



DEPARTMENT OF PG STUDIES & RESEARCH IN ENGLISH

Syllabus of

**Masters’ Degree in
ENGLISH**

(CHOICE BASED CREDIT SYSTEM (CBCS) SEMESTER SCHEME)

2016-17 Onwards

(EFFECTIVE FROM ACADEMIC YEAR 2024-25)

Approved in the BOS meeting held on 27-02-2024

Approved in the Academic Council meeting held on 23-03-2024

Preamble:

The M A Programme in English aims at developing academic interest in the study of English language, literature and critical theories and approaches. The programme focuses on British Literature, American Literature, European Literature, Dalit Literature, Indian Literature in English Translation, Gender Studies, Postcolonial Literature, Cultural Studies, Film Studies, Literary Criticism and Approaches, Linguistics, ELT and Research. The research project (Dissertation) ensures critical thinking, analytical skill and literary insights. The evaluation pattern not only undertakes to grade the performance of the learners, but also to enhance their reading and creativity.

Duration: 4 Semesters

Eligibility:

Candidates who have passed the three year B A Degree examination of Mangalore University or equivalent there to with English as major/optional subjects are eligible for the programme provided they have secured a minimum of 45% (40% for SC/ST/Category-I candidate) marks in English. Candidates who have passed the respective language / literature as a minor subject or first / second language / additional English at the degree level are also eligible provided they have secured not less than 60% marks in aggregate in the respective minor subjects, first/second language/additional English.

These marks are to be equated with the marks of optional English (the cognate subject) as follows:

60% in English as first/second language is equal to 45% of optional English.

60% in English as minor/additional English is equal to 48% of optional subject.

Faculty of PG Studies in English: PGENG026

Programme Specific Outcomes:

PSO1: Demonstrate an appropriate level of expertise in literary history, literary theory, and rhetoric

PSO2: Demonstrate high-level proficiency in literary research and in the synthesis of research

PSO3: Demonstrate critical and analytical skills in the interpretation and evaluation of literary texts

PSO4: Reflect a command of written academic English, including the abilities to organise and present material in a cogent fashion, formulate and defend original arguments, employ effectively the language of their discipline and write under time constraints.

PSO5: Demonstrate competency in teaching English to nonnative speakers of English

PSO6: Show the expertise in linguistics- phonetics, semiotics, Phonology, morphology

PSO7: Undertake the translation project from English language in to the mother tongues

PSO8: Undertake independently research projects either survey based or theory based

COURSE PATTERN AND SCHEME OF EXAMINATION**I Semester:**

Semester	Title of the Papers	Code No	Papers introduced	Hard Core/Soft Core/Open Electives	Credits	Hours
I	British Literature: Medieval Period to the Restoration	ENHT501		Hard core	5	5
I	British Literature: Eighteenth and Nineteenth Century	ENHT502		Hard Core	5	5
I	American Literature	ENHT503		Hard Core	5	5
I	Indian Literature in English Translation*	ENST501		Soft core	3	3
I	Introduction to English Language and Linguistics*	ENST502		Soft Core	3	3
I	Early Indian Writing in English*	ENST503		Soft Core	3	3
I	Introduction to Academic writing	ENST504		Soft Core	3	3
				Total	24	24

(*To choose 3 out of 4 Soft Core papers)

II Semester:

Semester	Title of the Papers	Code No	Papers introduced	Hard Core/Soft Core/Open Electives	Credits	Hours
II	British Literature: The Victorian Period	ENHT551		Hard core	5	5
II	British Literature- Twentieth Century	ENHT552		Hard core	5	5

	Poetry					
II	Literary Criticism: Plato to Leavis	ENHT553		Hard Core	5	5
II	Gender Studies*	ENST551		Soft Core	3	3
II	Research Methodology*	ENST552		Soft Core	3	3
II	Functional English*	ENOE551		Open Elective	3	3
II	Popular Literature*	ENOE552		Open Elective	3	3
II	Pictographic Interpretation*	ENOE553		Open Elective	3	3
				Total	24	24

(*To choose 1 out of 3 Open Electives)

III Semester:

Semester	Title of the Papers	Code No	Papers introduced	Hard Core/Soft Core/Open Electives	Credits	Hours
III	British Literature – Twentieth Century Fiction and Drama	ENHT601		Hard core	5	5
III	Contemporary Literary Criticism and Approaches	ENHT602		Hard core	5	5
III	English Language Teaching*	ENST601		Soft core	3	3
III	Dalit Literature *	ENST602		Soft Core	3	3

III	Film Studies*	ENST603		Soft Core	3	3
III	Study of Drama and Theatre*	ENST604		Soft Core	3	3
III	Study of Life Narratives*	ENST605		Soft Core	3	3
III	Individual Development and Communication Skills*	ENOE601		Open Elective	3	3
III	English for the Media*	ENOE602		Open Elective	3	3
III	Science Fiction	ENOE604		Open Elective	3	3
				Total	22	22

(*To choose 3 out of 5 Soft Core papers & 1 out of 3 Open Electives)

IV Semester:

Semester	Title of the Papers	Code No	Papers introduced	Hard Core/Soft Core/Open Electives	Credits	Hours
IV	Modern Indian Writing in English	ENHT651		Hard core	5	5
IV	Postcolonial Literature *	ENST651		Soft Core	3	3
IV	Translation Theory and Practice *	ENST652		Soft Core	3	3
IV	Cultural Studies *	ENST653		Soft Core	3	3
IV	European Novel*	ENST654		Soft Core	3	3
IV	Partition Narratives*	ENST655		Soft Core	3	3

IV	Afro-American Literature*	ENST656		Soft Core	3	3
IV	Research Project: Dissertation	ENPD651		Research Project	4	4
				Total	24	24

(*To choose 5 out of 6 Soft Core papers)

Consolidated Table of Credits:

Semester	Papers/Courses	Total Credits	Total Hours
I	3 ENHT X5=15 3 ENST X3=9	24	24
II	3 ENHT X5=15 2 ENST X3=6 1 ENOE X3=3	24	24
III	2 ENHT X5=10 3 ENST X3=9 1 ENOE X3=3	22	22
IV	1 ENHT X5=5 5 ENST X3=15 1 ENPD X4=4	24	24
Total	24 papers(9 ENHT+13 ENST+2 ENOE)1 ENPD	94	94

Value added course:

1. Research and Writing Literature Review – ENVAC651

I SEMESTER

I SEMESTER

PAPER: ENHT501 - BRITISH LITERATURE: MEDIEVAL PERIOD TO THE RESTORATION

Total No of Hours: 55

Total marks: 70

Objectives:

- To sensitize students to early English Literature with special reference to transition from Middle English to the Elizabethan ethos.
- To introduce students to the earliest writers through representative texts and to the social and historical background of the medieval, Elizabethan and Restoration Period.

Course Outcomes:

- CO1: Remember the socio- historical background to the medieval society of England, its social structure and relate the growth of language to the social milieu
- CO2: Trace the growth of literature in English language from Chaucerian Age through Elizabethan Age to the events leading to Restoration
- CO3: Identify and appreciate different forms of early English Literature produced in the period such as ballads, court poetry, sonnets, epics, lyrics, and plays by studying representative texts
- CO4: Acquire a synthetic view of the 14th, 15th, 16th, and 17th century British literature and employ tools of literary appreciation and use their understanding of later movements.

Detailed Syllabus:

UNIT – I

Study of medieval society and its social, historical background: Notion of a stable society; Class structure, Centers of power; Religion; Status of the language.

Geoffrey Chaucer: *Prologue to the Canterbury Tales*

Medieval Drama – Mystery, Miracle, Morality, Interludes

UNIT – II

Renaissance, Reformation – Elizabethan Period

Christopher Marlowe – *Doctor Faustus*

William Shakespeare – *Julius Caesar*

William Shakespeare: *That time of year thou mayst in me behold*(73)

They that have power to hurt and will do none(94)

My mistress' eyes are nothing like the sun(130)

UNIT – III

The Seventeenth Century Background: Political and religious conflicts, the civil war and its impact; the growth of empirical science and the Restoration theatre.

The Metaphysical Poets:

John Donne : ‘Canonization’, ‘Valediction Forbidding Mourning’. *The Sun Rising*

George Herbert: *The Collar*

Andrew Marvell : ‘To His Coy Mistress’

John Milton : The Seduction of Eve episode from *The Paradise Lost*, Book IX

Restoration Drama:

William Congreve – *The Way of the World*

Suggested Reading:

1. Donald R Dickson. Ed. *John Donne's Poetry* - A Norton Critical Edn. New York: Norton, 2007.
2. Edward, Pechter. Ed. *William Shakespeare: Othello* – A Norton Critical Edn. New York: Norton, 2003.
3. Hugh Maclellan and Ann Lake Prescott. Eds. *Edmund Spenser's Poetry* - A Norton Critical Edn. New York: Norton, 1993.
4. Jason P Rosenblatt. Ed. *Milton's Selected Poetry and Prose* - A Norton Critical Edn. New York: Norton, 2011.
5. John P Rurich and Gregory Chaplin. Eds. *Seventeenth Century British Poetry: 1603-1660* - Norton Critical Edn. New York: Norton, 2006.
6. Kolux V A and Glending Olson. Eds. *Geoffrey Chaucer: The Canterbury Tales – Fifteen Tales and the General Prologue* - A Norton Critical Edn. New York: Norton, 2005.
7. Mario A D Cesare. Ed. *George Herbert and the Seventeenth Century Religious Poets* - A Norton Critical Edn. New York: Norton, 1978.
8. Scott, Mcmillan. Ed. *Restoration and Eighteenth Century Comedy*: A Norton Critical Edn. New York: Norton, 1996.
9. Stephen Greenblatt. Ed. *The Norton Anthology of English Literature – The Middle Ages*. Vol A and B. New York: Norton, 2012.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

I SEMESTER

PAPER ENHT502 - BRITISH LITERATURE: EIGHTEENTH AND EARLY NINETEENTH CENTURY LITERATURE

Total No of Hours: 55

Total marks: 70

Objectives:

- To train students to appreciate the changing trends brought about by social and scientific development.
- To introduce students to the diverse literary devices and literary texts of the period.
- To make students comprehend the concepts of Neo classicism and Romanticism.

Course Outcomes:

CO1: Trace the historical and social development of the eighteenth and nineteenth century Europe

CO2: Observe the implications of the major European socio political events on the British literary works

CO3: Identify the salient features of the Neo classical and the Romantic literary works

CO4: Deploy the relevant critical and theoretical ideas in the interpretation of the literary works of the period

Detailed Syllabus:

UNIT – I

Neo Classicism, Periodical Essays, Rise of the Journal and Rise of the Novel

Richard Steele: ‘The Spectator Club’.

Joseph Addison: ‘Sir Roger at Church’.

Charles Lamb: ‘Dream Children’.

Alexander Pope: ‘Belinda’s Dressing Table’ episode from *The Rape of the Lock*

William Goldsmith: Excerpt ‘The Village Schoolmaster’ from *The Deserted Village*

Mary Shelly: *Frankenstein*

Jane Austen: *Pride and Prejudice*

UNIT – II

Precursors to the Romanticism:

William Blake: The Chimney Sweeper

Romanticism, Political and Social History of Romantic Period, French Revolution, Early Industrial Revolution.

William Wordsworth: ‘Resolution and Independence’; Lucy Poems; ‘Tintern Abbey’

S T Coleridge: ‘Kubla Khan’; ‘The Rime of the Ancient Mariner’.

UNIT – III

P B Shelley: ‘Ode to the West Wind’

John Keats: ‘Ode on a Grecian Urn’

Suggested Reading:

1. Bowra C M. *The Romantic Imagination*. New Delhi: Oxford, 1950 rpt 2002.
2. Chandler, James. Ed. *The Cambridge History of English Romantic Literature*. New Delhi: Cambridge, 2009 rpt 2013.
3. Cox, Jeffrey N. Ed. *Keats's Poetry and Prose: A Norton Critical Edition*. New York: Norton, 2009.
4. Graham Hough. *The Romantic Poets*. London: Hutchinson, 1967.
5. Johnson, Mary Lynn. Ed. *Blake's Poetry and Designs: A Norton Critical Edn*. New York: Norton, 1978 rpt 2008.
6. Leavis F R. *Revaluation: Tradition and Development in English Poetry*. London: Chatto and Windus, 1936.
7. Nicholas, Halmi et al. ed. *Coleridge's Poetry and Prose: A Norton Critical Edition*. New York: Norton, 2002.
8. Reiman H Donald, et al. Eds. *Shelley's Poetry and Prose: A Norton Critical Edition*. New York: Norton, 1977 rpt 2002.
9. Wordsworth, Jonathan et al eds. *The Prelude 1799, 1805, 1850: William Wordsworth: Authoritative Texts, Context and Reception: Recent Critical Essays*. New York: Norton, 1979.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

I SEMESTER

PAPER ENHT503 - AMERICAN LITERATURE

Total No of Hours: 55

Total marks: 70

Objectives:

- To familiarize students with issues related to race, class and gender in the context of American literary studies
- To introduce students to literary texts of American writers

Course Outcomes:

CO1: Describe the major conventions, tropes, and themes of Enlightenment literature.

CO2: Demonstrate fluency in communication.

CO3: Identify salient features of literary texts from a broad range of American literature.

CO4: Express themselves effectively in a variety of forms, Identify and discuss those features with regard to individual authors/works.

UNIT- I

The Puritan Heritage; Transcendentalism; Race in American Culture and Literature; Ethnic Voices: The American South, Slavery and its Abolition; American Modernism; American Melting Pot and Salad Bowl

UNIT- II

Emily Dickinson : ‘I Felt A Funeral, Sneak, I Taste A Liquor

Walt Whitman : ‘Passage to India, Noiseless Patient Spider

Wallace Stevens: Anecdote of the jar, The emperor of ice-cream

E E Cummings : ‘Anyone lived in a pretty how town’, ‘next to of course god america!’, ‘what if a much of a which of a wind’, ‘Buffalo Bill’s’

Maya Angelou : ‘Now I Know Why the Caged Bird Sings’, ‘Phenomenal Woman’

Tennessee Williams: *The street car named desire.*

UNIT -III

Toni Morrison : *The Bluest Eye*

Ernest Hemingway: *A farewell to arms.*

Suggested Reading:

1. *American Literature in Context from 1865 to 1929; After 1929. 2 Vols.* West Sussex: Wiley Blackwell, 2011.
2. Baym, Nina, et al. eds. *The Norton Anthology of American Literature*. 8th Ed. Vol A, B and C. New York: Norton, 1979 rpt 2012.
3. Bloom, Harold. Ed. *Arthur Miller's Death of a Salesman*. Viva Modern Critical Interpretations. New Delhi: Viva Books, 2007 rpt 2010.
4. MacGowan, Christopher, *The Twentieth Century American Fiction Handbook*. West Sussex, U.K.: Wiley Blackwell, 2011.
5. Miller, Arthur. *Death of a Salesman*. New Delhi: Penguin, 1949 rpt 2008.
6. Morrison, Toni. *The Bluest Eye*. New Delhi: Vintage, 1970 rpt 2007.
7. Oliver, Egbert S. Ed. *American Literature: 1890-1965, An Anthology*. New Delhi: Eurasia Publishers, 1967 rpt 1977.
8. Roynon, Tessa. *The Cambridge Introduction to Toni Morrison*. New Delhi: Cambridge University Press, 2013.
9. Shaffer, Lawrence. *Dictionary of American Literature*. New Delhi: Sarup and Sons, 2007.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

I SEMESTER
PAPER ENST501 - INDIAN LITERATURE IN ENGLISH
TRANSLATION

Total No of Hours: 33

Total marks: 70

Objectives:

- To familiarize students with the literary texts in different Indian languages belonging to different regional cultures.
- To sensitize students to the diversity of issues found in different regions

Course Outcomes:

CO1: Support interpretive claims about a variety of texts.

CO2: Demonstrate quantitative fluency and specialized knowledge/applied learning.

CO3: Analyse literary works for their structure and meaning, using correct terminology.

CO4: Gather advanced knowledge in the academic disciplines like translation studies.

CO5: Receive fairly good knowledge of the literature written in English by non-British writers as well as the literatures written in other languages and translated into English.

UNIT- I

Aijaz Ahmed : Chapter 'Indian Literature: Notes towards the Definition of a Category' from *In Theory* (1992). P 243 – 285.

Harish Trivedi : Chapter 9 - 'Reading English, Writing Hindi: English Literature and Indian Creative Writing' (P 176 – 198) and Chapter 10 - 'Panchadhatu:

Teaching English Literature in the Indian literary Context' (P 199 – 218) from *Colonial Transactions* (1993).

UNIT – II

Jagannath Prasad Das(Oriya) : 'My World'. *Trans. by the poet with Paul St-Pierre*

Ashok Vajpeyi(Hindi) : 'Apocalypse'

LankeshP(Kannada) : 'Mother'

SatchidandanK(Malayalam) : 'How Love Dies these Days'

Vaidehi:*Don't look into my Vanity bag*

UNIT – III

Bhisham Sahni: *Tamas*

Girish Karnad: *Thaledanda*

Suggested Reading:

1. Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. New Delhi: Oxford, 1992.
2. Amur, G.S. *Transgression Studies in Indian Writing in English*. Kanva Publications, 2012.
3. Basu, Tapan Ed. Volume 2. *Translating Caste: Studies in Culture and Translation*, Katha.
4. Behl, Aditya and David Nicholls Eds. *The Penguin New Writing in India*. Penguin Books, 1995.
5. Ezekeil, Nissim. Ed. *Another India: Anthology of Fiction and Poetry*, 1990.
6. Naikar, Basavaraj S. *Indian Literature in English Translation*. National Publishing House, 2005.
7. *Indian Poetry*. Four Volumes. Central SahityaAkademy. New Delhi.
8. Iyengar, Srinivas K.R. *History of Indian Writing in English*. New Delhi, 2009.
9. Sahni, Bhisham. *Tamas*. Trans by the author. New Delhi: Penguin, 2001.
10. Sura P Rath, et al. eds. U R Ananthamurthy's *Samskara: A Critical Reader*. New Delhi: Pencraft, 2005.
11. Tendulkar, Vijay. *GhashiramKotwal*. New Delhi: Seagull, 2009.
12. Tiwari, Shibha. Ed. *Indian Fiction in English Translation*, New Delhi: Atlantic, 2005.
13. Trivedi, Harish. *Colonial Transactions: English Literature and India*. Manchester: Manchester University Press, 1993.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

I SEMESTER

PAPER ENST502- INTRODUCTION TO ENGLISH LANGUAGE AND LINGUISTICS

Total No of Hours: 33

Total marks: 70

Objectives:

- To enable students to understand what language is and appreciate its role in human communication.
- To acquaint students with the knowledge of different Schools of Linguistics.
- To familiarize students with the basic concepts underlying linguistic analysis of English.
- To familiarize students with the sound system of English (IPA), and develop in them the skills of Spoken English

Course Outcomes:

CO1: Articulate general issues concerning nature & function of language- phonetics, phonology, morphology, syntax, semantics, and pragmatics.

CO2: Exhibit acquired knowledge of the ways different human languages embody these mechanisms and analyse specific sounds & understand systematic properties of sound system of English.

CO3: Recognise and analyse the grammatical system of English and other languages and also the structure and function of language as used in natural discourse.

CO4: Compare and contrast languages in terms of systematic differences in phonetics, phonology, morphology, syntax, semantics, and pragmatics.

CO5: Understand and analyse the link between language and various dimensions of culture.

CO5: Be aware of the cognitive and social dimensions of first and second language acquisition.

CO6: Show familiarity with the principles of first and second language acquisition and to apply them in appropriate context

UNIT -I

History of English Language: Old English Period, Middle English, Renaissance and after

Growth of Vocabulary; Change of Meaning; Evolution of Standard English; Etymology; English in Modern World

UNIT -II

Language and Human Communication

Introduction to Linguistics: Different Schools – Traditional, Descriptive/ Structural, Tagmemic and Systemic. Transformational - Generative Grammar and Case Grammar.

UNIT -III

Linguistic Analysis of English:

Phonological : Organs of Speech; phone, phoneme and allophones; English Vowels and Consonants, diphthongs and Triphthongs; IPA and Phonetic Transcription. Syllable, accent and rhythm.

Morphological: Morph, Morphemes: free and bound, derivational and inflectional, prefixes and suffixes, allomorphs.

Syntactic : Sentence and the parts: words, phrases and clauses; sentence combining;
noun phrase and verb phrase.

Semantic : Polysemy, synonymy, Antonymy, hyponymy and idioms.
Acceptable, Interpretable, ambiguous sentences

Discourse : Cohesion / Coherence

Suggested Reading:

1. Balasubramanian T. *A Textbook of English Phonetics for Indian Students*. New Delhi: Macmillan, 1981 rpt 2010.
2. Bansal, R.K. and Harrison.J.B.*Spoken English for India: A Manual of Speech and Phonetics*. Hyderabad: Orient Longman, 1983.
3. Burton, Roberts, N. *Analysing Sentences: An Introduction to English Syntax*. London: Longman, 1986.
4. Daniel Jones. *English Pronouncing Dictionary*. 18 edn. Cambridge: Cambridge, 2011.
5. Gimson A. C. *An Introduction to the Pronunciation of English*. California: E Arnold, 1962.
6. Wood F. T. *An Outline History of the English Language*. New Delhi: Macmillan, 2000 rpt 2005.

Evaluation Pattern:

1. Exam: 70 Marks - Two questions carrying fifteen marks each out of four, five questions carrying two marks each out of seven, fifteen marks for transcription (From English to IPA and vice versa), five marks for combining sentences, five marks for immediate constituent analysis, five marks for applying T-rules.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks

I SEMESTER

PAPER ENST503 – EARLY INDIAN WRITING IN ENGLISH

Total No of Hours: 35

Total marks: 70

Objectives:

- Introduce students to the impact of English Education on Indian Literature
- To introduce the pioneers of Indo-Anglian Writing
- To teach some of the representative texts of Early Indian Writing in English

Course Outcomes:

CO1: Trace the social, cultural and historical contexts of the texts

CO2: Analyse the texts in terms of style, figurative language, and literary conventions

CO3: Apply relevant literary theories in the interpretations of the texts

CO4: Identify the rhetorical modes used. In the texts

UNIT- I

SrinivasIyengar: Chapter 1 “Introduction” and Chapter 3 ‘The Renaissance in India’ from *Indian Writing in English*.

Macauley’s Minutes

Raja Ram Mohan Roy: *Roy’s Letter to Lord Amherst*

UNIT- II

Mulk Raj Anand: *The Untouchable* (1935)

KrupabaiSatthianadhan: *Saguna*

R K Narayan: ‘A Shadow’ from *Let us Go Home and Other Stories* edited by Meenakshi Mukherjee. pp 1 – 6.

BhabaniBhattacharya : ‘Glory at Twilight’ *Let us Go Home and Other*

Stories: An Anthology of Indian Short Stories in English edited by Meenakshi Mukherjee. pp 70 – 82.

Raja Rao: ‘The Cow of the Barricades’ from *Let us Go Home and Other Stories: An Anthology of Indian Short Stories in English* edited by Meenakshi Mukherjee. pp 97 – 101

Anita Desai : ‘Circus Cat, Alley Cat’ from *Let us Go Home and Other Stories: An Anthology of Indian Short Stories in English* edited by Meenakshi Mukherjee. pp – 27 – 31

UNIT III

Sarojini Naidu : ‘Bazars of Hyderabad’, ‘Coromandel Fishers’

Toru Dutt: ‘Our Casuarina Tree’, ‘Jogadhya Uma’

Aurobindo: ‘The Dream of Scientist’, ‘The Tiger and the Deer’ from *Golden Treasury*

Henry V Derozio : ‘Going into Darkness’, ‘Song of the Hindustanee Minstrel’

Suggested Reading:

1. Anand, Mulkraj. *The Untouchable* (1935). New Delhi: Penguin, 2014.
2. Iyengar, Srinivas K R. *Indian Writing in English* (1973). New Delhi: Sterling, 1985 rpt 1987.
3. Gokak V K. *English in India: Its Present and Future*. Asia Publishing House, 1964.
4. Mehrotra, Arvind Krishna. Ed. *A History of Indian Literature in English*. New York: Columbia University Press, 2003.
5. Mukherjee, Meenakshi. Ed. *Let us Go Home and Other Stories: An Anthology of Indian Short Stories in English* (1975). New Delhi: Orient Blackswan, 2009.
6. Naik M K. *Critical Essays in Indian Writing in English*. 2 chapters
7. Ranjit, Hoskote. Ed. *Reasons for Belonging: Fourteen Contemporary Indian Poets*. New Delhi: Viking/Penguin, 2002.
8. Sathianadhan, Krupabai. *Saguna: The First Autobiographical Novel in English by an Indian Woman* edited by Chandani Lokuge. New Delhi: Oxford, 1998.
9. Souza, Eunice de. *Early Indian Poetry in English: An Anthology: 1829-1947*. New Delhi: Oxford, 2005.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

PAPER: ENST504 -INTRODUCTION TO ACADEMIC WRITING

Total No of Hours: 33

Max. Marks: 70

Objectives

1. To train the Post-Graduate students in essential writing skills and the mechanics of writing for academic and research purposes.
2. To guide students to develop skills of reading with purpose.
3. To make the learners competent in different forms of academic writing.

Course Outcomes

The students will able

1. To present the arguments in terms of justifications, refutations and analyses.
2. To adhere to the structures, usages and patterns involved in academic writing.

Detailed Syllabus

1. Introduction-Basics of writing, structures, purpose, form of academic writing.
2. Literature Review- Paragraph Writing, Writing of abstracts and reviews.
3. Reading Skills-scanning, skimming, note-making, cloze and deep analysis, concept maps.
4. Writing an essay, research project and research paper, critical summaries, and précis writing.
5. Formulation of research questions, research problems, thesis statement, an outline of a research paper/thesis.
6. Elements of writing a thesis-Structure, citations, sources, style-sheet, bibliography.
7. Drafts, Redrafts, Editing/Pagination through the use of a computer.

Methodology

1. Each session includes one to one guidance and supervision of the writing activities.
2. Textual analysis, the composition of analytical and argumentative writings.
3. Composition of an idea, writing the first draft, proofreading and editing.
4. Students shall write each form of academic writing in the class, review the drafts into the final version.

Suggested Readings

1. *Practical English Grammar*. A J Thomson and A V Martinet – OUP.
2. *Cambridge Essential, Intermediate and Advanced English Grammar*. Raymond Murphy and Martin Hewings are recommended self-study and practice books.
3. *Practical English Usage: Michael Swan's Guide to Problems in English*, OUP.
4. *English for Competitive Examinations*, Edward Thorpe and Showick Thorpe. Pearson Publications.
5. MLA Handbook 8th Edition

Evaluation Pattern

1. **Exam:** 15 marks 2 questions, 10 marks two questions and 5 marks two questions, 5 marks two questions
2. **CIA: 30 marks-** Assignments (10), small project- review writing/formulating questions and writing a thesis statement (10) and two internal tests (5+5=10).

Question Paper Pattern

Duration of exam: 3 hours, Total Marks: 70

Model Question paper

1. Writing of concept maps. 15X02=30

2. Guided writing-paragraph, essay. 10x2=20

B. Thesis statement, formulation of research questions, use of quotes, references, citations, Bibliographic formats

10+5+5=20

II SEMESTER

II SEMESTER

PAPER ENHT551 - BRITISH LITERATURE: THE VICTORIAN PERIOD

Total No of Hours: 55

Total marks: 70

Objectives:

- To introduce students to the ever changing trends brought about by social and scientific development
- To analyze the diverse literary devices and literary texts of the period.

Course Outcomes:

CO1: Relate the knowledge of the socio- political and socio literary factors that gave rise to Victorian Complacency, Prudery to the literary productions of this period

CO2: Analyse the impact of scientific discoveries and the intellectual strife that the age encountered as well as the way in which literary figures responded to it

CO3: Interpret the texts to explore the moral and intellectual conflict

CO4: Evaluate critically the texts written in this period and conclude on ways culture and art could offer antidotes to strife and anarchy.

UNIT – I

The Victorian Period: Religion, Science and Technology.

Victorian Ethos, Complacency, Despondency, Discipline, Prudence and Prudery, The Empire and Imperialism.

The Machine and the Emergent New Culture.

UNIT – II

Alfred Lord Tennyson : ‘The Lotos Eaters’; ‘Ulysses’

Robert Browning: ‘The Bishop Orders His Tomb’, ‘Andrea delSarto’

Matthew Arnold : ‘Preface’ and the chapter ‘Sweetness and Light’ from *Culture and Anarchy*.

John Ruskin : ‘Preface’ , chapter 1-“The Veins of Wealth” from *Unto This Last*.

UNIT – III

Rise of the Novel and Realism

Charles Dickens : *Hard Times*

Charlotte Bronte : *Jane Eyre*

Suggested Reading:

1. Norton Anthology of English Literature: The Victorian Age.
2. Richard Daniel Altick. *Victorian People and Ideas: A Companion for the Modern Reader*.
3. Robert W Hill Jr. ed. *Tennyson's Poetry: A Norton Critical Edition*. New York: Norton, 1998.
4. Rosemary J. Mundhenk and Luann McCracken Fletcher. Eds. *Victorian Prose: An Anthology*. Columbia University Press.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

II SEMESTER

PAPER ENHT552 - BRITISH LITERATURE: TWENTIETH CENTURY POETRY

Total No of Hours: 55

Total marks: 70

Objectives:

- Students are trained to acquire knowledge about the modern age through representative texts.
- To make students aware of the consequences of war on life and literature, the literary trends and forms of modern age.

Course Outcomes:

CO1: Trace the intellectual underpinnings of Modernism

CO2: Identify the features of Modern Poetry

CO3: Interpret the literary compositions of the period against the background of the major political events that shaped them

CO4: Identify and interpret the stylistic devices used in the poetry of the 20th century

UNIT – I

G M Hopkins : ‘The Wreck of the Deutschland’; ‘Pied Beauty’

Wilfred Owen : ‘Strange Meeting’; ‘Anthem for Doomed Youth’

UNIT – II

William, Butler Yeats : ‘Easter 1916’; ‘The Second Coming’; ‘A Prayer for My Daughter’; ‘Sailing to Byzantium’

T S Eliot : ‘The Love Song of J Alfred Prufrock’; ‘The Waste Land’

UNIT – III

W H Auden : ‘In Memory of W B Yeats’, ‘The Unknown Citizen’

Edith Sitwell : ‘Still Falls the Rain’

Philip Larkin: ‘Church Going’; ‘Whitsun’s Wedding’

Ted Hughes : ‘Hawk Roosting’; ‘Pike’

Seamus Heaney : ‘Digging’; ‘Mid Term Break’

Dylan Thomas : ‘Do Not Go Gentle into the Night’; ‘Death of a Girl Killed in London’

G.M. Hopkins: ‘Spring and fall’, and ‘Pied beauty’

Suggested Reading:

1. Cowell, Raymond. Ed. *Critics on Yeats*. London: Allen and Unwin, 1971.
2. Greenblatt, Stephen. Ed. *Norton Anthology of English Literature: The Twentieth Century and After*. Vol F.
3. Jain, Manju. *A Critical Reading of the Selected Poems of T S Eliot*. New Delhi: Oxford, 1991.

4. Madge V M. *The Knight and the Saint: A Study of T S Eliot's Development*. New Delhi: Book Enclave, 2005.
5. Paul, Hendon. Ed. *The Poetry of W H Auden: A Reader's Guide to Essential Criticism*. Cambridge: Icon, 2002.
6. Punekar, Shankar Mokashi. *Interpretations of the Later Poems of W B Yeats*. Dharwar: Karnatak University, 1973.
7. Sarker, Sunil Kumar. *W B Yeats: Poetry and Plays*. New Delhi: Atlantic, 1997.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

II SEMESTER

PAPER ENHT553 - LITERARY CRITICISM: Plato to F R Leavis

Total No of Hours: 55

Total marks: 70

Objectives:

- To introduce students to the critical disciplines from the classical to the modern literary study.
- To sensitize students to the complexities of literary theory and criticism

Course Outcomes:

CO1: Develop appropriate level of critical and creative thinking skills.

CO2: Get oriented to the intricacies of studies and research in literature and criticism.

CO3: Demonstrate a thorough knowledge of various literary theories and the ability to employ those theories in analyzing and interpreting various texts.

CO4: Demonstrate proficiency in critical thinking and Learn to articulate verbally and in writing critical papers.

UNIT – I

Plato : Excerpt from Book II of *Republic*. Norton, p 45 - 52

Aristotle : Excerpts from *Poetics*, Norton, p 88 - 119 (Imitation, Catharsis, Tragedy, Comedy, Plot, Three Unities, Hamartia)

UNIT – II

Philip Sidney : Chapter One from *An Apology for Poesy*.

Samuel Johnson: ‘On Metaphysical Wit’ from *The Lives of the English Poets* - From Cowley, Norton, p 386 - 388

William Wordsworth : ‘Preface to Lyrical Ballads’ (1802), Norton, p 559

Matthew Arnold: ‘The Function of Criticism at the Present Time’, Norton p 695.

UNIT – III

I A Richards: ‘The Four Kinds of Meaning’ (1929), David Lodge, p 115

F R Leavis : ‘Introduction’ from *The Great Tradition* (1948).

Cleanth Brooks : Chapter ‘The Language of Irony and Paradox’ from *The Well Wrought Urn*. David Lodge, p 292 – 304.

T S Eliot : ‘Tradition and Individual Talent’

Suggested Reading:

1. Leitch, B Vincent. Ed. *The Norton Anthology of Theory and Criticism*. Second edn. New York: Norton, 2001 rpt 2010.

2. Leavis F R. *The Great Tradition*. New York: George W Stewart Publisher, 1950.
3. Lodge, David. *Twentieth Century Literary Criticism*. London: Longman, 1972.
4. David Lodge and Nigelwood. *Modern Criticism and Theory: A Reader*. New Delhi: Pearson, 2013.
5. Nagarajan M S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Blackswan, 2012.
6. Wilfred L Gueren et al. eds. *A Handbook of Critical Approaches to Literature*. New Delhi: OUP, 2005.
7. William K Wimsatt Jr and Clenth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford, 1957.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

II SEMESTER

PAPER ENST551 - GENDER STUDIES

Total No. of Hours: 33

Total Marks: 70

Objectives:

- To make students critically examine how the issues of race, class and ethnicity intersect in the social perception of gender
- To introduce students to the literary texts of women writers in different Indian languages

Course Outcomes:

CO1: Demonstrate knowledge of the history or culture of the English language.

CO2: Ability to analyze how literature has been used as a tool of marginalization in terms of gender, class, caste, religion, ethnicity etc.

CO3: Demonstrate knowledge of how literature has also been used as a tool to fight against marginalization of various sorts.

CO4: Gather advanced knowledge in the academic disciplines like gender studies.

UNIT I

Patriarchy, Caste and Gender, Gender as a Cultural Construct, Sexuality, Masculinity, Waves and Phases of Feminism

Simone de Beauvoir : 'Myth and Reality', Chapter 11 from *The Second Sex*. Norton, p 1265

Virginia Woolf: 'Shakespeare's Sister' from *A Room of One's Own* (Norton, p 896 - 898)

Kate Millet: 'Instances of Sexual Politics, Chapter 1 from *Sexual Politics* (1969). P 3 – 22

Niveditha Menon: 'Chapter' Body' from seeing like a Feminist (2012) pp, 1-25

UNIT II

Eunice D'souza : 'Catholic Mother' from *Nine Indian Women Poets* edited by Eunice D'Souza.

Adrienne Riche : 'Cartographies of Silence'; 'From a Survivor'

Margaret Atwood : 'A Sad Child'

UNIT III

Jean Rhys: *Wide Sargasso Sea* (1966)

Mahasweta Devi: *Rudali*

Vaidehi: *Gulabi Talkies* from *Five Novellas by Women Writers*.

Suggested Reading:

Beauvoir, Simone de. *The Second Sex*. Trans by Constance Borde, Sheila Malovany-Chevallier. Knopf Doubleday Publishing Group, 2012.

Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. New Delhi: Viking, 1998.

Chakraborti, Uma. *Gendering Castethrough a Feminist Lens: Theorizing Feminism*. New Delhi: Popular, 2003.

Cixous, Helen and Catherine Clement: *The Newly Born Woman*. London: 1975 rpt 1996.

Connell, Robert.W. *Masculinities*. Second edn. Cambridge: Polity Press, 1995 rpt 2005.

De Souza, Eunice. Ed. *Nine Indian Women Poets: An Anthology*. New Delhi: Oxford, 1997 rpt 2014.

Devi, Mahashweta. *Rudali: Collection of Stories*. Dey's Publications,

Eagleton, Mary. Ed. *Feminist Theory: A Reader*. Basil Blackwell, 1986.

Evans, Mary. Ed. *Feminism: Feminism and Modernity*. New York: Avon Books, 1978.

Gilbert M Gilbert and Susan Gubar. *The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale University, 2000.

Millet, Kate. *Sexual Politics*. Chicago: University of Illinois Press, 1969 rpt 2000.

Mukherjee, Tutun. Ed. *Staging Resistance: Plays by Women in Translation*. New Delhi: Oxford, 2005 rpt 2012.

Mukherjee, Tutun. *Ed and Trans. Five Novellas by Women Writers*: NabaneetaDevSen, MrinalPande, Vaidehi, B.M. Zuhara, Saniya. New Delhi: Oxford, 2008.

Jean Rhys: *Wide Sargasso Sea*. Norton paperback, 1966.

Sarkar, Tanika. *Hindu Wife, Hindu Nation: Community, Religion and Cultural Nationalism*. New Delhi: Permanent Black, 2001 rpt 2013.

Woolf, Virginia. *A Room of One's Own*. Toronto: Broadview Press, 2010.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment-10 marks, Seminar – 10 marks; Internal Test – 10 marks

II SEMESTER

PAPER ENST552: RESEARCH METHODOLOGY

Total No of Hours: 33

Total marks: 70

Objectives:

- The objective of the paper is to acquaint the students with the tools of research by exposing them to the mechanics of writing a dissertation.
- The paper will also introduce to them the different methods of research as well as the techniques of documentation

Learning Outcomes:

- CO1: Demonstrate the ability to choose methods appropriate to research aims and objectives
- CO2: Understand the limitations of particular research methods
- CO3: Develop advanced critical thinking skills
- CO4: Demonstrate enhanced writing skills
- CO5: undertake independently research projects on literary works or based on surveys

Unit – I

Literary Research: Meaning, Definition and Objectives

Approaches to Research: Qualitative, Quantitative and Mixed Methods

Strategies and Procedure of Research: Identifying a research problem, Literature Review for tracing research gaps, Making Hypotheses (Research Question), Preparing a research Design, Finalising the Primary Sources, Identifying the Secondary Sources, Logical arrangement of Chapters, Scope and Limitations of Research

Unit – II

Mechanics of Research Writing: Research Writing and Plagiarism, Language accuracy: Spelling, Punctuation, Capitalization, Underlining and Italics, Citation: Footnotes, Endnotes, Works Cited, Bibliography, Appendices, Tables, Pictures, Page Setting: Paper margin, spacing, heading and title, pagination

Unit – III

Theoretical Approaches: Reader Response Theory, Psychoanalysis, Feminist Approach, Eco-critical Approach, Cultural Studies, Comparative Studies, Postcolonial Approach Mythological Studies, Archetypal Studies

Suggested Reading:

1. Correa, Delia Sousa Da and W.R. Owens: *The Handbook to Literary Research*
2. Gabrielle, Griffin ed. *Research Methods for English*.
3. Kothari, C.R. *Research Methodology: Methods and Techniques*
4. JayantParanjape. *The Scholar Apprentice*

5. MadhuMalatiAdhikari. *A Students Handbook for Writing Research Term Paper*
6. Nicholas S. R. Walliman. *Research Methods: The Basics*
7. JayantParanjape. *Critical Investigations*, Dattasons, J.NehrumargSadar Nagpur 304
8. Allison, B. *The Students' Guide to Preparing Dissertations and Theses*. London: Kogan Page, 1997. Print.
9. Altick, Richard D. and John J. Fenstermaker. *The Art of Literary Research*. 4th ed. New York: Norton, 1993. Print.
10. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 8th ed. New Delhi: East-West Press, 2009
11. Rahim, F. Abdul. *Thesis Writing: A Manual for Researchers*. New Delhi: New Age International Pvt Ltd, 1996.
12. Turabian, Kate L. *A Manual for Writers of Term Papers, Theses and Dissertations*. 6th ed. Chicago: Chicago UP, 1996.
13. Wayne C. Booth, Gregory G. Colombo, Joseph M. Williams and William C. Booth. *The Craft of Research: From Planning to Reporting*. Chicago: Chicago UP, 2008
14. Pickering, Michael. *Research Methods for Cultural Studies*. Edinburgh University Press, 1988.

Evaluation Pattern:

1. Exam: 70 Marks – Language accuracy-1x10=10, Citations entry-5x2=10, Bibliographic entry-5x3=15, Essay type Questions-15x2=30, Short notes-5x1=5. Total 70
2. CIA: 30 Marks – Seminar – 10 marks; Assignment – 10 marks; Internal Test – 10 marks

II SEMESTER [INTER-DISCIPLINARY]
PAPER ENOE551– FUNCTIONAL ENGLISH (PAPER FOR CHOICE
BASED CREDIT SYSTEM)

Total No of Hours: 33

Total marks: 70

Objectives:

- To train students in higher level of writing as well as oral communicative skills
- To involve students in developing the soft skills through creative activities

Course Outcomes:

CO1: Demonstrate English language skills in listening, speaking, reading and writing in various professional situations

CO2: Use strategies, such as contextualisation of new vocabulary, previewing, skimming and scanning techniques, and knowledge of text organisation and discourse markers, in the comprehension of written and spoken language;

CO3: Use grammatically correct and situationally and culturally appropriate language in speaking and writing for effective communication in a variety of interpersonal and academic situation

CO4: Show a cross-cultural understanding and confidence in using language through collaboration with increased interaction within the professional circles and the larger community in order to complete the projects undertaken.

UNIT- I

10 Marks

A)

Background to writing; Developing plans from titles; Evaluating a text; Understanding purpose; Selecting key; Note-making; Paraphrasing; Summary writing; Combining sources; Planning a text; Organizing a paragraph; Organizing the main body; Introduction; Conclusions; Re-reading and re-writing; Proof reading.

UNIT – II

20 Marks

Abbreviations; Adverbs; Articles; Caution; Conjunctions; Formality in Verbs; Modal Verbs; Nouns and Adjectives; Countable and uncountable nouns; Passives; Prefixes and suffixes; Prepositions; Prepositions after Verbs; Punctuation; Relative Pronouns; Singular / Plural; Tenses; Idioms and Phrases.

UNIT – III

30 Marks

Formal Letters – Letter of Leave, Letter of Complaint, Placing an order and cancellation, Letter of confirmation, Letter of enquiry, Letter of appointment; CVs; Essays – Comparative, Argumentative, Descriptive; Minutes Writing; Precise writing.

UNIT – IV

10 Marks

Orientation to group discussion; Preparing for the Job Interview - The First Interview, Stress and behavioral Interviews; Designing and reporting surveys; PPT; Speech

Suggested Reading:

1. Bailey. S. *Academic Writing: A Handbook of International Students*. London: Routledge, 2001.
2. Craswell, G. 2004. *Writing for Academic Success*. Sage Publications.
3. Green, David. *Contemporary English Grammar*. New Delhi: Macmillan, 1971.
4. Jones, Daniel. *English Pronunciation Dictionary*.
5. Jordan, R.R. *Academic Writing Course*. London : Nelson/Longman, 1999.
6. Hamp-Lyons, L. and Heasley, B. *Study Writing*. Cambridge University Press, 2006.
7. Murphy, Raymond. *Intermediate English Grammar*. New Delhi: Cambridge, 1994.
8. Murray, N. *Writing Essays in English Language and Linguistics*. Cambridge University Press, 2012.
9. Narayanaswami V R. *Strengthen Your Writing*. New Delhi: Orient Longman, 1979 rpt 1999.
10. Tickoo, Champa, et al. *Writing with a Purpose*. New Delhi: Oxford, 1979 rpt 2006.
11. Oshima, A. and Hogue, A. *Writing Academic English*, Addison-Wesley: New York, 2005.

Evaluation Pattern:

1. Exam: 70 - Paragraph writing based on the given outlines / summarizing a given passage – 10 marks; Objective type questions on correctness of the language – 20 marks; Letter writing / CV writing / minutes writing – 10 marks; essay / precise – 10 marks; Report / speech / dialogue writing – 10 marks; transcription from IPA to English and vice versa – 10 marks
2. Internal Assessment: Internal Test -10 marks; Oral presentation – 10 marks; Assignment and class participation – 10 marks

II SEMESTER [INTER-DISCIPLINARY]

PAPER ENOE552 – POPULAR LITERATURE / CULTURE

Total No of Hours: 33

Total marks: 70

Objectives:

- To train the non-literature students in the art of reading
- To familiarize them with some of the samples of popular writing

Course Outcomes:

CO1: Interpret texts with attention to ambiguity, complexity, and aesthetic value.

CO2: Practice a deliberate writing process with emphasis on inquiry, audience, research, and revision

CO3: Evaluate genres of writing and write in appropriate genres and modes for a variety of purposes and audiences

CO4: Read diverse texts within their historical and cultural contexts, developing a critical understanding of how literature can both uphold and resist existing structures of power

CO4: Deploy ideas from works of criticism and theory in their own reading and writing

CO5: Participate in critical conversations and prepare, organise, and deliver their work to the public

UNIT – I

Chetan Bhagat: *Half Girlfriend* (2014)

Sir Arthur Conan Doyle (Sherlock Holmes): *The Hound of the Baskervilles* (1902)

UNIT – II

Sairat (2016): Marathi Movie directed by NagrajManjule/MittabailuYamunakka: Tulu Movie

UNIT – III

Stuart Hall: “Representation and the Media” (Video) Directed by SutJhally. Media Education Foundation, 1997. Color. 55 min

Suggested Reading:

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

PAPER: ENOE553- PICTOGRAPHIC INTERPRETATION (80% practical+20% theory)

Total No of Hours: 33

Max. Marks: 70

Introduction :

Communication in different modes forms partially the basis for the assessment in all the academic programmes. With the view of making the learners achieve better command over interpretative language/mode/medium, the course on **Pictographic Interpretation** has been designed. Through this course, students are encouraged to develop their language/communicative/interpretative skills required in various academic and non-academic situations. This course provides instructions and gives a range of reading exercises to help students understand pictographic interpretation.

This course is meant for any Post Graduate student willing to develop a creative interpretation. The twin objectives of developing communicative skills and pictographic interpretation involve learners in exploring the powerful medium of expression. The mode of teaching is project-oriented. Initially, instructions on the mode of learning are communicated and subsequently all through the course the faculty shall supervise the progress of the students. The learners can either use the internet or the library while undertaking the project.

Objectives:

- To teach reading and inter semiotic interpretative skills.
- To enable the students to recognize pictographic/other interpretive modes from the given samples.
- To enhance the level of critical thinking and pictographically representation of the literary writings.
- To familiarize the students with various pictorial/cartoon writings

Outcomes:

After studying this course, the learners should be able to:

- Understand various situations of life and interpret them pictographically.
- Understand the functions of pictographic interpretation.
- Demonstrate better communicative skills through interpretation of pictorial writings.

Detailed Syllabus:

Outline:

1. Preliminaries-Introduction, types and self-assessment of strengths and weaknesses regarding reading skills, language accuracy and pictographic representations.
2. Study of a few literary works.
3. Planning and preparation of an outline for pictographic interpretation.
4. Study of a few pictorial writings
5. Regular Review and consultations
6. Assessment

Schedule:

Sl. No	Topics/Tasks	Hours and mode of class	Remarks
1	Preliminaries-Introduction, types, and self-assessment of the strengths and weaknesses regarding reading skills	Contact classes of 3 hours	An attempt to understand the need and the perspectives of reading and interpretation: what, why, whom, how, when.
2	Reading of some literary works	Self-learning 15 hours	Practice in representing the texts through the pictures/cartoons/graphics
6	Interactive sessions on proper understanding, review and analysis	Contact class 1 hours	Review of individual understanding of prose content and pictographic interpretation
7	Study of pictorial writings	10 hours	Writing criticism on pictures
10	Interactive sessions on proper understanding and pictographic interpretations, review and analysis	Contact class -3 hour	Review of individual understanding of Pictorial literature
11	Assessment	3 hours test	Presentation

Note: Long texts shall be avoided; instead a page or two having rich imageries and characters are used

Suggested Reading:

1. **Animal Farm**
2. **Chandamama**

Evaluation Pattern:

1. **Exam:** 70 marks – 10 marks 5 questions and 20 marks one question
2. **CIA:** Practicum-30 (Regularity, reading ability, understanding and ability to interpret pictographically and improvements during the course shall be the criteria for awarding marks)

Question Paper Pattern:

Duration of exam: 3 hours

Total Marks: 7

Model Question paper:

- a. **Pictographic interpretation of a prose works-** **20X2=40**
- b. **Critical Analysis of Pictorial writings -** **15X2=20**

III SEMESTER

III SEMESTER

Paper ENHT601 - BRITISH LITERATURE: TWENTIETH CENTURY NOVEL AND DRAMA

Total No of Hours: 55

Total marks: 70

Objectives:

- Students are trained to acquire an understanding of the dominant literary traditions and authors of the Twentieth century
- Students are taught to analytically appreciate various emerging literary trends and forms through literary texts of the period.

Course Outcomes:

- CO1: Trace the major socio political events of Europe during the early decades of the twentieth century
- CO2: Trace the scientific inventions and theories that shaped the narrative techniques of Modern fiction
- CO3: Review the major movements of the British theatre during the 20th century period
- CO4: Interpret the fiction and drama of the period with reference to the major socio political events that shaped them

UNIT – I

Literary Modernism and Avant-Garde Movement

Imperialism and Colonialism

Modernist Narrative Strategy

UNIT – II

D.H. Lawrence : *Women in Love* (1957)

Graham Greene : *The Heart of the Matter* (1978)

UNIT – III

George Bernard Shaw : *Arms and the Man* (1898)

T S Eliot : *Murder in the Cathedral* (1935)

John Osborne : *Look Back in Anger: A Play in Three Acts* (1956)

Suggested Reading:

1. Peter Verdonk. *Twentieth-Century Fiction: From Text to Context*.
2. Rosemary Marangoly George. *The Politics of Home: Postcolonial Relocations and Twentieth Century Fiction*, University of California, 1996 rpt 1999.
3. Shaw, George Bernard. *Arms and the Man*. The Floating Press, 1898 rpt 2008.

4. Susan Mandala. *Twentieth Century Drama: Dialogue as ordinary Talk*.
5. Zinn, Howard. *A Twentieth Century: People's History*.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

III SEMESTER

PAPER ENHT602– CONTEMPORARY LITERARY CRITICISM AND APPROACHES

Total No of Hours: 55

Total marks: 70

Objectives:

- To introduce students to different approaches to literature.
- To sensitize students to complexities of literary criticism.

Course Outcomes:

- CO1: Identify major theoretical/critical movements and theorists, as well as primary concepts with which they are associated
- CO2: Define and apply specific theoretical concepts, theories, and terms to literary and cultural texts - Use online databases to define key terms and trace implications in source texts;
- CO3: Evaluate and analyse strengths and limitations of critical/theoretical arguments
- CO4: Examine historical contexts for the development of contemporary theory and criticism
- CO5: Strengthen and deepen critical reading, writing, and interpretive

UNIT – I

The Psychological Approach:

Ernest Jones : ‘The Oedipus-Complex as An Explanation of Hamlet's Mystery: A Study in Motive’ from *Hamlet and Oedipus* (1949)

Sigmund Freud : ‘Creative Writers and Day-Dreaming’ from *Twentieth Century Literary Criticism* edited by David Lodge, p 36

Mythological and Archetypal Approaches:

Northrop Frye : ‘The Archetypes of Literature’ from *Twentieth Century Literary Criticism* edited by David Lodge, p 422

Harold Bloom : ‘Poetic Origins and Final Phases’ from *A Map of Misreading* (2003) P 9 – 26.

UNIT –II

Formalism:

John Crowe Ransom : ‘Criticism, Inc.’, Norton, p 971; Also in *Twentieth Century Literary Criticism* edited by David Lodge P 228)

Structuralism:

Jonathan D. Culler :*Structuralist Poetics* Chapter 1 and the Concluding Chapter

Post-structuralism:

Roland Barthes : 'The Death of the Author', Norton, p 1322 – 1326

Jean Jacques Derrida : 'Structure, Sign and Play in the Discourse of Human Sciences' (1966)

Wolfgang Iser : 'The Reading Process: A Phenomenological Approach' from *Twentieth-Century Literary Theory: An Introductory Anthology* edited by Vassilis Lambropoulos, David Neal Miller. P 381 – 400.

UNIT –III**Gender studies:**

Elaine Showalter :

'Toward a Feminist Poetics' from *The New Feminist Criticism:*

Essays on Women, Literature and Theory edited by E. Showalter. (1985). P 125 - 143.

GayatriChakravortySpivak :

'Feminism and Critical Theory' from *In Other Worlds*. (1987). P 77 – 92.

Cultural Studies:

Stuart Hall : 'Cultural Studies and Its Theoretical Legacies', Norton, P 1782 - 1795

Mikhail Bakhtin : 'Modern Stylistics and the Novel' from *The Dialogic Imagination*

Reader Response Criticism:

Louise Michelle Rosenblatt :

'Literature and The Invisible Reader' from *The Promise of English*(NCTE 1970 Distinguished Lectures)

Suggested Reading:

1. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New York: Manchester University Press, 1995 rpt 2002.
2. Benstock, Shari. Ed. *Feminist Issues in Literary Scholarship*. Indiana University Press, 1987.
3. Bloom, Harold. *A Map of Misreading*. Oxford: Oxford University Press, 2003.
4. --- *The Anxiety of Influence: A Theory of Poetry*. Oxford: Oxford University Press, 1997.
5. Clifford, John. Ed. *The Experience of Reading: Louise Rosenblatt and Reader-Response Theory*. Boynton: Cook Publishers, 1991.
6. Culler, D. Jonathan. Ed. *Deconstruction: Critical Concepts in Literary and Cultural Studies*. Volume 3, 2003
7. Derrida. Jean Jacques. *Of Grammatology*. Trans G C Spivak. Baltimore: John Hopkins University Press, 1976.
8. Eagleton, Terry. *The Event of Literature*. Yale University Press, 2013.
9. Iser, Wolfgang. *The Act of Reading: A Theory of Aesthetic Response*. California: Johns Hopkins University Press, 1980.

10. Jones, Ernest. *Hamlet and Oedipus*. New York: Norton, 1949 rpt 1976.
11. Lambropoulos, Vassilis and David Neal Miller. Ed. *Twentieth-Century Literary Theory: An Introductory Anthology*. Albany: New York Press, 1987.
12. Leitch, B Vincent. Ed. *The Norton Anthology of Theory and Criticism*. New York: Norton, 2001 rpt 2010.
13. Lodge, David and Nigel Wood. ed. *Modern Criticism and Theory*. Pearson, 2013.
14. Reinelt, Janelle G and Joseph R. Roach. Ed. *Critical Theory and Performance*.
15. Rosenblatt, Louise Michelle. *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*. Illinois: University of Illinois, 1978 rpt 1994.
16. Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Bronte to Lessing*. Princetown: Princetown University Press, 1977.
17. --- Ed. *The New Feminist Criticism: Essays on Women, Literature and Theory*. London: Virago Press, 1985.
18. Spivak, Gayatri Chakravorty. *In Other Worlds: Essays in Cultural Politics*. New York: Methuen, 1987.
19. --- *The Spivak Reader: Selected Works of Gayatri Chakravorty Spivak*.
20. Taylor, Victor E and Charles E. Winquist. Ed. *Postmodernism: Foundational Essays*. Cornwall: Routledge, 1998.
21. Wilfred L Guerin, et al. Eds. *A Handbook of Critical Approaches to Literature*. New York: Oxford, 2005.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks

III SEMESTER

PAPER ENST601 - ENGLISH LANGUAGE TEACHING

Total No of Hours: 33

Total marks: 70

Objectives:

- To help students appreciate the role of English in our education and recognize the problems of teaching-learning English
- To introduce students to the processes and problems of reading comprehension and written expression
- To enable them to understand the different aspects of classroom instruction and management
- To help the students develop competence in teaching English at the degree and pre-degree level

Course Outcomes:

- CO1: Differentiate the objectives and approaches in teaching English as a second language, as a foreign language, as an additional language- this define ones approach
- CO2: Demonstrate the knowledge of various theories on human learning and apply these to language teaching and learning
- CO3: List out the different methods of language teaching and analyse their effectiveness and apply these methods in the actual classes besides preparing lesson plans for teaching language
- CO4: Review the patterns of study behaviour and draft sample modules for 'Bridge Courses' and 'etting Remedial Courses' alongside assembling various study skills.

UNIT I

The role of English in India; English as second language; English teaching in India today, Objectives of teaching English in India

UNIT II

Trends and Developments in English Language Teaching: Theories of Language learning - behavioral, cognitive and developmental; language acquisition and language learning

UNIT III

Approaches, Methods and Techniques in Language Teaching – Psychological and Linguistic models of reading and writing

Study Skills; Response to literature.

Class room management and communication - Lesson Planning- Types of Classrooms - Use of teaching aids / Learner aids - bridge course and remedial teaching - Learner-centered approach
Practicum

Suggested Reading:

1. Brown, H.D. (1980). *Principles of Language Learning and Teaching*. Englewood Cliffs, N. I: Prentice Hall.
2. Brumfit, C. (1984). *Communicative methodology in language teaching: The roles of fluency and accuracy*. Cambridge: Cambridge University Press.
3. Carter, Ronald and David Nunan. *Teaching English to Speakers of Other Languages*. CUP.
4. David, Nunan. (1991). *Language Teaching Methodology*. Prentice Hall.
5. Gowda, Sukumar, N. (2010). *Learning and the Learner: Insights into the processes of learning and teaching*. New Delhi, PHI Learning Pvt Ltd.
6. Howall, A.P.R. (1984). *A History of English Language Teaching*. OUP.
7. Hutchinson, Tom and Alan Waters. *English for Specific Purposes*.
8. Joyce, Bruce and Weil, Marsha. () *Models of Teaching*. Prentice Hall, Inc.
9. Kachru, Braj B. (1986) *The Alchemy of English: The spread, functions and models of Non-native Englishes*. Oxford: Pergamon Press.
10. Lazar, Gillian. (1993). *Literature and Language Teaching*. CUP.
11. O'Malley, J Michael. Et al. *Learning Strategies in Second Language Acquisition*. Cambridge: Cambridge University Press, 1990 rpt 1995.
12. Richards, Jack C. (1991). *The Context of Language Teaching*. CUP.
13. Richards J and Rodgers S. (2001). *Approaches and Methods in Language Teaching*. Cambridge.
14. Stern, H.H. (1983). *Fundamental concepts of language teaching*, Oxford: OUP.
15. Tudor, Ian. (2001). *Dynamics of the Classroom*. CUP.
16. Woodward, Tessa. (2001). *Planning Lessons and Courses*. CUP.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Internal Test 10 marks; Practicum 20 marks

III SEMESTER

Paper – ENST602: DALIT LITERATURE

Total No of Hours: 33

Total marks: 70

Objectives:

- To familiarize students with the emergence of Dalit Movement in India.
- To explore and interrogate the concept 'Dalit' in its socio-political and cultural dynamics and the way it manifests in literature.

Course Outcomes:

CO1: Gather advanced knowledge in the academic disciplines like Dalit studies. And feel competent to discuss topics for this course beyond the classroom setting.

CO2: Understand the complex relationship between literature & society that produces it and understand the intricacies of social class and caste in India.

CO3: Exhibit a working knowledge of the caste system and its modern manifestations in India.

CO4: Get foundational knowledge about the concerns raised by Dalit writings and understand the dynamics of oppression practiced over the years by various societies.

UNIT – I

Ambedkar B R: Chapter-1 from *Annihilation of Caste*.

DevanurMahadeva : 'The Story Teller in My Tales' in *The Hindu*, May 15, 2016. P 4.

Sharatchandra Muktibodh : 'What is Dalit Literature?' from *Poisoned Bread:*

Translations from Modern Marathi Dalit Literature edited by Arjuna Dangle. Orient Blackswan, 1992. P 267

Baburao, Bagul : 'Dalit Literature is but Human Literature' from *Poisoned Bread: Translations from Modern Marathi Dalit Literature* edited by Arjuna Dangle. Orient Blackswan, 1992. P 271

SaranakumaraLimbale : 'About Dalit Literature' from *Towards an*

Aesthetic of Dalit Literature: History, Controversies and

Considerations by SaranakumaraLimbale. Trans, Alok Mukherjee. Orient Longman, 2004 rpt 2014. P 20 - 22.

UNIT – II

Kannada:

Siddalingayya : 'My People' trans by K.Narasimha Murthy; 'Thousands of Rivers' by trans P. Rama Murthy from *A String of Pearls*.

Marathi:

NamdevDhasal: 'Hunger'

Daya Pawar : *Blood Wave*

Gujarathi:

BipinGohil : ‘To the fading man I sing’, ‘To a Poet at a Mushaira’

Kisan Sosa : ‘The last Man on Golgotha’; ‘Hanging on the Tree’; ‘Dousing the Fire in Heart’

UNIT – III

Bama : *Sangati: Events*

LaxmanGaikwad: *The BrandedUchalya*

KumudPawde: “The Story of My ‘Sanskrit’” An Extract from *Antasphot*(1981).

(*Poisoned Bread: Translations from Modern Marathi Dalit Literature* edited by Arjuna Dangle.

Orient Blackswan, 1992. pp 110 – 122.

Suggested Reading:

1. Ambedkar B R. *Annihilation of Caste* (1936). Navayana, 2015.
2. --- *Untouchables: Who are they and Why they became Untouchables*. New Delhi: Amrit Book Company, 1948.
3. Bama. *Sangati: Events*. Trans from Tamil to English by Lakshmi Holmstrom. New Delhi: Oxford, 2005 rpt 2013.
4. Dangle, Arjun. Ed. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. New edn. New Delhi: Orient Longman, 1992 rpt 2011.
5. Gaikwad, Laxman. *The Branded: Uchalya* (1998). New Delhi: SahityaAkademi, 2014.
6. Gupta, Dipankar. *Interrogating Caste: Understanding Hierarchy and Difference in Indian Society*. New Delhi: Penguin, 2000.
7. Imtiaz and Upadhyay. *Dalit Assertion in Society, Literature and History*. OrientBlackswan.
8. Kumar, Raj. *Dalit Personal Narratives: Reading Caste, Nation and Identity* (2010). Orient Blackswan, 2015.
9. Nagaraj D.R. *The Flaming Feet and Other Essays: The Dalit Movement in India* (1993). Seagull, 2014.
10. Pawde, Kumud. *Antasphot*. Translated by PriyaAdarkar. Aurangabad: AnandPrakashan, 1981.
11. The Oxford Indian Anthology of *Dalit Writing*.
12. Shah, Ghanshyam. Ed. *Dalit Identity and Politics*. Vol 2. Sage, 2001.
13. SharmilaRege. *Writing Caste: Writing Gender*. New Delhi: Zuban, 2006.
14. SharankumarLimbale. *Towards an Aesthetic of Dalit Literature*. Trans. Alok Mukherjee. Orient Longman, 2004.
15. Shivaprakash H.S and K.S.Radhakrishna. eds. *A String of Pearls*. Bangalore: Karnataka Sahitya Academy, 1990.
16. Tharu, Susie and Rajshekhar. *No Alphabet in the Site*: Penguin 2 Vols [No Nip Sprouting]
17. Tharu, Susie and R K Sathyanarayan. *Dalit Literature*. 2 Vols. Penguin.

18. Ursula Sharma. *Caste: Concept in the Social Sciences*. Viva, 2002.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

III SEMESTER

PAPER ENST603 - FILM STUDIES(Shifted from II semester)

Total No of Hours: 33

Total marks: 70

Objectives:

- To introduce students to various aspects of the emerging field of Film Studies
- To familiarize students with the technicalities in the making and appreciation of film
- To train students to appreciate film as a means of communication and review films

Course Outcomes:

- CO1: Display a working knowledge of film techniques, offering descriptive examples from films.
- CO2: Identify and describe distinct cinematic elements pertaining to genres and directors.
- CO3: Analyse films for their structure and meaning, using appropriate terminology.
- CO4: Write analytically about films using MLA guidelines.
- CO5: Effectively communicate ideas related to the films during class and group activities.

UNIT- I

Roberge, Graham and Heather Wallis: 'Why Study Film?' from *Introducing Film* (2001).

Richard Barsam and Dave Monahan: Chapter 1- Looking at Movies

Lacey, Nick : Film Language: Mise-en-scene; Sets, props, costumes and colour; Lighting; Performance; Sound; Framing position; Camera movement from *Introduction to Film* (2005)

UNIT- II

Early Cinema (1893 – 1903); Classical Hollywood Cinema (1908 – 1927); German Expressionism (1919 – 1926); French Impressionism and Surrealism (1918 – 1930); Soviet Montage (1924 – 1930); The Hollywood Cinema after the Coming of the Sound; Italian Neo-realism (1942 – 1951); The French New Wave (1959 – 1964) from Bordell, David and Kristin Thompson. *Film Art: An Introduction* (2001)

UNIT- III

Alfred Hitchcock :*Vertigo* (1958)

Satyajit Ray :*Pather Panchali* (1955)

Charlie Chaplin:*Modern Times*

Rishab Shetty : *Kanthara*

Akio Kurosawa :*The Throne of Blood* (1957)

Vittorio De Sica : *The Bicycle Thief*

Narrative; Psychoanalysis; Feminist Analysis; Spectatorship from Lacey, Nick. *Introduction to Film*. New York: Palgrave Macmillan, 2005.

Suggested Reading:

1. Chatman, Seymour. 'The Cinematic Narrator' from *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. New York: Cornell University Press, 1990. P 124 – 138.
2. David, Bordell and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw Hill, 2001.
3. Gaston, Roberge. *Another Cinema for Another Society*. Calcutta: Seagull Books, 2005.
4. Graham, Roberge and Heather Wallis. *Introducing Film*. Great Britain: Hodder Arnold, 2001.
5. Hayward, Susan. *Cinema Studies: The Key Concepts*. Oxon: Rutledge, 1996.
6. Miller, Toby and Robert Stam. Eds. *A Companion to Film Theory*. Oxford: Blackwell Publishing, 2004.
7. Nick, Lacey. *Introduction to Film*. New York: Palgrave Macmillan, 2005.
8. Person, Per. *Understanding Cinema: A Psychological Theory of Moving Imagery*. Cambridge: Cambridge University Press, 2003.
9. Ray, Satyajit. *Our Films and their Films*. Orient Blackswan, 2007.
10. Richardson, Robert. *Literature and Film*. Bloomington: Indiana University Press, 1972.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

III SEMESTER

Paper ENST604 - STUDY OF DRAMA AND THEATRE

Total No of Hours: 33

Total marks: 70

Objectives:

- To orient students toward the study of drama and theatre
- To introduce students to different types of theatres.

Course Outcomes:

CO1: Understand the growth and development of the literary genre.

CO2: Appreciate the different theatres and dramas.

CO3: Demonstrate an expected level of expertise in literary history.

CO4: Show better understanding of the personalities through the characters from the dramas

UNIT- I

Drama as a composite art; Elements of drama; Types of dramas

Theatres - Indian folk; Greek and Roman theatres

Theatrical Movements - Realism; Expressionism; Absurd and the Epic Theatre

UNIT- II

Sophocles : *Oedipus Rex*

Kalidasa : 'AbhijnanaShakuntala' from *The Loom of Time*. Ed and Trans.

Chandra Rajan. Penguin, 2005.

Samuel Becket : *Waiting for Godot*

UNIT-III

William Shakespeare : *Midsummer Night's Dream*

ChandrashekharKambar: *SiriSampige: A Play in Sixteen Scenes* (1991).

Bertolt Brecht : *The Caucasian Chalk Circle* (1976)

Suggested Reading:

1. Brecht, Bertolt. *The Caucasian Chalk Circle* (1976). Oxford, Heinemann, 1996.
2. Kalidasa. *The Loom of Time*. Ed and Trans. Chandra Rajan. New Delhi: Penguin, 2005.
3. Kambar, Chandrashekhar. *SiriSampige: A Play in Sixteen Scenes*. New Delhi: seagull, 1991.
4. Peter Brook. *The Empty Space*. Penguin, 2008.
5. Sally Mackey. *Drama and Theatre Studies*. Paperback. Nelson Thornes, 2000.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.

2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

III SEMESTER

Paper ENST605 - STUDY OF LIFE NARRATIVES

Total No of Hours: 33

Total marks: 70

Objectives:

- This paper shall introduce students to the famous biographies, autobiographies and Literature of success stories on Leadership
- It aims at making students to read and understand the great personalities and their achievements

Course Outcomes:

- CO1: Employ knowledge of literary traditions to produce imaginative writing.
- CO2: Demonstrate expected level of expertise in literary history and literary theory.
- CO3: Demonstrate the insights to correlate the literary texts and the socio-political cultural environment in which they are produced.
- CO4: Demonstrate appropriate level of competence in the use of English for personal and academic purposes.

UNIT - I

‘Practising Autobiography’, Chapter 5 from *Autobiography, New Critical Idiom Series*. pp 125 - 140.

Rassundari Devi: *Amar Jiban: My Life* (1876)

Urmila Pawar : *Aidan* (2003).

UNIT - II

Irving Stone’s: *Lust for Life* (Vincent Van Gough) Biography

UNIT - III

Randy Pausch: *My Last Lecture*

Neesha, Mirchandani: *Wisdom Song: The Life of Baba Amte*.

Suggested Reading:

1. Anderson, Linda. Ed. *Autobiography* (2001). Second Edition. New Critical idiom Series. New York: Routledge, 2011.
2. Das, Kamala. *My Story*. New Delhi: Sterling, 1973 rpt 2009.
3. Devi, Rassundari. *Amar Jiban: My Life* (1876). Trans Enakshi Chatterjee. Calcutta: Writer’s Workshop, 1999.
4. Gandhi, Mahatma. *My Experiments with Truth*. Ahmedabad, Navjivan, 1927.
5. Gavaskar, Sunil Manohar. *Sunny Days: An Autobiography*. Rupa, 1976.

6. Laxman R K. *The Tunnel of Time: An Autobiography*. Viking, 1998.
7. Lincoln, Abraham. *The Autobiography of Abraham Lincoln*. New York: Francis, 1905.
8. Mirchandani, Neesha. *Wisdom Song: The Life of Baba Amte*. Biography. New Delhi: Roli, 2006.
(SDMUGL – G:55 WN 14 Po6)
9. Mandela, Nelson. *Long Walk to Freedom*. Macdonald Purnell, 1995.
10. Martin Luther King Jr. Biography.
11. Pausch, Rand. *My Last Lecture*. Hyperion, 2008.
12. Pawar, Urmila. *Aidan*. Bombay: Granthali, 2003.
13. Stone, Irving. *Lust for Life: The Novel of Vincent Van Gogh* (1934). Penguin, rpt 1984.
14. Tendulkar, Sachin. *Playing It My Way: My Autobiography*. Hachette India, 2014.

Evaluation Pattern:

1. Exam: 70 Marks - Two questions carrying fifteen marks each out of four, five questions carrying two marks each out of seven, fifteen marks for transcription (From English to IPA and vice versa), five marks for combining sentences, five marks for immediate constituent analysis, five marks for applying T-rules.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks

III SEMESTER

PAPER NOE601: INDIVIDUAL DEVELOPMENT AND COMMUNICATION SKILLS

Total No of Hours: 33

Total marks: 70

Objectives:

- To develop effectiveness in the student by equipping them with self-confidence
- To equip the students with better communication skills through various exercises
- To enhance the level of language proficiency to get desired changes in persons with whom students transact with
- To offer exercises and practices leading to winning ways of oral and written communication

Course Outcomes:

- CO1: Trace how the human development came to be seen as both possible and desirable based on the theories of Nurture- Nature
- CO2: Assess frequently personal strengths and weaknesses for setting higher level goals and planning
- CO3: Make effective presentations both in the oral and written modes in the academic assemblies
- CO4: Demonstrate the skills and competencies in arguments, interviews and other similar situations

UNIT- I (20)

Basic concept of Individual Development and Human Resource Development

Self-Discovery; Identifying One's Strengths and Weakness

Getting desired changes – Motivation

Building Self-Esteem

I'm OK – You're OK states; competition – cooperation - coordination

UNIT- II (30)

Communication: Verbal and Non-Verbal

One-way and Two-way communication

Passing Information – Reporting Events, Describing Pictures, Narrating Incidents, Giving Instructions

Communication Skills: 3 / 5 Cs of Communication

Written Communication: Official / Personal

Conventions of Writing: Grammar, Usage, Spelling, Punctuation

Communicating to Influence

Modern means of Communication: Language, Etiquettes

UNIT- III (20)

IntellectualAssemblies: Winning ways of communication

Group Discussion

Brainstorming

Interviews

Public Speaking

Suggested Reading:

1. Swan, Michael. *Basic English Usage*. New Delhi: OUP, 2009
2. Selly, John. *Oxford Guide to Effective Writing and Speaking*. New Delhi: OUP, 2008
3. Nagaraj, Geetha. *Write to Communicate* (Foundation Books). New Delhi: OUP, 2006
4. Nagaraj M Shashikiran T. et al. *Indian Prose for Effective Communication*. Chennai: Macmillan, 2000
5. Sanyal, Mukti. Eds. *English at Working Place*. University of Delhi Publications. New Delhi: Macmillan, 2008
6. Ramani P. *Technical Communication skills*. Tanjavur: SASTRA Deemed University, 2008
7. Dutt, Kiranmai. *Course in Communicative Skills*. (Foundation Books). Bangalore: CUP, 2008
8. Lidiya,Rajashekhar. *Communicative Grammar and Composition*. New Delhi: OUP, 2008
9. Miller, Gary and Kathy. *Effective Classroom Communication*. (Workbook). [E C CProgramme 93]. Madras: Pantheon Road Egmore], 1985.
10. *Communicative Skill: A Multi Skill Course*. (By Course Team). [Bharathidasan University Publication]. Chennai: Macmillan, 2008
11. Mohan Krishna and Singh. *Speaking English Effectively*. Bangalore: Macmillan, 2009

Further Reading:

1. Harris, Thomas A.M.D. *I'm Ok – You're Ok*.
2. Carnegie, Dale. *How to Develop Confidence and Influence People by Public Speaking*. Simon and Schuster Inc. New York, 1986

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Internal Test – 10 marks; Practicum – 20 marks.

III SEMESTER

PAPER ENOE602 – WRITING FOR THE MEDIA

Total No of Hours: 33

Total marks: 70

Objectives:

- To acquaint the students with the tools of writing for web, print media.
- To familiarize the students with oral skills required for TV anchoring, compeering, inter viewing etc
- To train students in creative writing

Course Outcomes:

CO1: Show in writing the knowledge of fundamentals of text beginning with conventions of grammar, punctuation, paragraphing etc.

CO2: Deploy the language skills in content development, story writing, reports for the media

CO3: Demonstrate the etiquettes and practices in the media and develop skills to attain excellence in written and oral presentation

CO4: Operate with profession competence in such tasks as public speaking, panel discussion, using both technical and professional skills.

Basic requirements of Content Writing for Media:

- Advertisement
- Blog

Identifying goals of the planned content, Fixing the target audience, Headlines and titles, Neither much nor less – finding the happy medium, Common mistakes

Process of writing - Short paragraphs – four sentences max; Short sentences – twelve on average; Skip unnecessary words; Avoid jargon and gobbledygook; Avoid the passive tense; Avoid needless repetition; Address your web visitors directly; Use the word ‘you’; Shorten your text

Treat your web visitors like wild animals; Put your most important information first; Don't try to be clever or creative; Write for scanners; Use familiar words; Write for lazy people; Expect people to arrive anywhere on your website; Make it easy for hunters to find you; Replace text by photographs or videos;

Consider different font sizes – think about people scanning large text first; Emphasize quotes of customers (or experts) to add credibility; Play around with high lights, **bold text**, CAPS, or *italics*; Break a long headline into a headline with a sub headline; Change paragraphs into bullet points.

Answer the questions potential customers are asking; discuss one key topic for each page; Include links to relevant pages on your own website or to other websites; Use phrases and words your potential customers are looking for.

Suggested Reading:

1. Bailey, S. *Academic Writing: A Handbook of International Students*. London: Routledge, 2001.
2. Ceramella, Nick and Elizabeth Lee. *Cambridge English for the Media*. Cambridge, 2008.
3. Craswell, G. 2004. *Writing for Academic Success*. Sage Publications.
4. Durant, Alan and Marina Lambrou. *Language and Media*. Routledge, 2009
5. Green, David. *Contemporary English Grammar*. New Delhi: Macmillan, 1971.
6. Jones, Daniel. *English Pronunciation Dictionary*.
7. Jordan, R.R. *Academic Writing Course*. London : Nelson/Longman, 1999.
8. Hamp-Lyons, L. and Heasley, B. *Study Writing*. Cambridge University Press, 2006.
9. McCoy, Julia. *So You Think, You Can Write: The Definitive Guide to Successful Online Writing*.
10. Murphy, Raymond. *Intermediate English Grammar*. New Delhi: Cambridge, 1994.
11. Murray, N. *Writing Essays in English Language and Linguistics*. Cambridge University Press, 2012.
12. Nagarajan, Geetha .*Comprehend& Compose II*. Bengaluru: Foundation Books, 2006.
13. Narayanaswami V R. *Strengthen Your Writing*. New Delhi: Orient Longman, 1979 rpt 1999.
14. Oshima, A. and Hogue, A. *Writing Academic English*, Addison-Wesley: New York, 2005.
15. Sanyal, Jyoti. "Making A Botch of Writing" a chapter in *INDLISH: The Book for Every English-Speaking Indian*. Ed. Sanyal, Jyoti. Martin Cutts: Viva Books, 2006. pp3 to 69.
16. Tickoo, Champa, et al. *Writing with a Purpose*. New Delhi: Oxford, 1979 rpt 2006.
17. Truss, Lynne. *Eats Shoots & Leaves: The Zero Tolerance Approach to Punctuation*. London, Harper Collins, 2009.
18. William, Zinsser. *On Writing Well: The Classing Guide to Writing Non-fiction* (25th Anniversary Edition). London: Harper Collins, 2001.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks –Internal Test – 10 marks; Practicum– 20 marks.

PAPER: ENOE 604- Science Fiction

Total No of Hours: 33

Max. Marks: 70

Course Objectives

- To identify the relationship between science and society
- To chisel out the individual's role in technology and development
- Our immediate world and an alien space
- Fusing fact and fiction for a better appraisal of the universe

Course Outcomes

After the completion of the course, the learners shall be able

- Improve the critical appreciation of texts of different genres.
- To know the general nature of science fiction, early origins of SF
- To discuss Utopias, Dystopias, Soft SF, Hard SF, Time Travel, Women in SF, Issues of gender, ecology, language, power, imaginative literature, and major techniques dealt with SF
- Describe and analyze common science fiction and fantasy themes, tropes, and modes of expression
- Place representative works of science fiction in a larger cultural, intellectual, and aesthetic context.

Detailed Syllabus

Unit – I

INTRODUCTION What is science fiction? What isn't? Says who? When?

Le Guin, Ursula K. (1980). Introduction. *The left hand of darkness* (1st ed.). New York: Harper & Row.

Novel

Never Let Me Go- Kazuo Ishiguro

Play

Harvest – Manjula Padmanabhan

Unit – II

Short Story

“The Distance of the Moon” – Italo Calvino

“All you Zombies” – Robert Heinlein

“I, Robot” – Isaac Asimov

“Blood Child” – Octavia Butler

Poem – “A Portrait of the Artist” – Vandana Singh

Unit – III

Cinema

2001: A Space Odyssey – Stanley Kubrick
Solaris – Andrei Tarkovsky
Interstellar – Christopher Nolan
Essay: “A Cyborg Manifesto” – Donna Haraway

Suggested Reading:

Roberts, Adam- Science Fiction (2006)2nd ed, Routledge, London & New York

Parrinder, Patrick (ed)- Science Fiction: A Critical Guide (1979), Longman Publishers,
London

& NewYork

Bould, Mark etal (ed)- The Routledge Companion to Science Fiction (2009), Routledge,
London & New York

Bould, Mark. “1: Sf, Tarkovsky and Lem” Solaris (Palgrave Macmillan, 2014). Dick, Steven

J. 2006. Anthropology and the Search for Extraterrestrial Intelligence. Anthropology Today
22(2): 3-7. Kirksey, S. Eben & Stephan Helmreich. 2010.

The Emergence of Multispecies Ethnography. Cultural Anthropology 25(4): 545-76. Le

Guin, Ursula K. 1974. The Author of the Acacia Seeds and Other Extracts from the Journal
of Therolinguistics. From Fellowship of the Stars, Terry Carr, ed. New York: Simon and
Schuster.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

IV SEMESTER

IV SEMESTER

PAPER ENHT651– MODERN INDIAN WRITING IN ENGLISH

Total No of Hours: 55

Total marks: 70

Objectives:

- To trace the development of Indian Writing in the continent
- To place the Indian Writers in English in the global scene
- To sensitize the students to modern issues through literary texts

Course Outcomes:

CO1: Trace the growth of Indo Anglian literature and analyse the major themes that found favour with the writers and compare it with present ones

CO2: Identify the patterns in the contemporary writings with regard to themes and style and relate it to the socio political issue of the time

CO3: Compare and contrast Indo Anglian literary production with the writings elsewhere on the global scene

CO4: Examine the possibilities of using native wisdom and experience to push the boundaries of prescriptive notions of themes and styles.

UNIT -I

ShashiDeshpande: *Binding Vine*

Arundhati Roy: *God of Small Things*

AmitavGhosh: *In an Antique Land*

UNIT- II

Nissim Ezekiel: ‘Goodbye Party for Miss Pushpa T S’, ‘Enterprise’ ‘Night of the Scorpion’

JayantMahaptra: ‘Grandfather’

A K Ramanujan:, ‘Obituary’, ‘Small Scale Reflections on a Great House’

Kamala Das: ‘An Introduction’, My Grandmother’s House’

ArunKolatkarr: Selections from **Jejuri Poems**- ‘An Old Woman’ , ‘YashwantRao’

MamtaKalia: ‘Tribute to Papa’

UNIT -III

Mahesh Dattani: *Final Solutions*

BadalSircar: *EvamIndrajit*

Suggested Reading:

1. De'Souza, Eunice. Ed. *Nine Indian Women Poets: An Anthology*. New Delhi: Oxford, 1997 rpt 2014.
2. Haq, Kaiser. Ed. *Contemporary Indian Poetry*. Columbus: Ohio State University Press, 1990.
3. Joseph, Margaret Paul. "Jasmine on a String: a Survey of Women Writing English Fiction in India." Oxford University Press, 2014.
4. King, Bruce Alvin. *Modern Indian Poetry in English: Revised Edition*. New Delhi: Oxford, 1987, rev. 2001.
5. King, Bruce Alvin. *Three Indian Poets: Nissim Ezekiel, A K Ramanujan, Dom Moraes*. Madras: Oxford University Press, 1991.
6. Mehrotra, Arvind Krishna. Ed. *The Oxford India Anthology of Twelve Modern Indian Poets*. Calcutta: Oxford, 1992.

Evaluation Pattern:

3. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
4. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

IV SEMESTER

PAPER ENST651 - POSTCOLONIAL LITERATURE

Total No of Hours: 35

Total marks: 70

Objectives:

- To train students to investigate into the changing notion of the nation from the colonial and the post-colonial times
- To initiate discussions on the transience of identity in the post-colonial period

Course Outcomes:

CO1: Define and explain terms and concepts such as ‘colonialism’, ‘post colonialism’, ‘imperialism’

CO2: Apply these concepts and approaches to literature produced in Asia and Africa and draw conclusions from the western attitude towards the ‘Oriental’ and the ‘Third World’

CO3: Recognise the need to accept alternative theories to accept and appreciate literature that defy the colonial works

CO4: Construct ways of including ‘subaltern’ and ‘other’ works as articulations of the ‘non west’ and this encouraging extension of the boundaries of English literature

UNIT - I

Edward Said : ‘Introduction’ from *Orientalism*, Norton, p 1866 - 1888

Chinua Achebe : ‘An Image of Africa: Racism in Conrad’s *Heart of Darkness*’, Norton, p 1612

Ranjith Guha : ‘On Some Aspects of the Historiography of Colonial India’ from *Subaltern Studies*, Vol I, p 1 – 8

Homi K Bhabha : ‘Of Mimicry and Man: The Ambivalence of Colonial Discourse’ from *The Location of Culture* (1994) P 121.

G.N. Devy : ‘Tradition and Amnesia’ from *After Amnesia: Tradition and Change in Indian Literary Criticism* (1995). P 6 – 55.

UNIT - II

Derek Walcott : ‘Ruins of a Great House’; ‘A Sea Chantey’; ‘A Far Cry from Africa’

Oodgeroo Noonuccal : ‘We Are Going’

Michael Ondaatje : ‘The Time around Scars’

Jayant Mahapatra : ‘Hunger’

A.D. Hope : ‘Australia’

Wole Soyinka : *Kongi’s Harvest*

UNIT- III

Chinua Achebe : *Arrow of God*

Joseph Conrad : *Heart of Darkness*

Suggested Reading:

1. Bhabha, K Homi. *The Location of Culture: Discussing Postcolonial Culture*. Routledge, 1994 rpt 2004.
2. Devy, G.N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. New Delhi: Orient Longman, 1995.
3. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*.
4. Loomba, Ania. *Colonialism | Postcolonialism: The New Critical Idiom*. Routledge, 2005.
5. McLeod, John. *Beginning Post colonialism*. Manchester University Press, 2000
6. Nagaraj D.R. *On Cultural Amnesia* from *SahityaKathana*.
7. Nandy, Ashis. 'The Psychology of Colonialism: Sex, Age and Ideology in British India' in *The Intimate Enemy: Loss and Recovery of Self under Colonialism*. New Delhi: Oxford, 1983 rpt 2007.
8. Quayson, Atr. *Postcolonialism: Theory, Practice or Process*. Wiley, 2000

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

IV SEMESTER

PAPER ENST652 - TRANSLATION THEORY AND PRACTICE

Total No of Hours: 33

Total marks: 70

Objectives:

- To introduce students to concepts, concerns and debates in Translation Studies
- To give students an insight into the technique of Translation – fidelity to the author, cultural nuances, trans-creation.

Course Outcomes:

CO1: Use the knowledge of translation theory and terminology relevant to practical translation

CO2: Provide competent translations of general texts

CO3: Describe, analyse and explain the nature of translation difficulties both informally in discussion and formally in writing

CO4: Recognise and handle different registers and genres in both the Source and Target Languages of texts for translation

UNIT - I

Roman Jakobson : ‘On Linguistic Aspects of Translation’ from *The Translation Studies’ Reader*, edited by Lawrence Venuti

Eugene, Albert Nida : ‘Principles of Correspondence’, Chapter 8 from *Toward a Science of Translating*. Leiden, Netherlands: E J Brill, (1964) P 156 – 192.

UNIT II

Walter Benjamin : ‘The Task of the Translator’ from *Illuminations* (1999).

Katherina Reiss : ‘Type, Kind and Individuality of Text Decision Making in Translation’ from *Towards a General Theory of Translational Action: Skopos Theory Explained*. New York: Routledge, 1984 rpt 2014.

Annie Brisset : ‘The Search for a Native Language’

UNIT III

GayatriChakrabortySpivak: ‘The Politic sof Translation’ from *The Translation Studies’ Reader*, edited by Lawrence Venuti

A.K. Ramanujan : ‘Introduction’ from *Speaking of Siva* (1973).

‘Translator’s Note’ *Speaking of Siva* (1973).

Translation Assignment : Students are required to take up a short text for translation in consultation with the faculty.

Suggested Reading:

1. Benjamin, Walter. *Illuminations*. London: Pimlico, 1955 rpt 1999.
2. Bassnett, Susan and Harish Trivedi. Eds. *Post-colonial Translation: Theory and Practice*. London: Routledge, 1999.
3. Bassnett, Susan. *Translation Studies*. London: Routledge, 1991.
4. Das, Bijay Kumar. *The Horizon of Translation*. New Delhi: Atlantic, 1998.
5. Mukherjee, Sujit. *Translation as Recovery*. Delhi: Pencraft, 2004.
6. Nida, Eugene Albert. *Toward a Science of Translating*. Leiden, Netherlands: E J Brill, 1964.
7. Niranjana, Tejaswini. *Siting Translations: History, Post-structuralism and the Colonial Context*. Hyderabad: Orient Longman.
8. Picken, Catriona, ed. *The Translator's Handbook*. Second ed. London: Aslib, 1992 rpt 1989.
9. Postgate J P. *Translation and Translations: Theory and Practice*. Hardpress, 2013.
10. Ramanujan A K. *Speaking of Siva*. New Delhi: Penguin, 1973.
11. Reiss, Katherina and Hans J Vermeer. *Towards a General Theory of Translational Action: Skopos Theory Explained*. Trans from German by Christiane Nord. New York: Routledge, 1984 rpt 2014.
12. Tirumalesh K V. *Language Matters: Essays on Language, Literature and Translation*, 1999.
13. Thapar, Romila. *Sakuntala: Texts, Readings and Histories*. New York: Columbia University Press, 1999 rpt 2011.
14. Venuti, Lawrence. Ed. *The Translation Studies Reader*. Third edn. New York: Routledge, 2000 rpt 2004.

Evaluation Pattern:

1. Exam: 70 - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. Internal Assessment: Internal Test – 10 marks; Translation – 10 marks; Seminar and Classroom participation – 10 marks.

IV SEMESTER

PAPER ENST653 - CULTURAL STUDIES

Total No of Hours: 33

Total marks: 70

Objectives:

- To introduce students to cultural studies as a contemporary academic discipline
- To enable students to make use of the theories from cultural studies to interpret texts

Course Outcomes:

CO1: Demonstrate knowledge of the history or culture of the English language.

CO2: Display high order critical and analytical skills in interpreting literary and cultural texts.

CO3: Exhibit a comprehensive knowledge of the socio-political-cultural events of the past centuries in relation to the literatures of those ages.

CO4: Develop fairly good understanding of the field of culture studies and demonstrate that understanding in analyzing cultural artifacts at local and global level.

UNIT I

Popular Culture: Popular culture and Ideology, The politics of popular culture, Globalization and Consumption

Raymond Williams : ‘The Analysis of Culture’ from *Keywords: A Vocabulary of Culture and Society* (1976).

Pierre Bourdieu : ‘On Symbolic Power’, Chapter 7 from *Language and Symbolic Power*. 1991. P 163 – 170.

Dick Debdige : ‘Style as Intentional Communication’; ‘Style as *Bricolage*’; ‘Style in Revolt’, Chapter 7 from *Subculture*. (1979) P 100 – 106.

Judith Butler : ‘Subjects of Sex / Gender / Desire’ Chapter 1 from *Gender Trouble: Feminism and the Subversion of Identity* (1990)

UNIT II

Walter Benjamin : ‘The Work of Art in the Age of Mechanical Reproduction’. Norton, P, 1051 – 71

Stuart Hall: Excerpts from *Encoding and Decoding in the Television Discourse*(1973).

RatnaKapur: ‘Too Hot to Handle: The Cultural Politics of *Fire*’ in *Translating Desire* edited by Brinda Bose (P 182 - 198).

AnandPatwardhan : ‘Father, Son and Holy War’: a documentary

Suggested Reading:

1. Theodore W Adorno and Horkheimer. *The Culture Industry: Selected Essays on Mass Culture*. New York: Routledge, 1991.

2. Bausinger, Herman. *Media Technology and Daily Life*. Academic Press, 1984.
3. Bennet, Tony et al. *Popular Culture: Themes and Issues*. California: Open University Press, 1981.
4. Berger, John. *Ways of Seeing*, London. 1972 rpt 2008.
5. Berger, Peter. 'On the Problem of the Autonomy of Art in Bourgeois Society'
6. Bose Brinda. Ed. *Translating Desire: The Politics of Gender and Culture in India*. New Delhi: Katha, 2002.
7. Bourdieu, Pierre. *Language and Symbolic Power*. New York: Polity Press, 1977 rpt 1991.
8. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990 rpt 2006.
9. Chakraborty, SubhasRanjan, ShantanuChakrabarti, KingshukChatterjee. Eds. *Politics of Sport in South Asia*.
10. Chapman, Jane. *Issues in Contemporary Documentary*. Cambridge: Polity Press, 2009.
11. Debdige, Dick. *Subculture*. New York: Routledge, 1979 rpt 2001.
12. Hall, Stuart. *Encoding and Decoding in the Television Discourse*. Centre for Cultural Studies: University of Birmingham, 1973.
13. --- 'Cultural Representations and Signifying Practices'
14. Mclain, Karline. 'Whose Immortal Picture Stories? Amar Chitra Katha and the Construction of Indian Identities'.
15. Niranjana, Tejaswini. *Sounding the Nation: The Musical Imagination of Bollywood Cinema*. University of Michigan, 2007.
16. --- *Siting Translation: History, Post-Structuralism and the Colonial Context*. Hyderabad: Orient Longman, 1992.
17. Roland Barthes. *Mythologies: The Complete Edition in a New Translation*. Trans Annette Lavers, Richard Howard. Farrar, Straus and Giroux, 2013.
18. Sardar, Ziyauddin. *Introducing Cultural Studies: Introduction Series*
19. Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. New York: Oxford University Press, 1976 rpt 1983.
20. --- *The Long Revolution*. Broadway Press.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

IV SEMESTER

PAPER ENST654 - EUROPEAN NOVEL

Total No of Hours: 35

Total marks: 70

Objectives:

- To provide wider dimension for reading through European classics
- To train students in comparative study of narratives in different cultures

Course Outcomes:

CO1: Review the social and political history of Europe during the late 19th and the early 20th Century

CO2: Interpret the novels examining the responses of the authors to these historical events

CO3: Define the major philosophies of the period and deploy them in the interpretation of Modern European novels

CO4: Participate in critical discussions related to their present day relevance of these literary texts

UNIT- I

Franz Kafka : *The Trial*

UNIT- II

Fyodor Dostoevsky : *Crime and Punishment*

UNIT-III

Albert Camus : *The Outsider*

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

IV SEMESTER

PAPER ENST655 - PARTITION NARRATIVES

Total No of Hours: 33

Total marks: 70

Objectives:

- To sensitize students about the matrix of Indian history and fictional body so as to encourage them to discuss critically the issues of Indian Freedom Movement and Partition holocaust
- To find critical thinking skills in the process of reading and interpreting texts

Course Outcomes:

CO1: Appreciate the historic relationship between India and Pakistan.

CO2: Summarize and contextualize the events and opinions surrounding the Partition of India.

CO3: Demonstrate awareness about the culture and cultural diversity of the countries.

CO4: demonstrate the value of cultural diversity, as well as cohesion, within and across groups.

CO5: Demonstrates the awareness of how the data and experiences may be interpreted by people from diverse cultural perspectives and frames of references.

UNIT I

Sa'dat Hasan Manto: 'Open It', 'Cold Meat'; 'Toba Tek Singh'

Lalithambika Antharjanam: 'A Leaf in the Storm'

Ismat Chughtai: 'Roots'

Jamila Hasimi: 'Banished'

UNIT II

Bapsi Sidhwa: *Ice-Candy-Man* (1989); also the film *Ice-Candy-Man* directed by Deepa Mehta

M S Sathyu: *GaramHawa* (Film)

UNIT III

Urvashi Butalia: *The Other Side of Silence* (1998)

Suggested Reading:

1. Antharjanam, Lalithambika. 'A Leaf in the Storm'. Trans. Narayan Chandra in AlokBhalla. Ed. *Stories about the Partition of India*. Vol 1. New Delhi: Harper Collins, 1994. P 137 – 145
2. Butalia, Urvashi: *The Other Side of Silence: Voices from the Partition of India*. New Delhi: Viking, 1998
3. Chughtai, Ismat. 'Roots'. Trans. TahiraNaqvi in Muhammad Umar Memon. Ed. *An Epic Unwritten: The Penguin Book of partition Stories from Urdu*. New Delhi: Penguin, 1998. P 189 – 203.
4. Didur, Jill. *Unsettling Partition: Literature, Gender, Memory*. Toronto: University of Toronto Press, 2006
5. Kidwai, Anis: *In Freedom's Shade*. New Delhi: Penguin, 2011
6. MantoSa'datHasan. 'Open It', 'Cold Meat'. Trans. M Asaduddin in M U Memon. Ed. *Black Margins: Sa'datHasanManto Stories*. New Delhi: Katha, 2001 rpt 2005. P 200 – 211.
7. Nahal, Chaman. *Azadi*. New Delhi: Rupa, 1975.
8. Pandey, Gyanendra. *Remembering Partition: Violence, Nationalism and History in India*. Cambridge; Cambridge UP, 2001.
9. Settar S and Baptista Gupta. Eds. *Pangs of Partition. Vol 1: The Parting of Ways: History, Politics, Economics. Vol 2. The Human Dimension: Culture, Society, Literature*. New Delhi: Indian Council of Historical Research, Manohar, 2002.
10. Sidhwa, Bapsi. *Ice-Candy-Man*. New Delhi: Penguin, 1989.
11. Singh, Kushwant. *Train to Pakistan* (1956). Penguin, 2016.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

IV SEMESTER

PAPER ENST656: AFRO-AMERICAN LITERATURE

Total No of Hours: 33

Total marks: 70

Objectives:

- To introduce literature written in Africa and America that articulate the experiences of black writer
- To familiarize the value and worth of protest literature, post colonial literature, subaltern literature and how discrimination and. Subjugation affects literary expression

Learning outcomes:

CO1: Read independently and appreciate the texts of Anglophone literature written in Africa and America that articulate the experiences of the black writers

CO2: Apply such ideas/ practices/ movements as racism, Negritude to these literary texts and relate it to various attitudes such as dehumanisation, condescension and negritude.

CO3: Appraise the value and worth of protest literature, post colonial literature, subaltern literature and how discrimination and. Subjugation affects literary expression

CO4: Interpret and analyse literary texts produced in diverse contexts and redefine the objectives and aspirations of literary production.

UNIT- I

Literary Representation of race, Racism, Negritude, Ethnic Voices

UNIT -II

Gabriel Okara: 'Once Upon a Time', 'You Laughed and Laughed and Laughed'

Langston Hughes: 'The Negro Speaks of Rivers', 'Ku Klux Klan', 'Peace'

Chinua Achebe: 'Beware Soul Brother' poem and 'The Madman: The Voter'; 'Girls at War';

'Marriage is a Private Affair Akueke' short stories from *Girls at War and Other Stories* (1991)

Wole Soyinka: 'Telephone Conversation', 'The Interpreters'

UNIT- III

Zora Neale Hurston: *Their Eyes were Watching God* (1937)

N’GugiWaThiongo: Weep not Child (1964)

Suggested Reading:

1. Achebe, Chinua. *Girls at War and Other Stories*. New Delhi: Penguin, 1991.
2. Balachandra K. *Critical Essays on American Literature*. New Delhi: Sarup and Sons, 2005.
3. Baym, Nina. Et al. eds. *The Norton Anthology of American Literature* (1979). Eighth edn. Vol A: Beginnings to 1820. New York: Norton, 2012.
4. Bloom Harold. Ed. Nathaniel Hawthorne’s *The Scarlet Letter*. Viva Modern Critical Interpretations. Bangalore: Viva, 2010.
5. David S Mary. Et al. *A History of American Literature* (2007). Bareilly: Student Store, 2013
6. Darryl Dickson-Carr. *The Columbia Guide to Contemporary African American Fiction*. Columbia University Press, 2005.
7. Jerry W. Ward Jr. “To Shatter Innocence: Teaching African American Poetry” in M Graham. *Teaching African American Literature*. Routledge, 1998.
8. Wa’Thiongo, N’Gugi. *Weep not Child* (1964). Heinemann.
9. ... *Decolonising the Mind: The Politics of Language in African Literature*. 1986.
10. Frantz Fanon. *Wretched of the Earth*
11. Chinua Achebe. *Girls at War*
12. Henry Louis Gates, Jr. *The Signifying Monkey: A Theory of African American Literary Criticism*. Oxford, 1988.

Evaluation Pattern:

1. Exam: 70 Marks - Four questions carrying fifteen marks each out of eight and one question carrying ten marks out of three to be answered.
2. CIA: 30 Marks – Assignment and Seminar – 10 marks; Internal Test – 10 marks; Library reference and Classroom participation – 10 marks.

IV SEMESTER

PAPER ENPD651 - RESEARCH PROJECT: DISSERTATION

TOTAL MARKS: 70

Objectives:

- To introduce students to research
- To train students to develop critical thinking and research attitude.

Course Outcomes:

CO1: Demonstrate the ability to carry out substantial research based project

CO2: Demonstrate capacity to identify relevant secondary sources and analyse them to arrive at new findings

CO3: Analyse data and identify research findings.

CO4: produce a dissertation of a maximum of fifty to seventy pages on a relevant research topic.

CO5: Demonstrate the skill of citing sources, writing bibliography, pagination, using punctuations, chapter divisions, reviewing lit

The Research project is a preparatory exercise for research writing. Students are trained to write academically following the methodology to effectively express their thesis on the selected topic. They are guided to research methodology right from the formulation of the research problem to the final draft of the dissertation. The schedule of the project is given separately for monitoring the research project.

Suggested Reading:

1. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. Sixth Edn. New Delhi: East-West Press, 1977 rpt 2004.
2. JayantParanjape. *The Scholar Apprentice*
3. JayantParanjape. *Critical Investigations*
4. MadhuMalatiAdhikari. *A Students Hand book for writing Research term paper*
5. Nicholas S.R. - *Research Methods: Basics*

Evaluation Pattern:

1. Dissertation Evaluation and Colloquium: 70 Marks – Dissertation - 40 Marks (Internal and External Evaluation); Viva – 30 marks
2. CIA: 30 Marks: Research Synopsis – 10 marks; Internal Presentation – 10 marks; Library reference and regular interaction with the guide – 10 marks.

Reference Books

1. Albert, Edward. *A History of English Literature*. Harrap, 1971.
2. Bhatia, Namita. *A Critical Analysis of T S Eliot's Poetry*. New Delhi: RBSA Publishers, 2011.

3. Evans, Ifor. *Short History of English literature*. New Delhi: Penguin, 1990.
4. Hamilton, Ian. Ed. *The Oxford Companion to Twentieth Century Poetry*.
5. Leeson, Edward. Ed. *The New Golden Treasury of English Verse*. London: Macmilan, 1980.
6. Francis, T Palgrave. Ed. *The Golden Treasury*. London: Macmilan, 1962.
7. Nayar, Pramod K. *A Short History of English Literature*. Bangalore: Foundation, 2009.
8. Poplawski, Paul. Ed. *English Literature in Context*. New Delhi: Cambridge: 2008 rpt 2012.
9. Sampson, George. *The Concise Cambridge History of English Literature*, 1970.
10. Iyengar, Srinivas K R. *Indian Writing in English*. New Delhi: Sterling, 1995.
11. Greenblatt, Stephen. Ed. *The Norton Anthology of English Literature: Major Authors*. Vol A and B. New York: Norton, 1962.
12. Trevelyan G M. *English Social History: A Survey of Six Centuries - Chaucer to Queen Victoria*. New Delhi: Orient Longman, 2004.
13. Trivedi R D. *A Compendious History of English Literature*. New Delhi: Vikas, 1976.
14. Wimsatt, William Jr and Cleanth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford, 1957.

VALUE ADDED COURSE

PAPER: ENG 34VAC –RESEARCH AND WRITING LITERATURE REVIEW
(An additional and mandatory certificate course for all the students of M.A. in English)

Total No of Hours: 40

Max. Marks: 70

Objectives:

1. To train students in writing reviews.
2. To orient students to read and choose new publications and write small write-ups.
3. To provide wider scope and opportunities in Review Writing.

Course Learning Outcomes:

1. The learners will be able to write the reviews independently.
2. The learners will be able to choose relevant publications and write review columns regularly.
3. The learners shall be able to identify appropriate fields and focus on the same as an additional vocation

Detailed Syllabus:

1. Instructions: 3 hours of instructions to orient the learners on skills, formats, justifications, areas etc.
2. Preparation: reading of assigned works, submission of a research memo and familiarity with the topics.
3. Research: Rationale of the project, why, what, whom and action plan.
4. Selection of the Projects: interactions with the instructor, discussions and approval of the project.
5. Weekly reviews: consultation with an instructor and feedback from the instructor.
6. Presentations of Review: Presentation and discussion on the project.
7. Submission: Final submission.
8. Result: Award of grades based on the quality of the reviews.

Schedule:

Weeks	Details	
Odd Semester		
Week -1	Instructions: nature of the course, scope, and tasks	5hrs
Week-2	Project discussion	2hrs
Week-3 to 8	Review and guidance	1 hr. every weekend
Week -9 to 11	Presentation of the project Discussion	Instructor and the student- 1 hr
Week-12	Assignment/project submission	Evaluation
Even Semester		
Week -1	Instructions: nature of the course, scope, and tasks	5hrs
Week-2	Project discussion	2hrs
Week-3 to 8	Review and guidance	1 hr. every weekend
Week -9 to 11	Presentation of the project Discussion	Instructor and the student- 1 hr
Week-12	Assignment/project submission	Evaluation

Note:

1. The course is for 20 hrs. in each semester and the learners are expected to undertake at least one project in each semester.

2. Out of 20 hrs. 30% of hrs. are meant for instructions and consultations and the rest of the hours are entirely on self-learning mode.
3. Attendance to the instruction hours and consultancy is mandatory.
4. The final 4 reviews (output) are valued and taken as the work done. Therefore the course ensures greater freedom for the learners to undertake the project at a convenient time.
5. Students shall be issued an institutional certificate of grade at the end of the academic year.

Evaluation Pattern: It is purely based on the final reviews submitted (appropriate language, appropriate style of presentation and the content)

Grade:

90 to 100	80 to 89	60 TO 79	40 to 59	39 and below
O(Outstanding)	E (Excellent)	VG (Very GOOD)	G (Good)	BA (Below Average)
