York: Scribner, 1964.

Angelou, Maya. *I Know Why the Caged Bird Sings*. New York: Random House, 1979.



**SEMESTER IV**  
**ELECTIVE COURSE**  
**MAENG04E20: EUROPEAN FICTION**  
**(Credits 4)**

**Course Objectives:**

1. An introduction to the literary forms and movements in Europe
2. An understanding of particular the authors and their works in European Fiction.

**Course Learning Outcomes:**

1. The students get familiarized with the methods of textual analysis.
2. The students are enabled to appreciate the critical methodologies and to employ them in the reading of specific works of fiction.

**MODULE I**

**Background**

Overview of various philosophical and Artistic Movements. Existentialist novel, hyper novel, terminal paradox, realist novel, chivalric romance, psychoanalytic novel, picaresque novel, philosophical fiction, absurdist fiction, magic realism, apocalyptic/postapocalyptic novel, postmodern fiction.

**MODULE II**

Miguel De Cervantes    *Don Quixote*  
Leo Tolstoy                *Anna Karenina*  
Gustave Flaubert        *Madam Bovary*

**MODULE III**

Fyodor Dostoevsky    *Crime and Punishment*  
Nikos Kazantzakis    *Zorba, the Greek*  
Franz Kafka             *The Trial*

**MODULE IV**

Gunter Grass             *The Tin Drum*  
Milan Kundera            *The Joke*  
José Saramago            *Blindness*

**Teaching Plan:**

Week 1-3: MODULE I  
Week 4-7: MODULE II  
Week 8-10: MODULE III  
Week 11-14: MODULE IV

***Recommended Reading:***

- Cantor, Norman F. ed. *Twentieth-Century Culture Modernism to Deconstruction*. New York: Lang, 1988.
- McFarlane, Malcolm Bradbury and James. eds. *Modernism: A Guide to European Literature 1890-1930*. UK: Penguin Books, 1991.
- Reiss, Hans. *The Writer's Task from Nietzsche to Brecht*. London: The Macmillan Press, 1978.
- Forster, E. M. *Aspects of the Novel*. Boston: Mariner Books, 1956.
- Boyd, A. F. *Aspects of the Russian Novel*. London: Chatto & Windus, 1972.
- Bell, Michael. ed. *The Cambridge Companion to European Novelists*. New York: Cambridge University Press, 2012.
- Burgess, Anthony. *The Novel Now: A Guide to Contemporary Fiction*. New York: Norton, 1967.
- Starkie, Enid. *Flaubert: The Making of the Master*. UK: Penguin Books, 1971.
- Lukacs, Georg. *Studies in European Realism*. New York: The Universal Library, 1964.
- Flower, J.E. *Literature and the Left in France*. London: The Macmillan Press, 1983.

## Question Paper Template for Theory Examinations

**M. A. English, Kannur University**

(CBCSS) 2020 Admission onwards)

Semester.....

Subject Code and Title.....

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**Time: 3 hours**

**Total Marks: 60**

A. Write short notes on any *five* of the following. Each question carries **Three** marks: (5x3=15)

1.....

2.....

3.....

4.....

5.....

6.....

B. Write short essays on any *three* of the following. Each question carries **Five** marks; (3x5=15)

7.....

8.....

9.....

10.....

11.....

C. Write long essays on any *three* of the following. Each question carries **Ten** marks; (3x10=30)

12.....

13.....

14.....

15.....

16.....

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