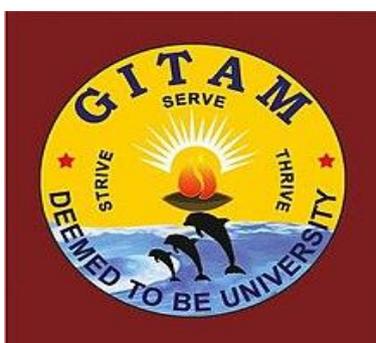


**GANDHI INSTITUTE OF TECHNOLOGY AND
MANAGEMENT
(GITAM)
(Deemed to be University, Estd. u/s 3 of UGC Act 1956)
*VISAKHAPATNAM *HYDERABAD *BENGALURU*
Accredited by NAAC with 'A+' Grade**



**REGULATIONS & SYLLABUS
of
Master of Arts (M.A.)
in
English Language and Literature**

Program Code: GEL
(w. e. f. 2017-18 admitted batch)

Website: www.gitam.edu

M.A. (English Language and Literature)

A Two Year Full Time Semester Program

Program Code: GEL
REGULATIONS
(w. e. f. 2017-18 admitted batch)

1.0 ADMISSION

1.1 Admission into Two year Full time M.A. in English Language and Literature program of GITAM University is governed by GITAM University admission regulations.

2.0 ELIGIBILITY AND ADMISSION CRITERIA

2.1 Any bachelor's degree, with a minimum of 50% marks, excluding Bachelor of Fine Arts, either with an English Medium background or basic proficiency in English.

Following are the criteria of selection for admission into M.A. in English Language and Literature program:

The candidates are selected on the basis of their bachelor's degree marks and a personal interview, which focuses on their area of interest, communication skills and aptitude as well as passion towards understanding the nuances of English language and literature.

The final selection of candidates for admission depends upon i) the graduation marks and a personal interview as mentioned above and ii) the rules of admission including the rule of reservation as stipulated by the University from time to time.

3.0 CHOICE BASED CREDIT SYSTEM

Choice Based Credit System (CBCS) is introduced with effect from the admitted Batch of 2017-18 based on UGC guidelines in order to promote:

- Student Centered Learning
- Cafeteria approach
- Students to learn courses of their choice
- Learn at their own pace
- Inter-disciplinary learning

Learning goals/ objectives and outcomes are specified leading to what a student should be able to do at the end of the program.

4.0 STRUCTURE OF THE PROGRAM:

4.1 The Program Consists of

i) Bridge Course which consists of a compulsory two credit course – Introduction to English Language and Literature, which would be given at the beginning of the first semester. The course would be taught in 30 sessions. The students have to obtain a minimum of 50% to pass the bridge course before the main course is started.

ii) Foundation Courses (compulsory) which give general exposure to a Student in communication and subject related area along with skill-based applications where needed.

iii) Core Courses (compulsory) with the latest concepts in theory and practice of English language and literature

iii) Discipline centric, Professional English and Inter-Disciplinary electives which:

- a) Are supportive to the discipline
 - b) Give expanded scope of the subject
 - c) Give inter disciplinary exposure
 - d) Nurture the student skills
- } Intra Departmental Electives
} Inter Departmental Electives

iv) Open electives - which are of general nature and unrelated to the discipline to expose the student in areas such as general knowledge, personality development, economy, civil society, governance etc.

v) Project (Dissertation cum Viva)

vi) Internship or MOOCs

4.2 Each academic year consists of two semesters. The M.A. program has a curriculum and course content (syllabi) for the subjects recommended by the Board of Studies concerned and approved by the Academic Council. The course consists of individual subjects-theory as well as practical and dissertation, and is expressed in terms of a specified number of credits. Each course is assigned a certain number of credits depending upon the number of contact hours (lectures & tutorials) per week.

4.3 In general, credits are assigned to the courses based on the following contact hours per week per semester.

- One credit for each Lecture / Tutorial hour per week.

- One credit for two hours of Practical per week.
- Two credits for three (or more) hours of Practical per week.
- A theory course may be assigned credits ranging from 2 to 4
- A practical course may be assigned credits of 2 or 3
- Project work may be assigned credits of 4

4.4 The curriculum of M.A. English Language and Literature Program is designed to have a total of 217 credits, out of which a minimum of 107 credits are required for the award of M.A. Degree in English Language and Literature. However, with the Choice Based Credit System, a student is eligible to take extra courses in each semester and can earn additional credits. These could be skill building, foundation courses, open electives or generic and discipline centered electives. There are a total of 11 compulsory core courses, 3 compulsory foundation courses and 40 elective courses of which the student must qualify a minimum of 12 elective courses. A student is said to have successfully completed a particular semester program of study, when he/she earns all the credits of that semester i.e. he/she has no 'F' grade in any subject of that semester.

Table 1: Course Structure

Course level	No. of courses	Total credits	Minimum credits required for the award of M.A. Degree	% of credits to be earned
a)Foundation compulsory/general courses	3	10	10	9%
b) Core courses	11	44	44	41%
c) Discipline centric electives i) Within discipline ii) Related discipline	36	144	40	37%
Elective Non Discipline or Open Elective	4	12	6	6%
Summer Internship or MOOC	1	3	3	3%
Dissertation	1	2	2	2%
Comprehensive Viva Voce	1	2	2	2%
Total	57	217	107	100%

Total required credits of this program: 107

M.A. (English Language and Literature) proposed structure AY 2017-18

Semester I

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL701	Compulsory Foundation (Bridge Course)	An Introduction to English Language and Literature	2	---	2	50		50	2
2	GEL703	Compulsory Foundation	The Evolution of the English Language	4	---	4	40	60	100	4
3	GEL705	Compulsory Core	British Poetry and Drama I	4	---	4	40	60	100	4
4	GEL707	Compulsory Core	British Prose and Fiction I	4		4	40	60	100	4
5	GEL 741/743/745	Compulsory Elective (Discipline Centric)	Elective I (Literature)	4		4	40	60	100	4
6	GEL747/749	Compulsory Elective (Skill Based)	Elective II (Professional English)	3	1	4	40	60	100	4
	Total									22

*CA- Continuous Assessment *SEE- Semester End Examination.

List of Discipline Centric (Literature) Electives (DCE) ***

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL741	Elective Discipline Centric	Readings in Metaphysical and Romantic Poetry	4		4	40	60	100	4
2	GEL743	Elective Discipline Centric	Renaissance and Restoration Drama	4		4	40	60	100	4
3	GEL745	Elective Discipline Centric	Classics in British Prose	4		4	40	60	100	4

***The student can choose any one course from the Discipline Centric Elective courses.

List of Skill Based (Professional English) Electives (SBE) ***

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL747	Elective Skill Based	The Art of Creative Writing	3	1	4	40	60	100	4
2	GEL749	Elective Skill Based	Public Speaking Skills	3	1	4	40	60	100	4

***The student can choose any one course from the Skill Based Elective courses.

S. No.	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL702	Compulsory Foundation (Skill Building)	Linguistics and The Structure of the English Language	3	1	4	40	60	100	4
2	GEL704	Compulsory Core	British Poetry and Drama II	4	---	4	40	60	100	4
3	GEL706	Compulsory Core	British Prose and Fiction II	4	---	4	40	60	100	4
4	GEL708	Compulsory Core	American Literature	4	---	4	40	60	100	4
5	GEL742/744/746/748	Compulsory Elective(Discipline Centric)	Elective I (Literature)	4	---	4	40	60	100	4
6	GEL750/752/754	Compulsory Elective (Skill Based)**	Elective II Professional English	4	---	4	40	60	100	4
7	GOE 113 / 246	Open Elective	Elective III Non Discipline Elective	3		3	40	60	100	3
8	GEL792	Summer Internship or MOOC (With Report and Viva)^^		----	6	6	50	----	50	3
		Total								30

*CA- Continuous Assessment *SEE- Semester End Examination. ** Skill Based Elective – The student has the option choose a maximum of two courses from the Skill Based Elective courses.

He/She has to earn a minimum of 4 credits by taking at least one elective. Extra elective taken shall lead to extra credits.

^^ - Internship or MOOC Report shall be submitted and Viva shall be conducted in the Third Semester. The credits shall be added at the end of the Fourth Semester.

List of Discipline Centric (Literature) Electives (DCE) ***

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL742	Elective Discipline Centric	Contemporary British Poetry and Drama	4		4	40	60	100	4
2	GEL744	Elective Discipline Centric	Contemporary British Novel	4		4	40	60	100	4
3	GEL746	Elective Discipline Centric	American Poetry and Drama	4		4	40	60	100	4
4	GEL748	Elective Discipline Centric	American Prose and Fiction	4		4	40	60	100	4

***The student can choose any one course from the Discipline Centric Elective courses.

List of Skill Based (Professional English) Electives (SBE) ***

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL750	Elective Skill Based	Applied Linguistics	3	1	4	40	60	100	4
2	GEL752	Elective Skill Based	Technical and Legal Writing	4	--	4	40	60	100	4
3	GEL754	Elective Skill Based	Writing for the Media	4	--	4	40	60	100	4

***The student can choose any one course from the Skill Based Elective courses.

List of Open Electives (OE) ***

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GOE 113	Elective Open	Environmental Studies	3	—	3	40	60	100	3
2	GOE 246	Elective Open	Indian National Movement	3	—	3	40	60	100	3

***The student can choose any one course from the Open Elective courses. In place of the above, if required, the student may choose other open electives offered by other institutes of GITAM.

Semester III

S. No.	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL801	Compulsory Core	Indian English Literature: Poetry and Drama	4	---	4	40	60	100	4
2	GEL803	Compulsory Core	Indian English Literature: Prose and Fiction	4	---	4	40	60	100	4
3	GEL805	Compulsory Core	Literary Theory and Criticism	4	---	4	40	60	100	4
4	GEL841/843/845/847/849	Compulsory Elective (Discipline Centric)	Elective I (Literature)	4	---	4	40	60	100	4
5	GEL 851/853/855	Compulsory Elective (Skill Based)	Elective II (Professional English)	3	1	4	40	60	100	4
6	GEL 857/859/861/863	Compulsory Elective (Skill Based)	Elective III (Inter-Disciplinary)	4	---	4	40	60	100	4
7	GOE853 / 841	Open Elective Non Discipline Elective	Elective IV	3		3	40	60	100	3
	Total									27

*CA- Continuous Assessment *SEE- Semester End Examination.

List of Discipline Centric (Literature) Electives (DCE) ***

S. No	Course code	Course level	Name of the course	Session			Marks			Credits
1	GEL841	Elective Discipline Centric	Stylistics	3	1	4	40	60	100	4
2	GEL843	Elective Discipline Centric	Digital Literature and Cyber Culture	3	1	4	40	60	100	4
3	GEL845	Elective Discipline Centric	Indian Diasporic Writing	4		4	40	60	100	4
4	GEL847	Elective Discipline Centric	Indian Literature in Translation	4		4	40	60	100	4
5	GEL849	Elective Discipline Centric	European Classics in Translation	4		4	40	60	100	4

***The student can choose any one course from the Discipline Centric Elective courses.

List of Skill Based (Professional English) Electives (SBE) ***

S. No	Course Code	Course level	Name of the course	Sessions			Marks			Credits
1	GEL851	Elective Skill Based	Translation: Theory and Practice	3	1	4	40	60	100	4
2	GEL853	Elective Skill Based	Copy-Writing, Editing and Proof-Reading	3	1	4	40	60	100	4
3	GEL855	Elective Skill Based	Psychological and Social Perspectives in Linguistics							

*** The student has the option choose a maximum of two courses from the Skill Based Elective courses. He/She has to earn a minimum of 4 credits by taking at least one elective. Extra elective taken shall lead to extra credits.

List of Inter-Disciplinary Electives (IDE) ***

S. No	Course Code	Course level	Name of the course	Sessions			Marks			Credits
1	GEL857	Elective Inter-Disciplinary	Literature and The State : Poetry and Fiction	4	-	4	40	60	100	4
2	GEL859	Elective Inter-Disciplinary	Literature and The State: Prose and Drama	4	-	4	40	60	100	4
3	GEL861	Elective Inter-Disciplinary	Literature and Gender Studies	4	--	4	40	60	100	4
4	GEL863	Elective Inter-Disciplinary	Literature and Nature	4	--	4	40	60	100	4

***The student can choose any one course from the Inter-Disciplinary Elective courses.

List of Open Electives (OE) ***

S. No	Course Code	Course level	Name of the Course	Sessions			Marks			Credits
1	GOE853	Elective Open	Stress Management	3	---	3	100		100	3
2	GOE841	Elective Open	Social Innovation and Social Change	3	---	3	40	60	100	3

***The student can choose any one course from the Open Elective courses. In place of the above, if required, the student may choose other open electives offered by other institutes of GITAM.

Semester IV

S. No.	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1.	GEL802	Compulsory Core (Skill Based)	Teaching Language and Literature	4	---	4	40	60	100	4
2.	GEL804	Compulsory Core	Post-Colonial/ New Literatures - I	4	---	4	40	60	100	4
3.	GEL806	Compulsory Core (Inter-Disciplinary)	Literature, Individual and Society – I	4	---	4	40	60	100	4
4.	GEL842/844/846/848	Compulsory Elective(Discipline Centric)	Elective I (Literature)	4	---	4	40	60	100	4
5.	GEL 850/852/854	Compulsory Elective (Skill Based)	Elective II (Professional English)	3	1	4	40	60	100	4
6.	GEL 856/858/860/ 862/864	Compulsory Elective (Inter-Disciplinary)	Elective III (Inter-Disciplinary)	4	---	4	40	60	100	4
7.	GEL892	Compulsory Core (Skill Based)	Dissertation	---	4	4	50	50	100	2
8.	GEL894	Compulsory Core (Discipline Centric)	Comprehensive Viva Voce	---	2	2	50	-----	50	2
		Total								28

*CA- Continuous Assessment *SEE- Semester End Examination.

List of Discipline Centric (Literature) Electives (DCE) ***

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
1	GEL842	Elective Discipline Centric (Skill based)	Research Methodology for Language and Literature	3	1	4	40	60	100	4
2	GEL844	Elective Discipline Centric	Post Colonial / New Literatures –II	4		4	40	60	100	4
3	GEL846	Elective Discipline Centric	English in India	4		4	40	60	100	4
4	GEL848	Elective Discipline Centric	Comparative Literature	4		4	40	60	100	4

***The student can choose any one course from the Discipline Centric Elective courses.

List of Skill-Based (Professional English) Electives (SBE) ***

S. No	Course code	Course level	Name of the Course	Sessions			Marks			Credits
1	GEL850	Elective Skill-Based	Soft Skills for Successful Careers	3	1	4	40	60	100	4
2	GEL852	Elective Skill-Based	Corporate Communication	3	1	4	40	60	100	4
3	GEL854	Elective Skill-Based	Practice Teaching	3	1	4	40	60	100	4

***The student can choose any one course from the Skill-Based Elective courses.

List of Inter-Disciplinary Electives (IDE) ***

S. No	Course Code	Course level	Name of the Course	Sessions			Marks			Credits
1	GEL856	Elective Inter-Disciplinary	Literature, Individual and Society II	4	-	4	40	60	100	4
2	GEL858	Elective Inter-Disciplinary	Gandhian Literature	4	-	4	40	60	100	4
3	GEL860	Elective Inter-Disciplinary	Global Women's Writing: Poems, Plays and Short Stories	4	-	4	40	60	100	4
4	GEL862	Elective Inter-Disciplinary	Global Women's Writing: Essays and Novels	4	-	4	40	60	100	4
5	GEL864	Elective Inter-Disciplinary	Tribal and Dalit Literature from India	4	-	4	40	60	100	4

***The student can choose any one course from the Inter-Disciplinary Elective courses.

5.0 MEDIUM OF INSTRUCTION

The medium of instruction (including examinations and project reports) shall be English. The method of instruction shall comprise of class room lectures, guest lectures, demonstrations, presentations, role play, group discussions, seminars, class tests, case analysis, situational analysis etc.

6.0 REGISTRATION

Every student has to register himself/herself for each semester individually at the time specified by the Institute / University.

7.0 ATTENDANCE REQUIREMENTS

7.1. A student whose attendance is less than 75% in all the courses put together in any semester, will not be permitted to attend the semester end –examination and he/she has to repeat the semester along with his/her juniors.

7.2 However, the Vice Chancellor on the recommendation of the Principal / Director of the Institute may condone the shortage of attendance to the students whose attendance is between 66% and 74% on genuine medical grounds and on payment of prescribed fee.

8.0 EVALUATION: CONTINUOUS ASSESSMENT AND EXAMINATIONS

8.1 The assessment of the student's performance in a Theory course shall be based on two components: Continuous Evaluation (40 marks) and Semester-end examination (60 marks).

8.2 A student has to secure an aggregate of 40% in the course in the two components put together to be declared to have passed the course, subject to the condition that the candidate must have secured a minimum of 24 marks (i.e. 40%) in the theory component at the semester-end examination.

8.3 Practical/ Project Work/ Industrial Training/ Viva voce/ Seminar etc. course are completely assessed under Continuous Evaluation for a maximum of 50/100 marks, and a student has to obtain a minimum of 40% to secure Pass Grade. Details of Assessment Procedure are furnished below in Table 2.

Table 2: Assessment Procedure

S. No.	Component of Assessment	Marks Allotted	Type of Assessment	Scheme of Evaluation
1	Theory	40	Continuous Evaluation	i) Mid-semester examination (maximum evaluated marks 15)* ii) Class room seminars /or Case Discussion etc. 15 marks iii) Quiz/assignment: 10marks
		60	Semester-end Examination	Sixty (60) marks for Semester-end examinations
	Total	100		
2	Summer Internship or MOOC (After II Semester)	50	Continuous Evaluation	i) Fifty (50) marks for Internship performance or MOOC completion and grades, assessed by the Supervisor of the host Industry/Organization, Report on the training, presentation of the internship report or viva, before a panel of examiners. Submission of Project or MOOC Completion Certificate from host organization is mandatory. ii) The Report Submission (25 marks) and Viva Voce (25 marks) shall be carried out at the beginning of the III Semester and the credits shall be added at the end of the IV Semester.
3	Dissertation (End of IV Semester)	100	Continuous Evaluation	i) Fifty (50) marks for periodic evaluation on originality, innovation, sincerity and progress of the work, assessed by the Project Supervisor. Topics and guides to be allotted at beginning of III Semester. ii) Fifty (50) marks for final Report presentation (25) and Viva-voce (25), defending the Project, before a panel of examiners at the end of IV Semester.
4	Comprehensive Viva-voce (End of IV Semester)	50	Continuous Evaluation	Comprehensive viva-voce at the end of IV Semester covering the entire course. The course content for Viva exams shall be announced at the beginning of the IV Semester.

9.0 EXAMINATION –DURATION AND PATTERN

9.1 The duration of each examination shall be three hours. In case of courses having practical, the duration of the theory and practical exam shall be for two hours only.

9.2 Examination Pattern

A. The following shall be the structure of the question papers of different theory courses with exception of courses with practical component.

S. No.	Pattern	Marks
1.	Section A : Five one page answer questions (Five out of Eight to be answered, at least one question from each unit)	5 X 4 = 20 Marks
2.	Section B : Five short Essay type questions (either or choice Questions from each unit)	5 X 8 = 40 Marks
	Total	60 Marks

9.3 VIVA-VOCE:

Viva – Voce examination shall be arranged at the beginning of III semester for Summer Internship/MOOC and at the end of IV semester for Dissertation as well as Comprehensive Viva .

The Viva-Voce Board for the above shall consist of:

Programme Coordinator : Chairman/ Internal examiner

One Senior Faculty from the Institute : Member

Project Guide/Faculty from the Institute : Member

10.0: DISSERTATIONS / REPORTS

The candidate shall submit report at the beginning of III semester for Internship/MOOC which will be evaluated for 25 marks and dissertation at the end of IV semester for Project which will be evaluated for 50 marks, by the same Viva-Voce Board as mentioned above. The report/dissertation shall be accompanied by a certificate of original work, duly certified by the guide/supervisor of the project/dissertation.

11.0 REVALUATION & REAPPEARANCE

11.1 Re-evaluation or Re-totalling of the theory answer script of the end-semester examination is permitted on a request made by the student by paying the prescribed fee within fifteen days of the announcement of the result.

11.2 A Student who has secured 'F' Grade in any theory course of any semester will have to reappear for the semester end examination of that course along with his/her juniors.

11.3 A student who has secured 'F' Grade in Project work / Internship / MOOC shall have to reappear for viva – voce of project work at the time of special examination.

12.0 SPECIAL EXAMINATION

12.1 A student who has completed the stipulated period of study for the MA program and has a failure grade ('F') in not more than 3 subjects, in the III and IV semesters, may be permitted to appear for the special examination.

13.0 BETTERMENT OF GRADES

A student who has secured only a Pass or Second class and desires to improve his/her grades can appear for Betterment Examinations only in Theory courses of any Semester of his/her choice, conducted in Summer Vacation along with the Special Examinations. Betterment of Grades is permitted 'only once' immediately after completion of the program of study.

14.0 GRADING SYSTEM

14.1 Based on the students' performance during a given semester, a final letter grade will be awarded at the end of the semester in each course. The letter grades and the corresponding grade points are as given in Table 3 below.

Table 3: Grades & Grade Points

Sl. No.	Letter Grade	Grade points	Absolute Marks
1	O (outstanding)	10	90 and above
2	A+ (excellent)	9	80 to 89
3	A (very good)	8	70 to 79
4	B+(Good)	7	60 to 69
5	B (Above Average)	6	50 to 59
6	C (Average)	5	45 to 49
7	P (Pass)	4	40 to 44
8	F(Fail)	0	Less than 40
9	Ab. (Absent)	0	--

14.2 A student who earns a minimum of 4 grade points (P grade) in a course is declared to have successfully completed the course, and is deemed to have earned the credits assigned to that course, subject to securing a GPA of 5 for a Pass in the semester.

This is applicable to both theory and practical papers. In the case of Project Report (dissertation) and Viva-Voce also, the minimum pass percentage shall be 40%.

15.0 GRADE POINT AVERAGE

15.1 A Grade Point Average (GPA) for the semester will be calculated according to the formula:

$$\text{GPA} = \frac{\sum [C \times G]}{\sum C}$$

Where

C = number of credits for the course,

G = grade points obtained by the student in the course.

15.2: To arrive at Cumulative Grade Point Average (CGPA), a similar formula is used considering the student's performance in all the courses taken in all the semesters completed up to the particular point of time.

15.3: The requirement of CGPA for a student to be declared to have passed on the successful completion of the MA program and for the declaration of the class is as shown in **Table 4:**

Table 4: CGPA required for award of class

Distinction	$\geq 8.0^*$
First Class	≥ 6.5
Second Class	≥ 5.5
Pass	≥ 5.0

* In addition to the required CGPA of 8.0, the student must have necessarily passed all the courses of every semester in the first attempt.

The student who successfully completes the entire program in the first attempt shall be eligible for the awards and prizes. The results shall be announced within 30 days from the date of the last examination.

16.0 INTERACTION WITH INDUSTRY

In order to make the MA course more relevant to the student's needs, close interaction with other faculty members of other Institutes shall be arranged through the following means:

16.1 Guest and Visiting Faculty

Senior professors and other professionals from related fields shall be invited periodically to serve as guest and visiting faculty. **At least two guest lectures** by professionals shall be arranged in each semester.

16.2 Educational Visits Students shall make not less than **one educational visit** in each semester. A brief account of these visits shall be prepared by the students after the visit. These visits would be focused on practical exposure to relevant subjects in each semester.

16.3 Internship / training program / MOOC

Candidates shall undergo practical training in an organization for a minimum period of **15 days** or complete a MOOC related to the discipline with prior approval from the faculty concerned. The list of MOOCs courses shall be prepared periodically and the student would be allowed to choose one from the pre-approved list of courses. Students would be required to submit a report on the internship or MOOC under the guidance of a faculty supervisor and appear for a viva – voce on the same. Students shall be required to produce a certificate of internship training or MOOC completion obtained from the concerned organization.

17.0 RULES FOR PAPER SETTING AND EVALUATION

17.1 With regard to the conduct of the end semester examination in any of the practical course of the program, the Head of the Department/Course Coordinator concerned shall appoint one internal examiner (with relevant experience in the subject) from the department, not connected with the conduct of regular laboratory work, in addition to the teacher who handled the laboratory work during the semester.

17.2 In respect of all the theory examinations, the paper setting shall be done by an external paper-setter, having a minimum of three years of teaching experience. The panel of paper setters for each course is to be prepared by the Board of Studies of the department concerned and approved by the Academic Council. The paper-setters are to be appointed by the Vice- Chancellor on the basis of recommendation of the Director of Evaluation/ Controller of Examinations

17.3 The theory papers of the end semester examinations will be evaluated by two examiners. The examiners may be internal/external examiners. The average of the two evaluations shall be considered for the award of grade in that course.

17.4 If the difference of marks awarded by the two examiners of theory course exceeds 20 percent, the paper will have to be referred to third examiner for evaluation. The average of the two nearest evaluations of these shall be considered for the award of the grade in that course.

17.5 The panel of examiners of evaluation for each course is to be prepared by the Board of Studies of the department concerned and approved by the Academic Council.

17.6 The examiner for evaluation shall possess postgraduate qualifications and a minimum of three years experience.

17.7 The appointment of examiners for evaluation of theory papers will be done by the by the Vice- Chancellor on the basis of recommendations of the Director of Evaluation/ Controller Of Examinations from a panel of examiners approved by the Academic Council.

18.0 ELIGIBILITY FOR AWARD OF THE MA DEGREE

18.1 Duration of the program:

A student is ordinarily expected to complete the MA program in four semesters of two years. However, a student may complete the program in not more than four years including the study period. However, the above regulation may be relaxed by the Vice Chancellor in individual cases for cogent and sufficient reasons.

18.2 Project reports shall be submitted on or before the last day of the particular semester.

18.3 A student shall be eligible for award of the MA degree if he/she fulfils the following conditions.

- a) Registered and successfully completed all the courses and projects.
- b) Successfully acquired the minimum required credits as specified in the curriculum within the stipulated time.
- c) Has no dues to the Institute, hostels, Libraries, etc, and
- d) No disciplinary action is pending against him / her.

19.0 The degree shall be awarded after approval by the Academic Council.

INTRODUCTION

GITAM DEEMED TO BE UNIVERSITY offers a two- year full time MA English Language and Literature programme. This post-graduate course with a global outlook has intensive modules in English language and linguistics, Professional English, English language teaching, British and American literatures, Commonwealth, Post-Colonial and Indian literatures. It also offers a number of career-oriented, inter-disciplinary literature as well as language electives with considerable practical exposure through projects, internships and MOOCs, especially in the areas of corporate and media communication.

The M.A. English Language and Literature programme aims to offer the following categories of courses, divided over four semesters:

1. **Language Courses:** Courses that focus on imparting basic and advanced knowledge of English language
2. **Literature Courses:** Courses that focus on imparting basic and advanced knowledge of English literatures across the globe
3. **Professional English Courses:** Courses that focus on imparting theoretical and practical knowledge in various professional areas where English language is used – communications and soft skill training, business communication, creative writing, media writing, publishing, oratory, teaching and research.
4. **Inter-disciplinary Courses:** Courses that focus on imparting inter-disciplinary exposure linking English language and literature to major areas in humanities and social sciences such as women’s studies, politics, history, sociology, anthropology, psychology, environmental studies, etc.

OBJECTIVES:

The objective of this program is to provide world-class holistic and professional education. It aims -

- i. To build well-rounded personalities and develop linguistic, literary, communicative and social competence among students by providing necessary theoretical and practical background in English language and literature.
- ii. To prepare students for careers in English applied to teaching and training, research, media, publishing, corporate arena, translation and other related areas in social sciences and humanities.

M.A. (English Language and Literature) proposed structure AY 2017-18

Semester I

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL701	Compulsory Foundation (Bridge Course)	An Introduction to English Language and Literature	2	---	2	50		50	2
2	GEL703	Compulsory Foundation	The Evolution of the English Language	4	---	4	40	60	100	4
3	GEL705	Compulsory Core	British Poetry and Drama I	4	---	4	40	60	100	4
4	GEL707	Compulsory Core	British Prose and Fiction I	4		4	40	60	100	4
5	GEL 741/743/745	Compulsory Elective (Discipline Centric)	Elective I (Literature)	4		4	40	60	100	4
6	GEL747/749	Compulsory Elective (Skill Based)	Elective II (Professional English)	3	1	4	40	60	100	4
	Total									22

*CA- Continuous Assessment *SEE- Semester End Examination.

List of Discipline Centric (Literature) Electives (DCE) ***

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL741	Elective Discipline Centric	Readings in Metaphysical and Romantic Poetry	4		4	40	60	100	4
2	GEL743	Elective Discipline Centric	Renaissance and Restoration Drama	4		4	40	60	100	4
3	GEL745	Elective Discipline Centric	Classics in British Prose	4		4	40	60	100	4

***The student can choose any one course from the Discipline Centric Elective courses.

List of Skill Based (Professional English) Electives (SBE) ***

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL747	Elective Skill Based	The Art of Creative Writing	3	1	4	40	60	100	4
2	GEL749	Elective Skill Based	Public Speaking Skills	3	1	4	40	60	100	4

***The student can choose any one course from the Skill Based Elective courses.

GEL701: AN INTRODUCTION TO ENGLISH LANGUAGE AND LITERATURE

INTRODUCTION: This is a bridge cum foundation programme that enables students to grasp fundamental concepts in the use of English language and in the understanding of English literature. It enhances communicative competence and also prepares them for academic reading and writing.

OBJECTIVES:

1. To provide a conceptual foundation in using English language and appreciating English literature.
2. To acquaint the students with the day to day as well as academic usage of the language and build up their confidence in employing L,S,R,W skills.

LEARNING OUTCOMES:

After taking this course, the students should be able to:

- 1) Understand the significance of the study of English language and literature in the contemporary context.
- 2) Confidently apply the basic L,S,R,W skills in a variety of contexts and situations.
- 3) Grasp basic techniques of reading and analyzing pieces of literature.

INTERNAL ASSESSMENT: An examination is to be conducted at the end of the Bridge Course, covering all the units, and students would be required to pass the examination before they can begin the Main Course of study.

UNIT- I

1. UNDERSTANDING LANGUAGE AND LITERATURE: Language: Meaning and Characteristics; The Process of Communication – Effective versus Ineffective Communicators.

Literature: What is Literature? – Examples of a few World Classics – The Need for and Relevance of the Study of Literature.

UNIT- II

1. LISTENING SKILLS: Types of Listening – Listening for Various Purposes – Qualities of a Good Listener – An Exercise in Listening to and Understanding a short poem or prose piece or story.

2. READING SKILLS: Extensive versus Intensive Reading – Reading for Various Purposes - Tips for Effective Reading – An Exercise in Reading Comprehension based on a short poem or prose piece or story.

UNIT –III

1. ACADEMIC WRITING SKILLS: Note-Making and Note-Taking, Summarising, Precis Writing - Constructing an Essay on a Given Topic: Beginning, Middle (Describing, Narrating, Pros and Cons, Examples), Ending – Answering Examination Questions. (All the topics are to be taught through short practical exercises in the classroom.)

2. SPEAKING SKILLS: Introducing Oneself, Asking Questions and giving Polite replies, Complaining and Apologizing, Seeking permission, Inviting friends and Colleagues, Complimenting People, Expressing sympathy, Describing a place, Expressing feelings. (All the topics are to be taught through short practical exercises in the classroom.)

UNIT – IV

SOME ESSENTIAL TERMINOLOGY: Parts of Speech – Common Idioms and Phrases – Reading a Poem: Identifying the Theme and Rhyme Scheme – Reading a Story: Identifying Plot, Characters, Setting, Ideas - Major Figures of Speech.

UNIT – V

PRACTICAL APPLICATION: How to write a brief review – Reviewing a short literary piece on Mahatma Gandhi (*Reflections on Gandhi* by George Orwell, *Gandhi: Immersion Ceremony 2010* by Devarakshanam Govinden).

Text Book:

Bridge Course Material prepared by the faculty would be given to each student.

GEL703: THE EVOLUTION OF THE ENGLISH LANGUAGE

INTRODUCTION: This course provides a detailed overview of the origins, growth and contemporary status of the English language, tracing its evolution over the centuries.

OBJECTIVES:

1. To provide a historical perspective to the study of the English language.
2. To understand the processes and stages of the transformation and expansion of the language, the building blocks of the language.

LEARNING OUTCOMES: After this course, the students should be able to:

- 1) Understand thoroughly the historical development of the English language.
- 2) Demonstrate knowledge of major processes involved in the formation, decay, change and expansion of various aspects of language.
- 3) Understand and apply the key adaptive factors that enable the sustenance and progress of a global language.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/
Presentations/Assignments/Mid Semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT- I

THE NATURE OF LANGUAGE: Definitions and Characteristics, Spoken and Written Language, Animal Communication and Human Language, Levels of Language, Language varieties: Dialects, Standard Language, Jargon, Slang, Register.

UNIT -II

1.ORIGINS: The Indo-European Family of Languages - Proto Indo European – Eastern and Western Group of PIE – The descent of English from PIE – Common features of PIE languages - English as a Germanic language – Common features - Great consonant shift: Grimm’s Law, Verner’s Law, Great Vowel Shift.

2. OLD ENGLISH: Anglo Saxon invasion, Viking invasion, Wessex Dialect,

Vocabulary, Spelling and Pronunciation, Inflection, Word Order, Gender, I Mutation and Vowel Gradation

UNIT- III

MIDDLE ENGLISH: Norman Invasion and its impact, East Midland dialect and Rise of Standard English, Vocabulary, Inflection, Word Order, Spelling Changes, Pronunciation, Gender, Attempts to Reform and Fix Spelling and Usage.

UNIT – IV

1.MODERN ENGLISH: The evolution of modern English, General Characteristics of Modern English, Heterogeneous Vocabulary, Simplified Inflectional System, Rigid Word Order, Periphrasis, Intonation, Spelling and Pronunciation, Gender.

2.VOCABULARY, MEANING AND USAGE: Foreign influences / Loan words: Latin, Greek, French, Scandinavian – Influence of the Bible, Spenser, Shakespeare, Milton, Dictionary and Printing Press - Word Formation Processes: Compounding, Derivation & Root creation - Semantics: Change in meaning, Generalisation, Specialisation, Elevation and Degradation, Extension of Meaning, Denotation, Connotation, Collocation.

UNIT - V

THE ENGLISH LANGUAGE TODAY: Standard English – Received Pronunciation, Received Standard, Modified Standard, Regional standard, The role of BBC , Concept of correctness ; Regional Varieties - American, Indian, African, Australian; English as a World Language.

Text Book:

1. Baugh, A. C., & Cable, T. (2009). *A History of the English Language*. New Delhi: Routledge Allied publishers Ltd.
2. Wood, F T. (2000). *An Outline History of the English Language*. Chennai: Macmillan India Ltd.

3. Mugglestone, Lynda. (2008). *The Oxford History of English*. Oxford:Oxford University Press.
4. Crystal, David. (1995). *The Cambridge Encyclopaedia of the English Language*. Cambridge University Press.

Reference Books:

1. Wren, C.L. (1992). *The English Language*. New Delhi: Vikas Publishing House.
2. Crystal, D. (2004). *The Language Revolution*. Malden, MA: Polity Press.
3. Jespersen, O. (1991). *Growth and Structure of the English Language*. Oxford: Blackwell.
4. Yule, G. (1995). *The Study of Language*. Cambridge: Cambridge University Press.

GEL705: BRITISH POETRY AND DRAMA – I

INTRODUCTION: This paper focuses on providing an insight into the classics in British poetry and drama from the Renaissance to the Romantic Age, that is from the fourteenth to the mid-nineteenth centuries. The major literary movements, figures, concepts and trends of the Elizabethan or Renaissance, Neo-Classical or Augustan, Restoration and Romantic periods are adequately covered.

OBJECTIVES:

1. To acquaint the students with the key concepts and trends in British poetry and drama during the period of their foundation, consolidation and expansion.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great poets and dramatists of the period.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the tempo, spirit and contemporary relevance of the various literary periods under study from the Renaissance to the Romantic Age.
- 2) Appreciate the life and work of the classic authors under study.
- 3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

ELIZABETHAN RENAISSANCE POETRY: Brief Note on Pre-Renaissance History of England and Major Writers of the Time - The Renaissance and the Elizabethan Age, Reformation – Features of Elizabethan Poetry, The Sonnet, The Lyric, The Epic, Metaphysical Poetry.

* Edmund Spenser: One Day I Wrote Her Name Upon The Strand (*Amoretti: Sonnet 75*) – *William Shakespeare: Let Me Not To The Marriage of True Minds (*Sonnet 116*) - *John Donne: Canonization – *John Milton: Paradise Lost Book IX: The Temptation of Eve (Lines 489-784).

UNIT- II

NEO-CLASSICAL OR AUGUSTAN POETS: Stuart England: Supremacy of Parliament, Glorious Revolution, Restoration –The Neo-Classical or Augustan Age – Features of Augustan Poetry, The Satire, The Mock Epic.

* John Dryden: Mac Flecknoe

UNIT –III

THE ROMANTIC POETS: The Romantic Revival – Background and features of Romantic Poetry, The Elegy, The Ode.

*William Wordsworth: The Solitary Reaper - *John Keats: Ode to a Nightingale, Ode on a Grecian Urn.

UNIT –IV

ELIZABETHAN DRAMA: Origins of English Drama, The Elizabethan Theatre, The University Wits, Elizabethan Revenge Tragedy, Shakespearean Drama and After.

*Christopher Marlowe: Doctor Faustus – *William Shakespeare: Hamlet.

UNIT -V

DRAMA OF THE NEO-CLASSICAL AND RESTORATION PERIODS: Background and features of Restoration Drama, The Heroic Play, The Comedy of Manners.

William Congreve: The Way of the World.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Poems and Plays are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Daiches, David. (1979). *A Critical History of English Literature*. Bombay: Allied Publishers.
2. Grierson, H.J.C. (2014). *A History of English Poetry*. CUP.
3. Daiches, David. (2014 ed.). *History of English Literature. (4 Volumes)*. CUP.
4. Iyengar, K.R.Srinivasa. (2011 ed). *Shakespeare: His World and His Art*.
5. Loftis, John (Ed.). (2011 ed.) *Restoration Drama: Modern Essays in Criticism*. New York: Oxford University Press.
7. Eagleton, Terry. (2007). *How to Read a Poem*. Oxford: Blackwell.
8. Lewis, C. S. (1942). *A Preface to Paradise Lost*. Oxford: Oxford University Press.
9. Bradley, A.C. (1904). *Shakespearean Tragedy*. London: Penguin, 1991.
10. Chaudhuri, Sukanta. Ed. (1995). *Renaissance Essays*. Oxford: Oxford University Press.
11. Nicoll, Allardyce. (1963). *British Drama*. New York: Barnes & Noble.
12. Stubbs, John. (2006). *Donne: The Reformed Soul*, New York, Viking.
13. Vendler, Helen. (1983). *The Odes of John Keats*. Cambridge: Harvard University Press.
14. Bloom, Harold ed. (1987). *John Dryden: Modern Critical Views*. New York : Infobase Publishing.
15. Hammond, Paul and David Hopkins, eds. (2000). *John Dryden: Tercentenary Essays*. New York: Oxford University Press.
16. Hume, R.D. (1988). *The Development of English Drama in the Late Seventeenth Century*. Oxford: Clarendon Press.
17. Singh, Sarup. (1983). *Family Relationships in Shakespeare and the Restoration Comedy of Manners*. NY: Oxford University Press.
18. Zwicker Steven N. ed. (2004). *The Cambridge Companion to John Dryden*. Cambridge: Cambridge University Press.

GEL707: BRITISH PROSE AND FICTION – I:

INTRODUCTION: This paper focuses on providing an insight into the classics in British prose and fiction from Renaissance times to the Romantic Age, that is from the fourteenth to the mid-nineteenth centuries. The major literary movements, figures, concepts and trends of the Elizabethan or Renaissance, Neo-Classical or Augustan, Restoration and Romantic periods are included for study.

OBJECTIVES:

1. To acquaint the students with the key concepts and trends in British prose and fiction during the period of their foundation, consolidation and expansion.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great essayists and novelists of the period.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the tempo, spirit and contemporary relevance of the various literary periods under study from the Renaissance to the Romantic Age.
- 2) Trace the evolution of the English Essay and Novel and appreciate the life and work of the classic authors under study.
- 3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

RENAISSANCE OR ELIZABETHAN PROSE: Features of Renaissance Prose, Humanism, Spirit of Scientific Revolution and Enquiry, Impersonal Essay.

*Francis Bacon: *Essays (Of Studies, Of Truth, Of Adversity, Of Friendship)*.

UNIT- II

PROSE WRITERS OF THE AUGUSTAN AGES: Features of Neo-Classical Prose, Satire, Periodical and Critical Essay.

*Addison and Steele: *Coverley Papers (The Spectator Club, Sir Roger at the Theatre)*.

UNIT- III

PROSE WRITERS OF THE ROMANTIC AGE: Features of Prose in the Romantic Age, Personal Essay.

*Charles Lamb: Essays of Elia (*Dream Children: A Reverie, All Fools' Day, The South Sea House, Dissertation On A Roast Pig*).

UNIT –IV

EARLY NOVELISTS OF THE RENAISSANCE AND NEO-CLASSICAL PERIODS: The Rise of the English Novel, Picaresque Novel, Allegory, Satire, Sentimental Novel, Epistolary Novel.

*Jonathan Swift: Gulliver's Travels (Part I).

UNIT – V

NOVELISTS OF THE LATE ROMANTIC AND EARLY VICTORIAN ERAS: Various Kinds of Novels during the period – The Domestic Novel, Middle Class Novel of Manners, The Gothic Novel, Bildungsroman, The Novel of Horror, The Romantic Novel, Historical Novel.

*Jane Austen: Pride and Prejudice.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Essays and Novels are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. *The Cambridge History of English Literature*. (Latest Ed.) CUP.
2. Kettle, Arnold. (2010 ed.). *An Introduction to the English Novel – Vols. 1 & 2*.

London: Hutchinson University Library.

3.Vickers, Brian. (2009 ed.). *Francis Bacon and Renaissance Prose*. Cambridge University Press.

4.Fish, Stanley. (2011 ed.). *Seventeenth Century Prose: Modern Essays in Criticism*. London: Oxford University Press.

5.Boulton, Marjorie. (1954). *The Anatomy of Prose*. London: Routledge and Kegan Paul.

6.Chaudhuri, Sukanta. Ed. (1977). *Bacon's Essays: A Selection*. New Delhi: Oxford University Press.

7.Robinson, Ian. (1998). *The Establishment of Modern English Prose in the Reformation and the Enlightenment*. Cambridge: CUP.

8.Watt, Ian. (1957). *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. California: University of California Press.

9.Margaret Drabble. (2014 ed.). *The Oxford Companion to English Literature*. OUP.

10.Watt, Ian (1974). *Rise of the English Novel*. London: Chatto & Windus.

11.Milligan, Ian. (1983). *The Novel in English: An Introduction*. Hong Kong: Macmillan.

GEL741: READINGS IN METAPHYSICAL AND ROMANTIC POETRY

INTRODUCTION: This paper focuses on providing a deeper understanding of Metaphysical and Romantic poetry, two major schools of British poetry. Students who wish to specialize in the study of these areas would find the paper of special interest and relevance.

OBJECTIVES:

1. To acquaint the students with the key concepts and trends in British Metaphysical and Romantic poetry.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the classic authors under study.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the contribution of the Metaphysical and Romantic poets to English language and literature.
- 2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT I:

THE METAPHYSICALS: Features of Metaphysical Poetry: From the Divine to the Erotic, from Innocence to High Philosophy.

*George Herbert: Denial, Discipline - *Andrew Marvell: To His Coy Mistress, The Garden.

UNIT II:

THE TRANSITION POETS: Pre-cursors to the Romantic Age.

*William Blake: Auguries of Innocence – Robert Burns: A Red, Red Rose - *Thomas Gray: Elegy written in a Country Churchyard – Oliver Goldsmith: The Deserted Village

UNIT III:

THE ELDER ROMANTICS I: The Lake Poets and Features of Their Poetry.

*William Wordsworth: Ode on the Intimations of Immortality– *S.T. Coleridge: The Rime of the Ancient Mariner.

UNIT IV:

THE ELDER ROMANTICS II: The Poetry of Byron.

Lord Byron: *She Walks in Beauty, Darkness, Childe Harold's Farwell to England.

UNIT V:

THE YOUNGER ROMANTICS: Features of the Poetry of Shelley and of Keats.

*P.B.Shelley: Ode to a Skylark, Stanzas Written in Dejection Near Naples - *John Keats – La Belle Dame Sans Merci, When I Have Fears That I May Cease to Be, Ode to Autumn .

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Poems are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Bowra, C. M. (1999). *The Romantic Imagination*. New Delhi: OUP.
2. Erdman, DV and Bloom, H. (1998 ed.). *The Complete Poetry and Prose of William Blake*. California: University of California Press
3. Frye, N and Halmi, N. (2004). *Fearful Symmetry: A Study of William Blake*, Toronto: University of Toronto Press.
4. Keynes, Kt. Geoffrey. (1971). *Blake Studies: Essays on His Life and Work*. Oxford: Clarendon Press.
5. Boulton, Marjorie. (1953). *The Anatomy of Poetry*. London: Routledge and Kegan Paul.
6. Liu, Alan. (1989). *Wordsworth: the Sense of History* Stanford, Stanford University Press.
7. Manning, Peter. (1990). *Reading Romantics: Texts and Contexts*, New York: Viking.

GEL743: RENAISSANCE AND RESTORATION DRAMA

INTRODUCTION: This paper focuses on providing a deeper understanding of Renaissance and Restoration drama. Students who wish to specialize in the study of these major periods in the history of British drama would find the paper of special interest and relevance.

OBJECTIVES:

1. To acquaint the students with the key concepts and trends in British Renaissance and Restoration drama.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the classic authors under study.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the contribution of the Renaissance and Restoration dramatists to English language and literature.
- 2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT I

THE UNIVERSITY WITS: Literary Works and Characteristics of the Major University Wits.

*John Lyly: Endymion.

UNIT II

SHAKESPEAREAN DRAMA – I: Various Periods in Shakespearean Drama

William Shakespeare: *Twelfth Night, Macbeth.

UNIT III

SHAKESPEAREAN DRAMA – II: Various Genres of Shakespearean Drama (Comedy, Tragedy, Tragi-Comedy, Histories, Romances).

William Shakespeare: *Julius Caesar, The Tempest.

UNIT IV

POST-SHAKESPEAREAN DRAMA: Elizabethan Drama after Shakespeare – Major Playwrights, Works and Characteristics, Comedy of Humours, Revenge Tragedy, Melodrama

*Ben Jonson: Every Man in His Humour.

UNIT V

THE RESTORATION DRAMA: English Theatre after the Restoration – The Neo-Classical and French Influences – Heroic Drama, Sentimental Comedy and Comedy of Manners

*John Dryden: All for Love.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Plays are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Boulton, Marjorie. (1960). *The Anatomy of Drama*. London: Routledge and Kegan Paul.
2. Chaudhuri, Sukanta. Ed. (1995). *Renaissance Essays*. Oxford: Oxford University .
3. Dollimore, Jonathan and Alan Sinfield. Eds. (1985). *Political Shakespeare*.

Manchester: MUP.

4.Nagarajan, S and S Viswanathan. Eds. (1987).*Shakespeare in India*. New Delhi: OUP.

5.Styan, JL. (1969).*The Elements of Drama*. Cambridge: CUP.

6.Bate, Jonathan (1986). *Shakespeare and the English Romantic Imagination*. Oxford:OUP.

7.Kaul, A.N. (1970). *The Action of English Comedy*. New Haven: Yale Univ. Press.

8.King, Bruce Alvin. (1968). *Twentieth Century Interpretations of All for Love: A Collection of Critical Essays*. Prentice Hall.

9.McMillan,S. (1997). *Restoration and Eighteenth Century Comedy*. 2nd.ed. New York & London: W.W. Norton & Co.

GEL745: CLASSICS IN BRITISH PROSE

INTRODUCTION: This paper focuses on providing a deeper understanding of major works of British prose and fiction across various time periods. Students who wish to specialize in the study of British prose and fiction would find the paper of special interest and relevance.

OBJECTIVES:

1. To acquaint the students with the key concepts and trends in British prose and fiction across various time periods.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the classic authors under study.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the contribution of early British prose and fiction to English language and literature.
- 2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT I

ELIZABETHAN PROSE: Great Elizabethan Prose Writers

*John Milton: From Areopagitica (*Freedom of the Press*).

UNIT II

AUGUSTAN PROSE: Great Augustan Prose Writers

* Dr. Samuel Johnson: Obstructions to Learning (No. 94 in *The Idler*) – Jonathan Swift: *The Battle of the Books*.

UNIT III

PROSE IN THE ROMANTIC AGE: Features of the Essay in the Romantic Age

*William Hazlitt: The Indian Jugglers, On the Conversation of Authors.

UNIT – IV

RISE OF THE NOVEL: The Founding Fathers of the British Novel, Picaresque Novel, Sentimental Novel

*Daniel Defoe: Robinson Crusoe (The Preface).

UNIT –V

ROMANTIC FICTION: Various Genres of the period - Historical Novel, Gothic Novel, Contribution of Women Novelists

*Emily Bronte: Wuthering Heights – *Mary Shelley: Frankenstein.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Prose pieces are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

- 1.Gross, John. Ed. (2000). *The New Oxford Book of English Prose*. Oxford: OUP.
- 2.Read, Herbert. (1928). *English Prose Style*. New York: Pantheon Books, 1952.
- 3.Saintsbury, George. (1912). *A History of English Prose Rhythm*. London:Macmillan.
- 4.Shklovsky, Victor. (2014 ed.).*Theory of Prose*. London: Dalkey Arc.
- 5.Walker, Hugh. (2016 ed.). *The Literature of the Victorian Era*.New Delhi:

6. Hasan, Noorul. (1982). *Thomas Hardy: The Sociological Imagination*. Delhi/London: Macmillan.
7. Rawson, Claude. (2011 ed.). *Cambridge Companion to Henry Fielding*. Cambridge: Cambridge University Press.
8. Frost, Ginger S. (1995). *Promises Broken: Courtship, Class, and Gender in Victorian England*. Charlottesville: University of Virginia Press.
9. Sanders, Andrew. (1999). *Dickens and the Spirit of the Age*. Oxford: Oxford University Press.
10. U. C. Knoepfelmacher. (1968). *George Eliot's Early Novels: The Limits of Realism*. Berkeley: University of California Press.
11. Josef L. Altholz (ed.). (1976). *The Mind and Art of Victorian England*. Minneapolis: University of Minnesota Press.

GEL747: THE ART OF CREATIVE WRITING

INTRODUCTION: This paper is focused on providing a comprehensive understanding of and practical exposure to the use of English in creative writing across a range of situations and spheres.

OBJECTIVES:

1. To acquaint the students with the relevance of creative writing in contemporary social life.
2. To enable students to develop, employ and experiment with creative writing skills and thus emerge as successful communicators.

LEARNING OUTCOMES: The students should be able to

- 1) Grasp the basic creative writing skills across different genres.
- 2) Apply these skills confidently in new situations
- 3) Study and analyze pieces of creative writing and create original pieces.

CONTINUOUS ASSESSMENT: Practical Exercises based on each unit and Mini-Project based on workshop at the end of the semester.

UNIT –I

AN INTRODUCTION TO CREATIVE WRITING: Defining Creativity, Measuring Creativity – Process and Methods of Creative Writing: The Importance of Reading, Style and Register, Informal and Formal Usage, Gender, Word Order,– Nature and Scope of Creative Writing, Restrictions of the field, Writing for the Reader – Preliminary Reading and Writing Practical Exercises.

UNIT- II

1. WRITING POETRY: Definition of Poetry – Functions of Poetic Language – Aspects of Content and Style: line, voice, imagery, rhyme, form, theme – Lyrical, Dramatic, Narrative – Difficulties in Writing Poetry – Practical Exercises in Poetry Reading and Writing.

2. WRITING FICTION: Functions of Novelistic Language – Plot, character, setting,

point of view – Novel, Children’s Literature – Difficulties in Writing– Practical Exercises in Story Reading and Writing.

UNIT –III

LIFE WRITING: What is Life Writing? – Various Genres - Aspects of Content and Style: form, narrative, memory, versions, characters - Difficulties in Writing– Practical Exercises in Life Reading and Writing.

UNIT – IV

PUBLISHING YOUR WORK: Revising – Proof Reading – Editing – Submitting Manuscript to Publishers - Practical Exercises

UNIT –V

CREATIVE WRITING MINI PROJECT: A short workshop may be organized covering all the above genres and each student must submit an original mini project in any one genre based on the training imparted in the workshop.

Text Book:

Dev, Anjana Neira. (2008). *Creative Writing*. New Delhi: Pearson India.

Anderson, Linda. (2013). *Creative Writing: A Workbook with Readings*. New York: Taylor and Francis.

Reference Books:

1. Bell, Julia. Ed. (2001). *The Creative Writing Coursebook*. New Delhi: Macmillan.

2. Bradbury, Ray. (1994). *Zen in the Art of Writing*. Joshua Odell Editions.

GEL749: PUBLIC SPEAKING SKILLS

INTRODUCTION: This course attempts to offer a comprehensive understanding of and practical exposure to Public Speaking in English. Oral communication skills (both formal and informal) are indispensable to success in professional and social life. Therefore, training in public speaking plays a vital role in moulding the student into a successful professional.

OBJECTIVES:

1. To acquaint students with eminent speakers and with the relevance of public speaking in contemporary careers and social life.
2. To enable students to develop, employ and experiment with public speaking skills and thus emerge as successful communicators.

LEARNING OUTCOMES: The students should be able to

- 1) Grasp the basic public speaking skills across different situations.
- 2) Apply these skills confidently in new situations.
- 3) Deliver original (prepared as well as extempore) speeches for various occasions .

CONTINUOUS ASSESSMENT: Practical Oral and Speaking Exercises based on each unit.

UNIT –I

AN INTRODUCTION TO PUBLIC SPEAKING: Basics of oral communication in public life – Informal and formal situations: conversations, meetings, telephoning – Role of listening and body language – Audios/Videos on Public Speaking - Preliminary Practical Exercises.

UNIT- II

1. FORMAL / INFORMAL SPEECHES – I: Topic Selection – Audience Analysis – Preparation and Structuring of a Speech: Steps and Approaches.

2. FORMAL / INFORMAL SPEECHES – II: Delivering the Speech – Various

styles of delivery - Personal Aspects: Voice Quality, Body Language.

3. FORMAL / INFORMAL SPEECHES – III: Personal Grooming and Etiquette – Use of audio-visual aids and graphics, Use of PowerPoint.

UNIT –III

PUBLIC SPEAKING TOOLS: Researching on and Gathering Knowledge about the Topic - Importance of Vocabulary and Language Skills – Adapting Matter and Style to various occasions – Practical Exercises on Speaking Extempore or Prepared on various topics and occasions.

UNIT – IV

PUBLIC SPEAKING AND MODERN TECHNOLOGY: Tips for Individual and Team Presentations, Oral Reports, Virtual Presentations.

UNIT –V

A WORKSHOP ON PUBLIC SPEAKING: Begin with authenticity – awareness of body and voice – audience empathy – freshness in content – developing fearlessness – end with authenticity.

Practical Examination based on workshop training.

Text Books:

Lesikar Raymond V., et al (2010). *Business Communication – Making Connections in a Digital World*. New Delhi : Tata McGraw Hill.

Ghosh, B.N. (2012). *Managing Soft Skills for Personality Development*. New Delhi: Tata McGraw Hill.

Reference Books:

1.Carnegie Dale (2014), *The Art of Public Speaking*, (E-Book) New Delhi : Tata McGraw Hill.

2.Osborn, Micheal and Sussane Osborn (2004) *Public Speaking* (6th Indian Ed.) New Delhi: Biztantra.

3.Hughes, Sarah Lloyd. (2011). *How to be Brilliant at Public Speaking: Any Audience, Any Situation*. New Delhi: Pearson Life.

Semester II

S. No.	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL702	Compulsory Foundation (Skill Building)	Linguistics and The Structure of the English Language	3	1	4	40	60	100	4
2	GEL704	Compulsory Core	British Poetry and Drama II	4	---	4	40	60	100	4
3	GEL706	Compulsory Core	British Prose and Fiction II	4	---	4	40	60	100	4
4	GEL708	Compulsory Core	American Literature	4	---	4	40	60	100	4
5	GEL742/744/746/748	Compulsory Elective(Discipline Centric)	Elective I (Literature)	4	---	4	40	60	100	4
6	GEL 750/752/754	Compulsory Elective (Skill Based)**	Elective II Professional English	4	---	4	40	60	100	4
7	GOE113 / 246	Open Elective	Elective III Non Discipline Elective	3		3	40	60	100	3
8	GEL792	Summer Internship or MOOC (With Report and Viva)^^		----	6	6	50	----	50	3
		Total								30

*CA- Continuous Assessment *SEE- Semester End Examination. ** Skill Based Elective – The student has the option choose a maximum of two courses from the Skill Based Elective courses. He/She has to earn a minimum of 4 credits by taking at least one elective. Extra elective taken shall lead to extra credits.
Internship or MOOC Report shall be submitted and Viva shall be conducted in the Third Semester. The credits shall be added at the end of the Fourth Semester.

List of Discipline Centric (Literature) Electives (DCE) ***

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL742	Elective Discipline Centric	Contemporary British Poetry and Drama	4		4	40	60	100	4
2	GEL744	Elective Discipline Centric	Contemporary British Novel	4		4	40	60	100	4
3	GEL746	Elective Discipline Centric	American Poetry and Drama	4		4	40	60	100	4
4	GEL748	Elective Discipline Centric	American Prose and Fiction	4		4	40	60	100	4

***The student can choose any one course from the Discipline Centric Elective courses.

List of Skill Based (Professional English) Electives (SBE) ***

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL750	Elective Skill Based	Applied Linguistics	3	1	4	40	60	100	4
2	GEL752	Elective Skill Based	Technical and Legal Writing	4	--	4	40	60	100	4
3	GEL754	Elective Skill Based	Writing for the Media	4	--	4	40	60	100	4

***The student can choose any one course from the Skill Based Elective courses.

List of Open Electives (OE) ***

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GOE113	Elective Open	Environmental Studies	3	—	3	40	60	100	3
2	GOE246	Elective Open	Indian National Movement	3	—	3	40	60	100	3

***The student can choose any one course from the Open Elective courses. In place of the above, if required, the student may choose other open electives offered by other institutes of GITAM.

GEL702: LINGUISTICS AND THE STRUCTURE OF THE ENGLISH LANGUAGE

INTRODUCTION: This paper attempts to acquaint students with the core principles of linguistics and to offer a thorough understanding of the structure of the English language. It therefore delves into the nuances of phonology, morphology, semantics and syntax.

OBJECTIVES:

1. To acquaint the students with the key concepts in linguistics and the building blocks of the English language.
2. To enable students to appreciate and analyze the day to day application of various aspects of linguistics.

LEARNING OUTCOMES: The students should be able to

- 1) Demonstrate comprehensive grasp over the fundamentals of linguistics.
- 2) Apply the core principles of linguistics to analyze written and oral pieces.
- 3) Understand the contemporary application of various aspects of linguistics.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION TO LINGUISTICS: Properties of Language - Linguistics as a Discipline - Definition and Major Components.

UNIT- II

PHONEMES AND MORPHEMES:

1. Phonetics and Phonology: Speech organs and Speech mechanism - Description and classification of vowels and consonants - Phonemes and allophones - Phonetic transcription - Word stress, elision, intonation, rhythm.

2. Morphemes and Morphology: The structure of words - Morphemes and allomorphs, Processes of word formation - root words, affixation, conversion, compounding.

UNIT- III

SEMANTICS: Homonyms, Synonyms, Hyponyms, Antonyms, Homographs, Homophones, Lexical Sets, Collocations.

UNIT – IV

SYNTAX AND GRAMMAR:

1. Syntax: Structure of a Sentence: Assertive, Negative, Interrogative, Declarative- Surface Structure and Deep Structure - Kernel Sentence and Transformations.

2. Remedial Grammar and Usage: Nouns - Verb Forms and Auxiliary Verbs – Tense and Voice – Degrees of Comparison – Types of Clauses - Direct and Indirect Speech – Articles – One Word Substitutes - Idioms and Phrases - Common Errors.

UNIT -V

APPROACHES TO THE STUDY OF LANGUAGE:

1. Structuralism of Ferdinand de Saussure - synchronic and diachronic approaches, langue and parole, sign, signifier, signified, syntagmatic and paradigmatic relations.
2. Chomsky's views (Transformational - Generative Grammar)
3. Bloomfield's views.

Text Book:

1. Yule, George. (2001). *Language*. Cambridge: Cambridge University Press.
2. Barber, Charles. (2002). *The English Language*. Cambridge: Cambridge University Press.
3. Verma, S.K. and N. Krishna Swami.(2002). *Introduction to Modern Linguistics*. Chennai:Macmillan.
4. Quirk, Randolph et.al. (2010). *A Comprehensive Grammar of the English Language*. New Delhi:Pearson.

5. Krishna Swami, N. (2014 ed.). *Applied Linguistics*. Chennai:Macmillan.
- 6.Yule, George. (2001). *Explaining English Grammar*. Oxford:Oxford University Press.

Reference Books:

- 1.Quirk R, Greenbaum S., Leech G., and Svartvik J. A. (1973). *University Grammar of English*. London: Longman.
2. Gimson, A. C. (1996). *An Introduction to The Pronunciation of English -A revised edition*.CUP.
- 3.Bansal R. K. and Harrison J. B., (1983). *Spoken English for India, A Manual of Speech and Phonetics*. Madras: Longman.
4. Palmer, F. R. (1976). *Semantics: A New Outline*. Cambridge: CUP.
5. Robins, R. H. (1964). *General Linguistics: An Introductory Survey*. London: Longman.
- 6.Balasubramanian, T. (2008). *A Textbook of English Phonetics for Indian Students*. Chennai: Macmillan.
- 7.Roach, P. (1990).*English Phonetics and Phonology: A Practical Course*. Cambridge: Cambridge University Press.
- 8.Sethi J., Sadanand. K., & Jindal, D. V. (2004). *A Practical Course in English Pronunciation*. New Delhi:PHI.
- 9.Chomsky, Noam. (1965). *Aspects of the theory of syntax*. Cambridge, Massachusetts: MIT Press.

GEL704: BRITISH POETRY AND DRAMA – II: THE VICTORIANS AND THE MODERNS

INTRODUCTION: This paper focuses on providing an insight into the classics in British poetry and drama from the Victorian Age to contemporary times, that is from the mid-nineteenth century to date. The major literary movements, figures, concepts and trends of the Victorian, World War, Modern and Post-Modern periods are adequately covered.

OBJECTIVES:

1. To acquaint the students with the key concepts and trends in British poetry and drama after the advent of the modern age of industrial and technological development.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great poets and dramatists of the period.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the tempo, spirit and contemporary relevance of the various literary periods under study from the Victorian Age to contemporary times.
- 2) Appreciate the life and work of the classic authors under study.
- 3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

VICTORIAN POETRY: Background and Features of Victorian Poetry – Science versus Faith – Dramatic Monologue – Ballad – The Pre-Raphaelite Movement.

*Matthew Arnold: Dover Beach - *Robert Browning: My Last Duchess - *Alfred Tennyson: Ulysses .

UNIT- II

MODERN POETRY: Background and features of Modern Poetry, Modernism, The War Poets, Oxford Poets or Poets of the Thirties, Symbolism, Imagism.

*T.S. Eliot: The Wasteland - *W.B.Yeats: The Second Coming - *Wilfred Owen: Anthem for Doomed Youth.

UNIT –III

POST-MODERN POETRY: Post-Modern Trends in Poetry, Movement Poetry, Impact of World War II, Poetry of the 60s to 80s, Contemporary Poetry.

*Robert Graves: In Broken Images - *G.M.Hopkins : Pied Beauty, God’s Grandeur - *Dylan Thomas: Do not Go Gentle into that Good Night.

UNIT –IV

DRAMA OF THE MODERN AND POST-MODERN PERIODS I: Modern Trends in Drama, Poetic Drama, The Irish Dramatic Movement, Abbey Theatre, Theatre of the Absurd.

*T.S.Eliot: Murder in the Cathedral - Samuel Beckett: Waiting for Godot.

UNIT -V

DRAMA OF THE MODERN AND POST-MODERN PERIODS II: Post-Modern and Contemporary Drama, Play of Ideas, Post-War drama, Kitchen-Sink drama, Angry Young Men.

*Henrik Ibsen: Doll’s House - George Bernard Shaw: The Apple Cart.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:

Latest Standard Editions of the Prescribed Poems and Plays are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Thwaite, Anthony. (2011 ed.). *Twentieth Century English Poetry*. CUP.
2. Levine. (2002 ed.). *The Victorian Experience: Poets*. CUP.
3. Rosenthal, M.L. (2004 ed.). *The Modern Poets: A Critical Introduction*. Oxford University Press.
4. Templeton and Berney. (1994). *Contemporary British Drama*. CUP.
5. Brown, John Russell. (1968). *Modern British Dramatists*. New Jersey: Eaglewood Cliffs. OUP.
6. Burstein, Robert. (1968). *The Theatre of Revolt: An Approach to Modern Drama*. New York: Atlantic Monthly Press.
7. Worth, Katherine J. (1972). *Revolution in Modern English Drama* London: Bell.
8. Featherstone, Simon. Ed. (1995). *War Poetry: An Introductory Reader*. London: Routledge.
9. Kreutzer, James. (1971). *Elements of Poetry*. New York: Macmillan.
10. Bloom, Harold ed. (1987). *John Dryden: Modern Critical Views*. New York: Infobase Publishing.
11. Dietrich, R. (1989). *British Drama-1890 to 1950: A Critical History*. Boston: Twayne Publications.
12. *The Cambridge Companion to George Bernard Shaw* (1998). Cambridge: Cambridge Univ. Press.

GEL706: BRITISH PROSE AND FICTION – II: THE VICTORIANS AND THE MODERNS

INTRODUCTION: This paper focuses on providing an insight into the classics in British prose and fiction from the Victorian Age to contemporary times, that is from the mid-nineteenth century to date. The major literary movements, figures, concepts and trends of the Victorian, World War, Modern and Post-Modern periods are adequately covered.

OBJECTIVES:

1. To acquaint the students with the key concepts and trends in British prose and fiction after the advent of the modern age of industrial and technological development.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great essayists and novelists of the period.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the tempo, spirit and contemporary relevance of the various literary periods under study from the Victorian Age to contemporary times.
- 2) Appreciate the life and work of the classic authors under study.
- 3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

VICTORIAN PROSE: Background and Features of Victorian Prose, Urbanization, the Theory of Evolution, The Victorian Temper: Art, Culture and Society, Social Theory and Aesthetic, Realism, Naturalism, Radicalism.

Cardinal Newman: Knowledge Its Own End (*From Idea of a University: Discourse 5*) - *John Ruskin: For They Who Judge The Earth (*From Unto this Last: Section 3 - Qui Judicatis Terram*)

UNIT- II

MODERN AND POST-MODERN PROSE: Background and features of Modern and Post-Modern Prose, Liberalism, Humanism, Impact of War, Impact of Scientific and Technological Revolutions

*George Orwell: Politics and the English language – *A.G. Gardiner: On The Philosophy of Hats – R. L. Stevenson: *El Dorado .

UNIT –III

VICTORIAN NOVEL: –Trends in the Victorian Novel, Victorian Social Scene: Religion, Science, Gender and Class, Colonial Expansion, Impact of Industrial Revolution, Humanitarianism and Reforms, Ideas of Democracy, Labour Movement, Socialism and Welfare State, Liberal Humanism, Man and Fate, Sociological Novel, Realistic Novel, Symbolism, Science Fiction.

*Thomas Hardy: The Mayor of Casterbridge, *Charles Dickens: Great Expectations.

UNIT –IV

NOVEL OF THE MODERN AND POST-MODERN PERIODS I: World War I, Modernism, Stream of Consciousness, Laissez Faire, Anger and working class fiction, Problem of national identity in Scottish literature, Psychological Novel, Science fiction

Virginia Woolf: Mrs. Dalloway, *George Orwell: Animal Farm

UNIT -V

NOVEL OF THE MODERN AND POST-MODERN PERIODS II: World War II, Post-Modern novel, Magic Realism, Existentialism, Multiple Narration, Point of View Structuralism, Imagism, Post-Colonial Novel, Spy fiction, Campus Novel –

*William Golding : The Lord of The Flies - Alan Sillitoe: The Loneliness of the Long-Distance Runner (short story) .

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:

Latest Standard Editions of the Prescribed Prose and Fiction pieces are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Smith, Edmund J. (2001 ed.). *Postmodernism and Contemporary*. OUP.
2. Foster, H. Ed. (2000 ed.). *Postmodern Cultures*. OUP.
3. Ford, Boris. (1998 ed.). *New Pelican Guide to English Literature*. Penguin Books.
4. Jameson, Frederick. (1991). *Postmodernism*. Durban: Duke University Press.
5. Forster, E.M. (2011 ed.). *Aspects of the Novel*. Harmondsworth: Penguin Books, Edwin Muir.
6. Beach, J.W. (1965). *Twentieth Century Novel*. Ludhiana: Lyall Book Depot.
7. Kermode, Frank. (1969). *The Sense of an Ending: Studies in Theory of Fiction*. London: O.U.P., London.
8. *The Contemporary English Novel* (1979)- Stratford-upon-Avon Series. London: Arnold Heinemann.
9. Watt, Ian. (1980). *Conrad in the Nineteenth Century*. London: Chatto & Windus.
10. Bennett, Joan. (2005 ed.). *Virginia Woolf: Her Art as a Novelist*. Cambridge: Cambridge University Press.

GEL708: AMERICAN LITERATURE

INTRODUCTION: This paper focuses on providing an insight into the classics in American poetry, drama, prose and fiction, beginning from the Transcendentalists to contemporary times. The major literary trends and figures in American literature are adequately covered through the prescribed texts which are representative of the different ages and genres of American literature.

OBJECTIVES:

1. To acquaint the students with the key concepts and trends in American literature during the period of its foundation, consolidation and expansion.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the classic American authors.
3. To familiarize students with the multi-cultural mosaic of contemporary American literature, especially the literary expressions of the minorities.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the tempo, spirit and contemporary relevance of the various literary periods under study from the Transcendentalists to the present times.
- 2) Appreciate the life and work of the classic authors under study.
- 3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society, especially with reference to multi-culturalism and cross-cultural tendencies.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT – I

EARLY, MODERN AND POST-MODERN AMERICAN POETRY:

1. European heritage, Puritanism, Transcendentalism, Indian Thought in Emerson, Thoreau and Whitman, New England Renaissance.

*Walt Whitman: Song of Myself (*Sections I and VI*) - *Ralph Waldo Emerson: Brahma.

2. Modernism, Imagism, Lost Generation, Harlem Renaissance, Urbanization.

*Ezra Pound: The Return - *Amy Lowell: To a Friend - *Carl Sandburg: A Father to His Son, Cool Tombs.

3. Post-Modern Trends in Poetry, Black Poetry, Multicultural contexts: Jewish, Asian, Native American.

*Robert Frost: Poems (*Stopping By Woods On A Snowy Evening, Fire and Ice, The Road not Taken, Birches*) - *Emily Dickinson: Poems (*I taste a liquor never brewed, Because I could not stop for Death, The Soul Selects her own Society, Success is Counted Sweetest*) - *Langston Hughes: Let America be America Again.

UNIT – II

MODERN AND POST-MODERN DRAMA:

1. Modern Trends, Black literature, Civil Rights Movement, The American Dream.

*Arthur Miller: The Death of a Salesman - Eugene O'Neill: The Hairy Ape.

2. Post Modern Trends, Black Feminism, Absurd Drama, Expressionism, Existentialism.

*Edward Albee: The Zoo Story - Ntozake Shange: For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf.

UNIT – III

AMERICAN PROSE:

The rise of American prose, Puritanism, Transcendentalism, Individualism, Universalism, History and features of modern and post-modern American prose.

Abraham Lincoln: The Gettysburg Address (November 19, 1863) - *Ralph Waldo Emerson: *The American Scholar* - Martin Luther King – I Have a Dream.

UNIT – IV

EARLY FICTION:

The Rise of Fiction, Influence of Colonialism, Romanticism, New England Renaissance, Historical Novel, Psychological Elements.

Nathaniel Hawthorne: *The Scarlet Letter* - *O'Henry: *The Last Leaf* (Short Story).

UNIT – V

MODERN AND POST-MODERN FICTION:

1. Modernism in American Fiction, The Twenties, The Lost Generation, Urbanization and post-war society.

*Ernest Hemingway: *The Old Man and the Sea* – Scott Fitzgerald: *The Great Gatsby*.

2. Post-modern Trends, Feminism, African-American novel, Influence of Asian and other Immigrant Communities.

*Toni Morrison: *Sula* – William Saroyan: *The Summer of the Beautiful White Horse* (Short Story) – Jhumpa Lahiri: *The Namesake*.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:

Latest Standard Editions of the Prescribed Poems, Plays, Prose and Fiction pieces are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Beach, J.W. (1994 ed.). *American Fiction*.OUP.
2. Bogan, Louise. (2000 ed.). *Achievement in American Poetry*.OUP.
- 3.Hart, James D. (2005 ed.). *The Oxford Companion to American Literature*.OUP.
4. Spiller, Robert E. (2014 ed.). *The Cycle of American Literature*.CUP.
- 5.Horton, Rod W. and Herbert Edwards. (1967). *Backgrounds of American Literary Thought*. New York: Prentice-hall.

6. Forster, Norman. (1970). *American Poetry and Prose (3 vols)*. Houghton Muffin: Boston.
7. Cullen, Jim. (2002). *The American Dream. A Short History of An Idea that Shaped a Nation*. Oxford: OUP .
8. Kar, P.C. & D. Ramakrishna. (1995). *The American Classics Revisited: Recent Studies of American Studies*. Hyderabad: Research Centre.
9. Martin, Wendy. (2007). *The Cambridge Introduction to Emily Dickinson*. Cambridge: Cambridge Univ. Press.
10. Bradbury, Malcolm. (1983). *The Modern American Novel*. Oxford: Oxford University Press.
11. Parrish, Michael E. (1992). *Anxious Decades: America in Prosperity and Depression, 1920–1941*. W. W. Norton.
12. Brater, Enoch. (2007). *Arthur Miller's Global Theatre*. University of Michigan Press.
13. Krassner, David. (2006). *American Drama 1945-2000*. Blackwell .
14. Elder, J. M., (1969). *Nathaniel Hawthorne*, Athens, Ohio Univ. Press.
15. Cook, Reginald. (1974). *Robert Frost: A Living Voice*, Amherst, The Univ. of Mass Press.
16. Baker, Carlos. (1963). *Hemingway*, Princeton : Princeton University Press.
17. Awkward, Michael. (1989). *Inspiring Influences : Tradition, Revision, and Afro-American Women's Novels* New York : Columbia University Press.

GEL742: CONTEMPORARY BRITISH POETRY AND DRAMA

INTRODUCTION: This paper focuses on providing a deeper understanding of British poetry and drama in the Victorian, Modern and Post-Modern times. Students who wish to specialize in the study of British poetry or drama relating to the late nineteenth, twentieth and twenty-first centuries would get acquainted with the basics in this paper.

OBJECTIVES:

1. To acquaint the students with the more key concepts and trends in British poetry and drama in the Victorian, Modern and Post-Modern times.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great poets and dramatists of the period.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the contribution of the Victorians and Moderns to English poetry and drama.
- 2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT – I

VICTORIAN POETRY: The conflict in Victorian poetry – Science and Faith – Moralising and Artistic Pleasure – Psychology and Introspection - Influence of History.

*Robert Browning: Andrea Del Sarto - Elizabeth Barrett Browning: Sonnets from the Portuguese (*If thou must love me, How do I love thee*) – Matthew Arnold: Memorial Verses - *D.G. Rossetti: The Blessed Damozel.

UNIT – II

MODERN POETRY: Irish Poetry and Culture – War Poets - The Psychology of the Thirties Poets – Politics and Poetry – Imagism - Symbolist Movement.

*W.B.Yeats: Sailing to Byzantium - Wilfred Owen: Strange Meeting - *W.H.Auden: September 1, 1939.

UNIT – III

POST-MODERN POETRY: Movement Poetry – New Romantics - Gender issues – Irish Revival - Performance Poetry - Contemporary Themes and Styles.

*Philip Larkin: Church Going - Seamus Heaney: Digging – *Ted Hughes: Hawk-Roosting- *Carol Ann Duffy: Medusa – Tony Harrison: Turns

UNIT – IV

MODERN DRAMA: The Irish History, Culture and Theatre - Absurdist Drama

*J.M.Synge: Riders to the Sea - Harold Pinter: The Birthday Party

UNIT – V

POST - MODERN DRAMA: The Angry Young Men - Kitchen Sink Drama - Feminism

John Osborne: Look Back in Anger– *Arnold Wesker: Roots – *Caryl Churchill: Top Girls.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:

Latest Standard Editions of the Prescribed Poems and Plays are to be referred.

Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

- 1.Brustein, R.F. (1964). *The Theatre of Revolt*. Boston: Little, Brown & Co.
- 2.Richards,Shaun. (2004). *The Cambridge Companion to Twentieth-century Irish Drama*.Cambridge: Cambridge Univ. Press.
- 3.Casey, Daniel J. (1994). *Critical Essays on John Millington Synge*. Boston : G.K. Hall & Co.
- 4.Ellis-Fermor,U.M. (1964). *The Frontiers of Drama*. London: Methuen.
- 5.Innes, Christopher. (1995).*Modern British Drama, 1880 – 1990*. Cambridge: Cambridge Univ. Press.

GEL744: CONTEMPORARY BRITISH NOVEL

INTRODUCTION: This paper focuses on providing a deeper understanding of the British novel in the Victorian, Modern and Post-Modern times. Students who wish to specialize in the study of British fiction relating to the late nineteenth, twentieth and twenty-first centuries would get acquainted with the basics in this paper.

OBJECTIVES:

1. To acquaint the students with the more key concepts and trends in the British novel in the Victorian, Modern and Post-Modern times.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great novelists of the period.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the contribution of the Victorians and Moderns to the English novel.
- 2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT – I

THE VICTORIAN NOVEL – I: The Dickensian Novel and its impact – Themes and Styles in the Victorian Novel: Social Consciousness, History, Existentialism, Fatalism
Charles Dickens: A Tale of Two Cities, *A Christmas Carol.

UNIT – II

THE VICTORIAN NOVEL – II: The Impact of Imperialism – Novel of East-West Encounter – Industrialisation and Urbanisation.

*Joseph Conrad : The Heart of Darkness - George Eliot: Middlemarch.

UNIT – III

MODERN NOVEL: Modernist Trends in the Novel, Impact of World War, Existential Concerns, Psychology, Imagism, Symbolism

James Joyce: *The Portrait of the Artist as a Young Man* - *Somerset Maugham: *The Moon and Six Pence*.

UNIT – IV

POST-MODERN NOVEL -I: Impact of World Wars – Post-colonial concerns - Dark Comedy .

*E.M.Forster: *A Passage to India*, P.G.Wodehouse: *Carry On, Jeeves*.

UNIT – V

POST-MODERN NOVEL – II:

Religion – Existentialism - Scottish fiction writers – Detective fiction – Feminism – Surrealism and Magic Realism.

*Graham Greene: *The Power and the Glory* – Julian Barnes: *The Sense of an Ending*.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:

Latest Standard Editions of the Prescribed Fiction pieces are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

- 1.Stevenson, Randall. (1992). *Modernist Fiction: An Introduction*. Hertfordshire: Harvester Wheatsheaf.

2. Bradbury, Malcolm & McFarlane, James eds. (1976). *Modernism*. Harmondsworth Penguin.
3. McNeillie, Andrew. ed. (1975). *The Essays of Virginia Woolf: Volume Three, 1919-1924*.
4. Stone, Wilfred. (1966). *The Cave and the Mountain: A Study of E.M. Forster*. London: Oxford University Press.
5. Page, Norman. (1987). *Modern Novelists: E.M. Forster*. London: Macmillan.
6. Parrinder, Patrick. (1984). *James Joyce*. Cambridge: Cambridge University Press.
7. Williams, Raymond. (1991). *George Orwell*. London: Fontana.
8. Kulkarni, Prahlad A. (1994). *William Golding: A Critical Study*. New Delhi: Atlantic Publishers & Distributors.
9. Lewis, Pericles (2001). *The Cambridge Introduction to Modernism*. CUP.

GEL746: AMERICAN POETRY AND DRAMA

INTRODUCTION: This paper focuses on providing a deeper understanding of American poetry and drama from the Transcendentalists to Post-Modern times. Students who wish to specialize in the study of American poetry or drama would get acquainted with the basics in this paper.

OBJECTIVES:

1. To acquaint the students with the more key concepts and trends in American poetry and drama from the Transcendentalists to Post-Modern times.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great poets and dramatists of the period.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the contribution of the American poets and dramatists to literature.
- 2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT-I

THE TRANSCENDENTALS: Philosophical underpinnings of early American poetry – Individualism – Democracy – Romanticism.

*Walt Whitman: Passage to India, Out of the Cradle Endlessly Rocking – *R.W. Emerson: Give All to Love - *H.W. Longfellow: A Psalm of Life - *Edgar Allan Poe: The Raven.

UNIT - II

THE MODERNS – I: Impact of World Wars - The Economic Depression - The Civil War – Imagism.

*Ezra Pound: The River - Merchant's Wife - Hilda Doolittle: The Pool, *Sea Rose - William Carlos Williams: The Red Wheelbarrow - E.E.Cummings: i carry your heart with me.

UNIT - III

THE MODERNS – II: Post- Modern Trends in American Poetry – Existentialism – Naturalism – Realism.

*Sylvia Plath: Mirror, Morning Song – Wallace Stevens: Sunday Morning, *The Emperor of Ice-Cream – *Denise Levertov: The Mutes.

UNIT – IV

MULTICULTURAL STRANDS: Black Feminist Poetry - Southern Renaissance - Beat Generation, Multicultural contexts: Jewish, Asian, Hispanic.

Langston Hughes: *Montage of a Dream Deferred, The Weary Blues, The Negro Sings of Rivers, *Gwendolyn Brooks: Kitchenette Building, The Crazy Woman, The Mother – *Joy Harjo: Remember - *Howard Nemerov: Learning by Doing.

UNIT - V

MODERN AND POST-MODERN DRAMA: American Dream – Black Culture – Feminism – Expressionism.

*Tennessee Williams: A Streetcar Named Desire - Lorraine Hansberry: Raisins in the Sun - Wendy Wasserstein: American Daughter.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:

Latest Standard Editions of the Prescribed Poems and Plays are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Dower, Alan. (1951). *Fifty Years of American Drama*. Chicago: Regonary.
2. Walker, Marshall. (1988). *The Literature of United States of America*. NY: Macmillan Education.
3. Fisher, William J. (1970). *American Literature of the Nineteenth Century: An Anthology*. New Delhi: Eurasia publishing house Pvt. Ltd.
4. Ellman, Richard. (1976). *The New Oxford Book of American Verse*. New York: OUP.
5. Simon, Myron & H. Parsons, Thornton ed. (1966). *Transcendentalism and Its Legacy*. Ann Arbor: University of Michigan Press.
6. MacNicholas, John, ed. (1981). *Twentieth-Century American Dramatists*, 2 vols. Detroit: Gale Research Co.
7. Lawrence, Shaffer. (2000). *History of American Literature and Drama*. New Delhi: Sarup.
8. Kiernan, Robert F. (1983). *American Writing since 1945: A Critical Survey*. New York: Frederick Ungar.

GEL748: AMERICAN PROSE AND FICTION

INTRODUCTION: This paper focuses on providing a deeper understanding of American prose and fiction from Colonial to Post-Modern times. Students who wish to specialize in the study of American prose or fiction would get acquainted with the basics in this paper.

OBJECTIVES:

1. To acquaint the students with the more key concepts and trends in American prose and fiction from Colonial to Post-Modern times.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great prose and fiction writers of the period.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the contribution of the American prose and fiction writers to literature.
- 2) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT - I

PROSE: Influence of mythology, Nationalism, American Declaration of Independence, Contemporary Trends.

*Hector St John de Crevecoeur *Letters from an American Farmer* ‘What is an American?’ (Letter III) -*Thomas Paine: *The American Crisis* (Pamphlet of December 23, 1776) - Henry James: *The Art of Fiction*.

UNIT - II

EARLY FICTION: Picaresque novel – Colonial War Novels.

James Fenimore Cooper: The Last of the Mohicans – *Herman Melville: Moby Dick - Stephen Crane: The Red Badge of Courage.

UNIT - III

MODERN FICTION: The Economic Depression - The Civil War and War Novels – Psychological Novel - The Short Story in America.

Henry James: The Portrait of a Lady –*John Steinbeck: The Grapes of Wrath – *Edgar Allan Poe: The Tell Tale Heart (Short Story) - O’Henry: After Twenty Years, The Gift of the Magi

UNIT – IV

POST-MODERN FICTION – I: Social consciousness and fiction, Magic Realism, Existentialism, The American Dream, Jewish Novel, Black Culture and Literature

*Harper Lee: To Kill a Mockingbird - *Bernard Malamud: The Assistant.

UNIT - V

POST-MODERN FICTION – II: Multiculturalism – Contemporary Novel.

*Saul Bellow: Henderson the Rain King - Amy Tan: The Joy Luck Club - *Marilynne Robinson – Gilead

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Book:

Latest Standard Editions of the Prescribed Fiction pieces are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Egbert S. Oliver ed., (2001 ed.). *An Anthology: American Literature, 1890-1965*. New Delhi: Eurasia Publishing House (Pvt) Ltd.
2. Mohan Ramanan ed., (1996). *Four centuries of American Literature*. Chennai: Macmillan India Ltd.
3. Daniel Hoffman ed., (1979). *Harvard Guide to Contemporary American Writing*. New Delhi: Oxford University Press.
4. Silverman, Kenneth ed. (1993). *New Essays of Poe's Major Tales*. Cambridge: Cambridge University Press.
5. Jehlen, Myra ed. (1994). *Herman Melville: A Collection of Critical Essays, New Century Views*. New Jersey: Prentice Hall, Inc, Englewood Cliffs.
6. Bradbury, Malcolm. (1983). *The Modern American Novel*. Oxford: Oxford University Press.
7. Gupta, Satish.K. (1997). *American Fiction in Perspective: Contemporary Essays*, New Delhi: Atlantic.
8. Awkward, Michael. (1989). *Inspiring Influences : Tradition, Revision, and Afro-American Women's Novels*. New York : Columbia University Press.
9. Helterman, Jeffrey and Layman, Richard, ed. (1980). *American Novelists Since World War II*. Detroit: Gale Research Co.

GEL750: APPLIED LINGUISTICS

INTRODUCTION: This paper attempts to acquaint students with the applications of linguistics in various fields. It therefore delves into the various branches of linguistics such as sociolinguistics, second language learning, discourse analysis, psycholinguistics and pragmatics.

OBJECTIVES:

1. To acquaint the students with the basic concepts in applied linguistics and their contemporary relevance.
2. To enable students to analyze and employ the practical applications of linguistics in various fields .

LEARNING OUTCOMES: The students should be able to

- 1) Demonstrate comprehensive grasp over the fundamentals of applied linguistics.
- 2) Apply the principles of applied linguistics to analyze written and oral pieces.
- 3) Understand the contemporary application of various branches of linguistics.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT – I

PSYCHOLINGUISTICS: Language acquisition - Linguistic behaviour - Motivation and Aptitude.

UNIT – II

SECOND LANGUAGE ACQUISITION: Second Language Acquisition as a Discipline – Stages of Second Language Acquisition – Comparison with First Language Acquisition – Various Theories – Learner Language – Language Transfer – Input and Interaction – Cognitive, Socio-cultural and Linguistic factors – Individual variation – Attrition – Classroom Second Language Acquisition.

UNIT – III

PRAGMATICS: Context and meaning – Invisible meaning – Speech act – Discourse and Conversation – Communicative Competence - Presupposition, Entailment and Implicature .

UNIT - IV

DISCOURSE ANALYSIS: Nature and History of Discourse Analysis – Various levels of discourse: sounds, gestures, syntax, lexicon, style, rhetoric, meanings, speech acts, moves, strategies – Genres of discourse: politics, media, education, science, business – Discourse and Syntactic structure – Text and Context - Discourse and Power – Discourse and Interaction – Discourse, Cognition and Memory.

UNIT - V

SOCIOLINGUISTICS: Language Variation - idiolects, regional and social dialects, styles and registers, creole, pidgin - Bilingualism, Multilingualism and Nativization- Code-switching and code-mixing - English in India.

Text Books:

Krishnaswamy N., S. K. Verma and M. Nagarajan (1992). *Modern Applied Linguistics*. Chennai: Macmillan.

Reference Books:

1. Kachru B. B. (1983). *The Indianization of English—The English Language in India*. Delhi: OUP.
2. Thorat Ashok. (2002). *Discourse Analysis of Five Great Indian Novels*. Mumbai: Macmillan.
3. Leech G. N. (1983). *Principles of Pragmatics*. London: Longman.
4. Samson, G. (1980). *Schools of Linguistics : Competition and Evolution*. CUP.
5. Fromkin, Victoria ed. (2000). *Linguistics: An introduction to linguistic theory*. Malden, MA: Blackwell.

GEL752: TECHNICAL AND LEGAL WRITING

INTRODUCTION: This paper focuses on providing an insight into the areas of technical and legal writing which are of contemporary professional relevance. Technical Writing is a major component of corporate communication today. It focuses on specialized topics, communicates specifically by using technology or provides instructions on how to do something. It aims at communicating in the most efficient manner to a specific audience to attain a specified goal. Legal writing is a type of technical writing used by lawyers, judges, legislators and others in law to express legal analysis and legal rights and duties. Legal writing in practice is used to advocate for or to express the resolution of a client's legal matter.

OBJECTIVES:

1. To equip students with the necessary know-how about the basic features and aspects of technical and legal writing
2. To inform students about various technical writing strategies, technologies and techniques
3. To impart training in preparing important technical and legal documents.

LEARNING OUTCOMES: The students should be able to

1. Identify the crucial aspects of technical and legal writing
2. Imbibe the writing skills needed to adapt to dynamic corporate requirements
3. Confidently prepare various technical and basic legal documents

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

TECHNICAL WRITING - AN OVERVIEW: English for Specific Purposes – English for Science and Technology - Defining Technical Writing – Its Features and Uses - Qualities of a Good Technical Writer.

UNIT- II

TECHNIQUES AND STRATEGIES OF TECHNICAL WRITING:

Audience Analysis – Researching Information – Structuring Information – Grammar, Punctuation and Sentence Structures for clear and precise writing

Presenting information – Documentation – Document Design – Documentation Tools (word processors, software and web development tools).

UNIT- III

PREPARING TECHNICAL DOCUMENTS: Instructions and Procedures – Proposals – Press Releases – Specifications - Descriptions — Technical Reports – Case Study –Website Content.

UNIT –IV

LEGAL WRITING: Characteristics of Legal English writing – Legalese versus Plain English – Characteristics of Legalese: Lexical traits, Grammatical structures.

UNIT –V

PREPARING LEGAL DOCUMENTS: Stages of Writing: Planning, Composition, Revision – Drafting legal pieces: Summary, Report, Memo, Email, Letters.

Text Books:

Johnson-Sheehan, Richard .(2005).Technical Communication Today. NY:Longman.
Ingels, Mia. (2006). Legal English Communication Skills. NY:ACCO.

Reference Books:

- 1.Gary Blake and Robert W. Bly. (1993). The Elements of Technical Writing, New York: Macmillan Publishers.
- 2.https://en.wikiversity.org/wiki/Technical_writing
- 3.Paltridge, Brian and Sue Starfield. (2012). The Handbook of English for Specific Purposes. London:Wiley-Blackwell.

GEL754: WRITING FOR THE MEDIA

INTRODUCTION: This paper focuses on providing an insight into writing for the media, a discipline of contemporary professional relevance. Media writing is a broad area comprising of journalistic and creative writing for the print and electronic media, copy writing, advertising campaigns, editing and proof-reading among others.

OBJECTIVES:

1. To equip students with the necessary know-how about the basic features and aspects of media writing.
2. To inform students about various media writing strategies, technologies and techniques.
3. To impart basic training in writing for the print and electronic media, advertising and editing.

LEARNING OUTCOMES: The students should be able to

1. Identify the crucial aspects of writing for the media.
2. Imbibe the writing skills needed to adapt to various media related spheres.
3. Confidently prepare various pieces for print and electronic media.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

APPROACHES TO WRITING FOR THE MEDIA: Mass Communication: Major forms and Characteristics - Definition and Forms of Media Writing – The Basics: Know your Audience, Accuracy and Facts, Grammar, Style and Language Basics - Basic Media Writing: Essentials, Leads, Inverted Pyramid.

UNIT –II

NEWS MEDIA:

1.Print Reporting: Preparing for and Covering the Event - Types of reporting: crime, court, civil, political, business, science and technology, sports, culture – Beats -

Features – Writing techniques: OP-ED, letter to the editor, film review, book review, sports review - Profiles – Obituaries.

2. Writing for Broadcast: Essential features – Structure - Characteristics of a radio script – Video and Soundbites - Types of Stories.

3. Basic Editing and Proof-Reading Techniques.

UNIT-III

MARKETING MEDIA:

1. Writing for Public Relations: Defining PR, Types of PR: News Release, Fact Sheets, Media Alerts, Pitches - Keys to PR and Connecting with the Media.

2. Advertising: Defining Advertising, The Creative Brief - Message Formation - Copy Writing: Building Copy, Copywriting for a Brand.

UNIT –IV

INTERVIEWS AND ONLINE PLATFORMS:

1. Interviewing: Preparing and Sources - Getting the Interview - Connecting with the Audience – Questions – Ending.

2. Writing on the Web: Working on the Web – Blogging - Social Media – Interactivity - Hypermedia.

UNIT-V

SCREENWRITING; MEDIA ETHICS:

1. Stages of Screenwriting: Research, Brainstorming, Drafting and Revising – Three Act Dramatic Structure - Various Movie Genres - Various Television Script Formats – TV Ads, Live Shows, Anchoring.

2. Law and Ethics in Media Writing: The First Amendment, Libel, Copyright, Ethical Concerns and Dilemmas, Golden Rules.

Text Books:

Craig, Batty and Sandy Cain. (2016). *Media Writing: A Practical Introduction*. NY: Macmillan.

Filak, Vincent F. (2015). *Dynamics of Media Writing: Adapt and Connect*. CQ Press.

Yopp, Jann Johnson et al. (2010). *Reaching Audiences: A Guide to Media Writing*. CQ Press.

Friedman, Antony. (2010). *Writing for Visual Media*. NJ: Macmillan.

Reference Books:

Nostran, William Van. (2000). *The Media Writer's Guide: Writing for Business and Educational Programs*. CUP.

Sessions, Carl. (2000). *The Magic and Craft of Media Writing*. OUP.

Bender, John R. Et.al. (2010). *Writing and Reporting for the Media*. OUP

Stovall. (2007). *Writing for the Mass Media*. OUP.

Marshall McLuhan. (2007). *Understanding Media*. OUP.

Ault, Emery, et al. (2007). *Mass Communication*. CUP.

Thomas S. Kane. (2011). *The New Oxford Guide to Writing*. OUP.

Robert McLeish. (1999). *Techniques of Radio Production*. NY: Macmillan.

William Van Nostram. (2016). *Script writer's Handbook* NY: Macmillan.

Delancy and Landow. (2015). *Hypermedia and Literary Studies*. CUP.

Allen Rosenthal. (2012). *Writing, Directing and Producing Documentaries*. OUP.

Semester III

S. No.	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1	GEL801	Compulsory Core	Indian English Literature: Poetry and Drama	4	---	4	40	60	100	4
2	GEL803	Compulsory Core	Indian English Literature: Prose and Fiction	4	---	4	40	60	100	4
3	GEL805	Compulsory Core	Literary Theory and Criticism	4	---	4	40	60	100	4
4	GEL841/843/845/847/849	Compulsory Elective (Discipline Centric)	Elective I (Literature)	4	---	4	40	60	100	4
5	GEL851/853/855	Compulsory Elective (Skill Based)**	Elective II (Professional English)	3	1	4	40	60	100	4
6	GEL857/859/861/863	Compulsory Elective (Skill Based)	Elective III (Inter-Disciplinary)	4	---	4	40	60	100	4
7	GOE853/GOE841	Open Elective	Elective IV A	3		3	40	60	100	3
	Total									30

*CA- Continuous Assessment *SEE- Semester End Examination. ** Skill Based Elective – The student has the option choose a maximum of two courses from the Skill Based Elective courses. He/She has to earn a minimum of 4 credits by taking at least one elective. Extra elective taken shall lead to extra credits.

List of Discipline Centric (Literature) Electives (DCE) ***

S. No	Course Code	Course level	Name of the course	Sessions			Marks			Credits
1	GEL841	Elective Discipline Centric	Stylistics	3	1	4	40	60	100	4
2	GEL843	Elective Discipline Centric	Digital Literature and Culture	3	1	4	40	60	100	4
3	GEL845	Elective Discipline Centric	Indian Diasporic Writing	4		4	40	60	100	4
4	GEL847	Elective Discipline Centric	Indian Literature in Translation	4		4	40	60	100	4
5	GEL849	Elective Discipline Centric	European Classics in Translation	4		4	40	60	100	4

***The student can choose any one course from the Discipline Centric Elective courses.

List of Skill Based (Professional English) Electives (SBE) ***

S. No	Course Code	Course level	Name of the course	Sessions			Marks			Credits
1	GEL851	Elective Skill Based	Translation: Theory and Practice	3	1	4	40	60	100	4
2	GEL853	Elective Skill Based	Copy-Writing, Editing and Proof-Reading	3	1	4	40	60	100	4
3	GEL855	Elective Skill Based	Psychological and Social Perspectives in Linguistics							

*** The student has the option choose a maximum of two courses from the Skill Based Elective courses. He/She has to earn a minimum of 4 credits by taking at least one elective. Extra elective taken shall lead to extra credits.

List of Inter-Disciplinary Electives (IDE) ***

S. No	Course Code	Course level	Name of the Course	Sessions			Marks			Credits
1	GEL857	Elective Inter-Disciplinary	Literature and The State : Poetry and Fiction	4	-	4	40	60	100	4
2	GEL859	Elective Inter-Disciplinary	Literature and The State: Prose and Drama	4	-	4	40	60	100	4
3	GEL861	Elective Inter-Disciplinary	Literature and Gender Studies	4	--	4	40	60	100	4
4	GEL863	Elective Inter-Disciplinary	Literature and Nat	4	--	4	40	60	100	4

***The student can choose any one course from the Inter-Disciplinary Elective courses.

List of Open Electives (OE) ***

S. No	Course Code	Course level	Name of the Course	Sessions			Marks			Credits
1	GOE853	Elective Open	Stress Management	3	---	3	100		100	3
2	GOE841	Elective Open	Social Innovation and Social Change	3	---	3	40	60	100	3

***The student can choose any one course from the Open Elective courses. In place of the above, if required, the student may choose other open electives offered by other institutes of GITAM.

GEL801: INDIAN ENGLISH LITERATURE: POETRY AND DRAMA

INTRODUCTION: This paper focuses on providing an insight into the classics in Indian English poetry and drama from the Indian Renaissance to the contemporary times. The course also attempts to acquaint students with the socio-political and cultural contexts in which the works were written and received, thus offering a historical framework for understanding and examining Indian English poetry and drama.

OBJECTIVES:

1. To acquaint the students with the key issues and trends in Indian English poetry and drama during the period of their foundation, consolidation and expansion.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great poets and dramatists of the period.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the tempo, spirit and contemporary relevance of the various phases of Indian English poetry and drama under study.
- 2) Appreciate the life and work of the classic authors under study.
- 3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

POETRY I:

Indian Renaissance - Indian Nationalism - The Rise and Growth of Indian English Poetry – Pre -Independence Themes and Styles in Indian English Poetry

* Henry Vivian Derozio: To My Native Land - *Toru Dutt: The Lotus -
*Rabindranath Tagore: Song Nos. 01, 19, 54 from *Gitanjali* - *Sri Aurobindo: The
Trance of Waiting...- *Sarojini Naidu: Bangle Sellers, Song of Radha

UNIT II

POETRY II:

Post-Independence / Post-Modern Themes and Styles in Indian English Poetry –
Feminist Poetry

*Kamala Das: My Grandmother's House - A. K. Ramanujan: Still Another View of
Grace - Dom Moraes: Letter to my Mother - *Arun Kolatkar: An Old Woman
Agha Shahid Ali: In Arabic - *Eunice D' Souza: Advice to Women, For Rita's
Daughter, Just Born

UNIT III

DRAMA I:

The Rise and Growth of Indian English Drama – Influence of Myth, Puranas and
Gandhian Philosophy

*Rabindranath Tagore: Chandalika - Bharati Sarabhai: The Well of the People

UNIT IV

DRAMA II:

Modern Themes in Indian English Drama

*Girish Karnad: Tughlaq

UNIT V

DRAMA III:

Post-modern Themes and Techniques in Indian English Drama – Women Dramatists

Manjula Padmanabhan: Lights Out

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Poems and Plays are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Mehrotra, A. K. (2003). *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black.
2. Chinhade, Sirish (1996). *Five Indian English Poets*. New Delhi. Atlantic Publishers and Distributors.
3. Mitra, Zinia. (2016). *Indian Poetry in English :Critical Essays*. New Delhi, Prentice Hall.
4. King, Bruce. (2004). *Modern Indian Poetry in English*. New Delhi. Oxford University Press.
5. Boulton, Marjorie. (1960). *The Anatomy of Drama*. New Delhi : Kalyani Publishers.
6. Ghosh, M.M. (1967). *The Natyashastra (English Translation)*. Calcutta : Manisha Granthalaya.
7. Reddy, K. Venkata and Dhawan R.K. (2004). *Flowering of Indian Drama: Growth and Development* .New Delhi : Books.
8. Naik, M.K. (1977). *Perspectives on Indian Drama in English*. New Delhi: Oxford University Press.
9. K.R. Srinivasa Iyengar (1961). *Drama in Modern India*. Bombay : The P.E.N. All India Centre.
10. S. Krishnan Bhatta (1990). *Indian English Drama : A Critical Study*. New Delhi: Sterling Publishers.
11. Iyengar, K. R. Srinivasa (1962). *Indian Writing in English*. Revised edition, New Delhi: Sterling.
12. Naik, M.K. (2009). *A History of Indian English Literature*. New Delhi: Sahitya Akademi.
13. Sri Aurobindo. (1972). *Hindu Drama, The Harmony of Virtue : Early Cultural Writings*. Pondicherry : Sri Aurobindo Ashram.
14. Badal Sircar. (1982). *Changing Language of Theatre at the Present Time*. New Delhi: ICCR.

GEL803: INDIAN ENGLISH LITERATURE: PROSE AND FICTION

INTRODUCTION: This paper focuses on providing an insight into the classics in Indian English prose and fiction from the Indian Renaissance to the contemporary times. The course also attempts to acquaint students with the socio-political and cultural contexts in which the works were written and received, thus offering a historical framework for understanding and examining Indian English prose and fiction.

OBJECTIVES:

1. To acquaint the students with the key issues and trends in Indian English prose and fiction during the period of their foundation, consolidation and expansion.
2. To enable students to appreciate and analyze the various thematic and stylistic aspects in the works of the great prose and fiction writers of the period.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the tempo, spirit and contemporary relevance of the various phases of Indian English prose and fiction under study.
- 2) Appreciate the life and work of the classic authors under study.
- 3) Analyze and re-interpret the classic literary works under study in the context of their contemporary society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

PROSE I:

Indian Renaissance – Indian Nationalism -The Rise and Growth of Indian English Prose – Pre -Independence Themes and Styles in Indian English Prose

Raja Rammohan Roy: Counter Petition of the Hindu Inhabitants of Calcutta against Sati (1818) – *Swami Vivekananda: The Secret of Work - *Rabindranath Tagore: Nationalism in India (1917) – *M.K. Gandhi: New Education to be Rooted in the

Culture and Life of the People [from *Towards New Education*] - Jawaharlal Nehru:
The Quest [Chapter Three from *The Discovery of India*]

UNIT II

PROSE II:

Post-Independence / Post-Modern Themes and Styles in Indian English Prose

*S. Radhakrishnan: Religion in a Changing World [from *Religion, Science and Culture*] - B.R. Ambedkar: Last Address to the Indian Constituent Assembly, November 25, 1949 - Nirad C. Chaudhari: An Essay on the Course of Indian History [from *The Autobiography of an Unknown Indian*] - *A.P.J. Abdul Kalam: To my Countrymen [From *Ignited Minds: Unleashing the Power Within India*] - *Shashi Tharoor: A Myth and An Idea [from *India: From Midnight to the Millennium and Beyond*]

UNIT III

FICTION I:

The Origins of Indian English Fiction and The Big Three – Novels of Freedom Struggle and Partition - Novel of Social Reform – Historical Novel – Women Novelists - Political Novel – Pre and Post Independence Themes and Styles: A Comparison

Mulk Raj Anand: The Untouchable – *R.K.Narayan: The Man Eater of Malgudi - Nayantara Sahgal: Rich Like Us

UNIT IV

FICTION II:

Psychological Novel – Feminist Novel – Dalit Literature - Mythological Novel – Class and Caste Conflicts – Modern and Post-Modern Themes and Styles: A Comparison

Anita Desai: Clear Light of Day - Arundhati Roy: The God of Small Things – *Aravind Adiga: The White Tiger

UNIT V

SHORT STORIES:

Indian Short Story Writing – North-East fiction – Children’s Literature

Ruskin Bond: A Face in the Dark [from *A Face in the Dark and Other Hauntings*] -
Temsula Ao: The Last Song [from *These Hills Called Home: Stories from a War Zone*]

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Essays and Novels are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Harlow, Barbara and Mia Carter Ed. (2003) *Archives of Empire Volume 1: From the East India Company to the Suez Canal*, Duke University Press.
2. Tagore, Rabindranath (2017 edition) *Nationalism* (1918), UK: Penguin Modern Classics
3. Gandhi, M.K. and Bharatan Kumarappa (ed). (1953) *Towards New Education*, Ahmedabad: Navajivan Trust.
4. Nehru, Jawaharlal (1985 edition). *The Discovery of India* (1946), New Delhi: Oxford University Press.
5. Radhakrishnan, S. (2005 edition). *Religion, Science and Culture* (1968). Orient Paperbacks.
6. Chaudhari, Nirad (2001). *The Autobiography of an Unknown Indian* (1951). NYRB Classics.
7. Kalam, APJ (2014 edition). *Ignited Minds: Unleashing the Power Within India*. Penguin India.

8. Tharoor, Shashi (2012). *India: From Midnight to the Millennium and Beyond*. Arcade Publishing.
9. Mehrotra, A. K. (2003). *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black.
11. Iyengar, K. R. Srinivasa (1962). *Indian Writing in English*. Revised edition, New Delhi: Sterling.
12. Naik, M. K. (2009). *A History of Indian English Literature*. New Delhi: Sahitya Akademi.
13. Bhabha, Homi K. Ed. (1990). *Nation and Narration*. London: Routledge.
14. Bhargava, Rajul. Ed. (2002). *Indian Writing in English: The Last Decade*. Jaipur: Rawat Publications.
15. Bhatt, Indira and Indira Nityanandam. Ed. (1999). *Explorations: Arundhati Roy's The God of Small Things*. New Delhi: Creative Books.
16. Crane, Ralph J. Ed. (1998). *Nayantara Sahgal's India*. Delhi: Sterling Publishers.
17. Das, Bijay Kumar. (2010). *Postmodern Indian English Literature*. New Delhi: Atlantic Publishers and Distributors.
18. ---. *Critical Essays on Post-Colonial Literature*. (2007). New Delhi: Atlantic Publishers and Distributors.
19. ---. *New Readings in Indian English Literature*. (2011). Atlantic Publishers and Distributors.
20. ---. *Twentieth Century Literary Criticism*. (2010). 6th ed. New Delhi: Atlantic Publishers and Distributors.
21. Dass, Veena Noble and R.K.Dhawan. (1994). *Fiction of the Nineties*. New Delhi: Prestige Books.
22. Dhar, T.N. (1999). *History-Fiction Interface in Indian English Novel: Mulk Raj Anand, Nayantara Shagal, Salman Rushdie, Shashi Tharoor, O.V.Vijayan*. New Delhi: Prestige Books.
23. Dhawan, R.K. Ed. (1999). *Arundhati Roy: The Novelist Extraordinary*. New Delhi: Prestige Books.
24. Rao, Krishna A.V. (1972). *The Indo-Anglian Novel And The Changing Tradition: A Study of the Novels of Mulk Raj Anand, Kamala Markandaya, R.K Narayan and Raja Rao, 1930-64*. Mysore: Rao And Raghavan.

GEL805: LITERARY THEORY AND CRITICISM

INTRODUCTION: This paper focuses on providing a comprehensive introduction to the history of English literary criticism. It also attempts to acquaint students with crucial literary theories right from those in ancient India and Greece to the latest post-colonial and post-modern approaches.

OBJECTIVES:

1. To acquaint the students with the key phases and major critics in the history of English literary criticism.
2. To enable students to appreciate the contemporary significance and application of various ancient and contemporary literary theories.

LEARNING OUTCOMES: The students should be able to

- 1) Differentiate between the various theories, theoreticians and schools of literary criticism of both East and West.
- 2) Understand the crucial role of the reader in literary criticism and the simultaneous growth of literature and literary criticism.
- 3) Apply the various literary theories in order to analyze and re-interpret works of literature in the contemporary context.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:

Nature and Function of Literary Criticism – Types of Literary Criticism – Essential Critical and Literary Terms – Phases of Literary Criticism.

(Textbook: Raghukul Tilak: *History and Principles of Literary Criticism*, Rama Brothers, New Delhi, 2004).

UNIT II

GREEK, RENAISSANCE AND NEO-CLASSIC CRITICISM:

1. Plato and Poetry – Aristotle’s Theory of Tragedy in ‘Poetics’ – Longinus’ views in ‘On the Sublime’
2. Philip Sidney’s views in ‘An Apology for Poetry’
3. Dryden’s views on Drama and Dramatic Poetry – Samuel Johnson’s views on poetry and his views in ‘Preface to Shakespeare’

(Textbook: Raghukul Tilak: *History and Principles of Literary Criticism*, Rama Brothers, New Delhi, 2004).

UNIT III

ROMANTIC AND VICTORIAN CRITICISM:

1. Coleridge: Fancy and Imagination, Theory of Poetry, Willing Suspension of Disbelief (from ‘Biographia Literaria’ Chapter XIII and XIV) – Wordsworth’s Theory of Poetry, Poetic Diction, Functions of Poet and Poetic Criticism (from ‘Preface’ to the ‘Lyrical Ballads’) – Shelley’s views in ‘The Defence of Poetry’
2. Matthew Arnold’s views on Poetry and Criticism – Walter Pater: Aestheticism and views in ‘On Style’.

(Textbook: Raghukul Tilak: *History and Principles of Literary Criticism*, Rama Brothers, New Delhi, 2004).

UNIT IV

TWENTIETH CENTURY CRITICISM:

A Brief Overview of the following critics / concepts / disciplines:

1. T.S. Eliot: Objective Correlative, Dissociation of Sensibility, Unification of Sensibility, Classicism, ‘Tradition and Individual Talent’.
2. New Criticism: Origins, Basic Principles, Chicago Critics
3. I.A. Richards: Textual and Psychological Approach
4. Contributions of F.R. Leavis and Cleanth Brooks to Literary Criticism
5. Marxist Criticism

6. Psychoanalytic Criticism
7. Myth Criticism
8. Structuralism
9. Deconstruction
10. Reader-Response Criticism
11. Feminist Literary Criticism
12. New Historicism
13. Cultural Criticism
14. Postcolonial Theory and Subaltern Studies
15. Queer Theory
16. Postmodernism

(Textbook: Bijay Kumar Das: *Twentieth Century Literary Criticism*, Atlantic Publishers, New Delhi, 2010).

UNIT V

INDIAN AESTHETICS:

A Brief Overview of the following concepts/critics:

1. Theory of Rasa – Theory of Dhvani – Theory of Vakrokti
2. Contributions of:
Bharatha – Dandin – Bhamaha – Anandavardhana – Abhinavagupta –
Rajasekhara – Kuntaka – Mahimabhata – Kshemendra.

Reference Books:

1. Said, Edward W. (1990). "Introduction". *Orientalism*. UK: Penguin.
2. Foucault, Michael. (2000). "What is an Author?" *Modern Criticism and Theory: A Reader*. Ed. David Lodge. UK: Longman.
3. Miller, Toby. (2001). "What it is and what it isn't: Introducing Cultural Studies," *A Companion to Cultural Studies*, Ed. Toby Miller. Blackwell, 2001.
4. Eagleton, Terry. (2008). *Literary Theory: An Introduction*. University of Minnesota Press.
5. Abrams, M.H. (1991). *A Glossary of Literary Terms*.
6. Barry, P. (1995). *Beginning Theory: An Introduction to Literary and Cultural Theory*.
7. Daiches, D. (1956). *Critical Approaches to Literature*.
8. Lodge, D. (1988). *Twentieth Century Literary Criticism*.

- . (1991). *Modern Criticism and Theory: A Reader*.
9. Sethuraman, V.S., ed. (1992). *Indian Aesthetics: An Introduction*. Macmillan.
 10. Waugh, ed. (2006). *Literary Theory and Criticism: An Oxford Guide*.
 11. Lodge, David ed. (1972). *Twentieth Century Literary Criticism Reader*. London: Longman.
 12. Lodge, David ed. (1988). *Modern Criticism and Theory*. London: Longman.
 13. Davis, Robert Con ed. (1986). *Contemporary Literary Criticism: Modernism Through Post Structuralism*. London: Longman.
 14. Scott, Wilbur ed. (1978). *Five Approaches of Literary Criticism*. New York: Macmillan.
 15. Sethuraman, V. S. ed. (1989). *Contemporary Criticism: An Anthology*. Madras: Macmillan.
 16. Culler, Jonathan. (1975). *Structuralist Poetics*. Routledge.
 17. Barthes, Roland. (2007). "The Death of the Author." *Modern Criticism and Theory: A Reader* Ed. David Lodge and Nigel Wood. England: Pearson.
 18. Lyotard, Jean-Francois. (1998). "The Postmodern Condition." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell.
 19. Sarup, Madan. (1993). *An Introductory Guide to Post-Structuralism and Post-Modernism*. Longman.
 20. Freud, Sigmund. (1998). "The Interpretation of Dreams." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell.
 21. Deleuze, Gilles and Felix Guattari. (1998). "The Anti-Oedipus." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell.
 22. Ellman, Maud. (1994). *Psychoanalytic Literary Criticism*. Longman.
 23. Irigaray, Luce. (1998). "The Power of discourse and the Subordination of the Feminine." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell.
 24. Eagleton, Mary, ed. (1991). *Feminist Literary Criticism*. London: Longman.
 25. Loomba, Ania. (2005). *Colonialism/ Post-Colonialism*. London: Routledge.
 26. De, S.K. (1960). *History of Sanskrit Poetics-* (In two volumes) Calcutta Girma K.C. Mukhopadhyay.
 27. Kane, P.V. (1974). *History of Sanskrit Poetics*. Delhi: Motilal Banaridass.
 28. Chaitanya, Krishna. (1919). *Sanskrit Poetics, A Critical and Comparative Study*. Bombay: Asia Publishing House.

GEL841: STYLISTICS

INTRODUCTION: This paper focuses on providing an insight into the area of stylistics and facilitates the understanding of the importance of the stylistic tools in interpreting different genres of literature. It also examines how the occurrence of the stylistic elements contributes to the comprehensibility of the text. It delves into the origins of stylistics and also presents the process of stylistic investigation of any particular text.

OBJECTIVES:

1. To introduce students to the basic concepts in stylistics.
2. To familiarise them with the differences in poetic and fictional communication.
3. To enable them to carry out stylistic analysis of poetic and fictional discourses.

LEARNING OUTCOMES: The students should be able to

- 1) Cultivate sensitivity in understanding the text.
- 2) Respond to the text intuitively and respond to the writer objectively.
- 3) Perceive the writer from both writer's and reader's point of view.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

THE ANTECEDENTS:

Stylistics : Scope and Limitations - Some Theories of Style - Indian Approaches to Style - The Structuralists - Practical Criticism and New Criticism - Linguistic Stylistics.

UNIT –II

LINGUISTICS AND LITERATURE:

Language of Literature - Foregrounding as a stylistic device - Deviance and Vakrokti - Meaning and Message: cultural inputs - Text-Linguistics: Cohesion, Coherence, Intentionality, Acceptability, Informativity, Situationality and Inter-Textuality - Text and Sentence.

UNIT –III

STYLISTICS OF POETRY:

Poetic Language and Standard Language - Coupling and Schemata - Rhythm : Ideational and Expressional - Highlighting, Foregrounding and Prominence - Riti, Dhvani, Vakrokti and Rasa -Sample Analyses.

UNIT –IV

STYLISTICS OF FICTION:

Speech in fiction - The universe of discourse - Narrative strategies and point of view - Textual rhetoric : processibility, expressivity, economy, clarity - Mind style - Sememe and Pragmeme - Sample analyses.

UNIT –IV

APPLICATION OF STYLISTICS:

Stylistics and literature teaching - Stylistics and language teaching.

Text / Reference Books:

1. Culler J. (1975). *Structuralist Poetics*. London: Routledge and Kegan Paul.
2. Dhaliwal, A. S. (1989) *Style of the Absurd : A Study of Harold Pinter's Play 'A Birthday Party'*. Sirhind: Takshila Publications.
3. Elam, K. (1980). *The Semiotics of Theatre and Drama*, London and New York: Methuen.
4. Haynes, J. (1995). *Style*. London and New York: Routledge.
5. Iqbal Kaur. (1986). *Tying and Untying of Literary Texts*. New Delhi: Bahri Publications.
6. Toolam, M. J. (1990). *The Stylistics of Fiction : A Literary, Linguistic Approach*. London and New York: Routledge.
7. Turner G. (1993). *Stylistics*. Harmondsworth : Penguin.
8. Komal J. S. (1987). *Shaw's Historical Plays : A Semiostylistic Study*. Patiala: Indian Institute of Language Studies.
9. Leech G. N. and Short M (1981). *Style in Fiction*. London: Longman.
10. Leech G. N. (1969). *A Linguistic Guide to English Poetry*. London: Longman.
11. Nash, W. (1980). *Design in Prose*. London: Longman.
12. Page, N. (1973). *Speech in the English Novel*. London: Longman.
13. Prakasam V. (1996). *Stylistics of Poetry: A Functional Perspective*. Hyderabad: Omkar Publications.
14. Widdowson H. G. (1975). *Stylistics and the Teaching of Literature*. London: Longman.

GEL843: DIGITAL LITERATURE AND CYBER CULTURE

INTRODUCTION: This paper focuses on providing an insight into the area of digital literature and facilitates the understanding of the importance of cyber texts in contemporary literature. It also examines the history, features and process of creation of digital literature. It delves into the uniqueness of digital literature as a distinct genre which invites maximum participation from the reader.

OBJECTIVES:

1. To introduce students to the basic concepts in digital literature and cyber culture.
2. To familiarise them with the history and creation of digital texts.
3. To enable them to emerge as responsible creators and consumers of digital texts.

LEARNING OUTCOMES: The students should be able to

- 1) cultivate sensitivity in understanding digital texts.
- 2) use various tools to create some major types of digital texts. .

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

FUNDAMENTALS OF DIGITAL LITERATURE:

Meaning and Nature of Digital Literature - Differences between Digital and Print Literature; Elements of Digital Literature - Videos, Images, Sounds, Hyperlinks, Non Linear Storytelling (Hypertexts), Protohypertexts, Computer Networks.

Some Types of Digital Literature: Cybertext; Hypermedia; Generative Art (Section Literature); Blog fiction; Twitterature; Facebook Stories; Text Adventure Games

UNIT - II

HISTORY OF DIGITAL LITERATURE:

Early and Modern Digital Literature, Notable Electronic Works and Authors

UNIT – III

DIGITALISATION OF LITERATURE:

Digital Publication of Original Literature - Literature using new techniques of digital format - Networked literature - Digital Fiction and Digital Poetry: From 18th century to date - Interactive literature - Fiction and reality connect – Literatronica - Impact of digital literature on mainstream culture

UNIT - IV

CREATION AND ANALYSIS OF DIGITAL LITERATURE:

1. Creating E-lit: hypertext narratives, kinetic poetry, automatic generators, social media fictions, chatterbots, word processing and desktop publishing.
2. Analysis and interpretation of digital literature: content, authorship and readership, form, interactivity and user interface.

UNIT - V

FUTURE OF DIGITAL LITERATURE:

1. E-Philology: Books talking to Readers, Reader as Collaborating Author.
2. Interactivity and Temporal Manipulation: limiting the reading time, delaying reading time, restricting reading period, text living in time
3. Future of digital reading: legibility, flow of text, hypertext, e-books, word-building and word-play, connecting fiction and reality, private and public reading .
4. Virtual libraries: Preservation and Archiving, Electronic scholarly literature

Text / Reference Books:

1. Hayles, N. Katherine. (2008). *Electronic Literature: New Horizons for the Literary*. Notre Dame: University of Notre Dame Press.
2. ---. (2005). *My Mother Was a Computer: Digital Subjects and Literary Texts*. Chicago: University of Chicago Press.
3. ---. *Writing Machines*. (2002). Cambridge: MIT Press.
4. Siemens Ray and Susan Schreibman ed. (2010). *A Companion to Digital Literary Studies*.
5. Tabbi, Joseph. (2017). *The Bloomsbury Handbook of Electronic Literature*.
6. Bolter, Jay David. (2001). *Writing Space: Computers, Hypertext, and the Remediation of Print, Second Edition*. Mahwah: Lawrence Erlbaum Associates.
7. Ciccoricco, David. (2007). *Reading Network Fiction*. Tuscaloosa: University of Alabama Press.
8. Gendolla, Peter; Schäfer, Jörgen (eds.). (2007). *The Aesthetics of Net Literature. Writing, Reading and Playing in Programmable Media*. Bielefeld (Germany): Transcript.
9. Glazier, Loss Pequeño. (2002). *Digital Poetics: the Making of E-Poetries*. Alabama.
10. Hansen, Mark B. N. (2006). *Bodies in Code: Interfaces With Digital Media*. Routledge.
11. Landow, George. (2005). *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization*. Parallax: Re-visions of Culture and Society.
12. Manovich, Lev. (2001). *The Language of New Media*, MIT Press, Cambridge Mass, USA.
13. Simanowski, Roberto; Schäfer, Jörgen; Gendolla, Peter (eds.). (2010). *Reading Moving Letters. Digital Literature in Research and Teaching: A Handbook*. Bielefeld (Germany): Transcript.
14. Tabbi, Joseph. "On Reading 300 Works of Electronic Literature: Preliminary Reflections." *On The Human: A Project of the National Humanities Center*. July 22, 2009.
15. ---. "Locating the Literary in New Media." *Contemporary Literature* (Summer 2008).
16. Thacker, Eugene (ed.). (2001). *Hard_Code: Narrating the Network Society*, Alt-X Press, 2001.
17. Wikipedia Literatura Electronica Hispanica in Wikipedia.es
18. Strehovec, Janez. (2016). *Text as Ride*. Electronic Literature and New media Art. Morgentown: West Virginia University Press (*Computing Literature* book series).

GEL845: INDIAN DIASPORIC WRITING

INTRODUCTION: This paper deals with Indian diasporic literature which is an extremely significant tool for unravelling the profound and difficult terrains of not so well explored trajectories, sensibilities and insinuations that are experienced with the movement of people, their cultures, practices, beliefs and ideas across the world. It also presents the experiences of the people in migration, the traumas, tribulations and difficulties faced by their ancestors or themselves and their offspring in the ‘new lands’.

OBJECTIVES:

1. To provide a background to the scattering or dispersion of Indian diaspora living across the world.
2. To acquaint students with classic works by Indian diasporic writers.
3. To enable students to critically study the varied discourses and issues permeating diasporic literature especially issues like longing and belonging as well as diasporic and exilic sensibilities.

LEARNING OUTCOMES: The students should be able to

- 1) Appreciate the life and social as well as literary contribution of the Indian diasporic writers and peoples.
- 2) Understand the contemporary global and local relevance of the concerns expressed in Indian diasporic literature.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

DIASPORA-KEY CONCEPTS:

A Brief Overview of:

Notion of Diaspora, Various types of Diaspora, Homeland and Hostland, Cultural Identity and Diaspora, Longing and Belonging, Nostalgia, Exile, Ethnicity, Assimilation, Acculturation, Alienation, Creole and Creolization, Hybridity, Multiculturalism, Globalisation and Culture, Transnationalism, Memory and History

UNIT –II

INDIAN DIASPORAS ACROSS THE WORLD:

1. A Brief Overview of:

History of Indian Migration (Pre-colonial, Colonial and Postcolonial) - Indian Diaspora in Asia (South Asia, South East Asia and Gulf countries) - Indian Diaspora in Caribbean (Trinidad & Tobago, Guyana and Suriname) - Indian Diaspora in Africa (Mauritius, South Africa, Uganda, Kenya and Tanzania) - Indian Diaspora in Pacific Countries (Fiji and Australia) - Indian Diaspora in Europe and America (UK and USA)

2. Essay:

*Salman Rushdie: Imaginary Homelands (title essay from *Imaginary Homelands: Essays and Criticism 1981-1991*).

UNIT –III

POETRY:

*Sujata Bhatt: Search for my Tongue - *Meena Alexander: Birthplace with Buried Stones, Lychees

UNIT –IV

SHORT STORIES:

Jhumpa Lahiri: The Unaccustomed Earth (from *The Unaccustomed Earth*) - *Chitra Banerjee Divakaruni: Silver Pavements, Golden Roofs (from *Arranged Marriage*).

UNIT –V

NOVELS:

V.S. Naipaul : The Mimic Men - *Kiran Desai: The Inheritance of Loss - Rohinton Mistry: Scream (Novella)

NOTE:

1. * For detailed study for annotations.

2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Bala, Suman ed. (2004). *Jhumpa Lahiri: The Master Storyteller: A Critical Response to Interpreter of Maladies (Series in contemporary classics)*. Prestige Books.
2. Basu, Lopamudra and Cynthia Leenerts (ed.) (2009), *Passage to Manhattan: Critical Essays on Meena Alexander*, Newcastle: Cambridge Scholars Publishing.
3. Batra ,Jagdish. (2010). *Jhumpa Lahiri's The Namesake: A Critical Study*. Prestige Books.
4. Brennan, Timothy. (1989). *Salman Rushdie and the Third World: Myths of the Nation*. New York: St. Martin's Press.
5. Coleman, Daniel. (1998). *Masculine Migrations: Reading the Postcolonial Male in the New Canadian Narratives*. University of Toronto.
6. Das, Nigamananda. (2008). *Jhumpa Lahiri: Critical Perspectives, New orientations*. Pencraft International.
7. Dewnarain, Nandini Bhautoo. (2007). *Rohinton Mistry: An Introduction to Contemporary Indian Writers in English*. Foundation Books.
8. Dhawan, R.K. (2006). *Contemporary Commonwealth Literature: Critical Studies on Salman Rushdie, Rohinton Mistry, Raja Rao, Roopa Bajwa et al.*Prestige Books.
9. Dhingra ,Lavina. Floyd Cheung. (2011). *Naming Jhumpa Lahiri: Canons and Controversies*. Lexington Books.
10. Dooley, Gillian. (2006). *V.S. Naipaul, Man and Writer*. University of South Carolina Press.
11. Duncan, Erika. "A Portrait of Meena Alexander. " *World Literature Today* 73 (1999): 23-28.
12. Gorra, Michael (1997). *After Empire: Scott, Naipaul, Rushdie*. Chicago: University of Chicago Press.
13. Gutmann, Amy (ed.) (1994), *Multiculturalism: Examining the Politics of Recognition*, Princeton, NJ: Princeton University Press.
14. Hall, Stuart. "Cultural Identity and Diaspora." *Framework* (no.36), 1989.
15. Hamner, Robert D. (1979). *Critical perspectives on V. S. Naipaul* .Heinemann.
16. Katrak, Ketu H., and R. Radhakrishnan, eds. *Desh-Videsh: South Asian Expatriate Writers and Artists*. *Massachusetts Review* 29:4, 1988.
17. Mehta, Brinda J. (2004), *Diasporic Dis(locations): Indo-Caribbean Women Writers Negotiate The "Kala Pani"*, University Of The West Indies Press.
18. Mustafa, Fawzia. (1995).*V.S. Naipaul: Volume 4 of Cambridge Studies in African and Caribbean Literature*. Cambridge University Press.

GEL847: INDIAN LITERATURE IN TRANSLATION

INTRODUCTION: This paper deals with the theory, history and practice of translation with regard to Indian literatures. It attempts to introduce students to the richness of the oft neglected vernacular literatures and to appreciate the crucial role of translation in giving recognition to these literatures.

OBJECTIVES:

1. To introduce the works of some of the significant Indian writers that are available in English translation.
2. To create an awareness of the diversity, richness and contemporary relevance of vernacular Indian literatures.

LEARNING OUTCOMES: The students should be able to

- 1) Appreciate the role of translation in foregrounding the richness of vernacular literatures.
- 2) Critically analyze the themes and styles in the translated works under study and understand their contemporary global and local relevance.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:

1. Essay: Bijay Kumar Das: “A Critique of Translation Theories” from *Twentieth Century Literary Criticism*, Atlantic, 2010.
2. A Brief Overview of : Indian Concept of Translation as opposed to the Western -History of Literary Translation in India

UNIT –II

POETRY:

*Kalidasa: Is Poetry Always Worthy When It's Old? (Sanskrit) - *Amrita Pritam: Bread of Dreams (Punjabi) - *Gajanan Manav Muktibodh: A Single Shooting Star (Hindi)- *K.Satchidanandan: Gandhi and Poetry (Malayalam) - *J.P.Das: After Gujarat (Oriya) - *Subramania Bharati: Krishna, the Omnipresent (Tamil) - *Firaq Gorakhpuri: Annihilate the Stillness of the Evening (Urdu) - *Namdeo Dhasal: The Day She Was Gone; New Delhi, 1985 (Marathi)

UNIT –III

DRAMA:

Rabindranth Tagore : Mukta-Dhara (Bengali) - *Vijay Tendulkar: Silence ! The Court is in Session (*Marathi*)

UNIT –IV

SHORT STORIES:

Indira Goswami: The Journey (Short story from *Under the Shadow of Kamakhya*). (Assamese) - *Mahasweta Devi: The Breast Giver (translated by Gayatri Chakravorty Spivak) from *The Norton Anthology of World Literature*, Shorter Second Edition, Volume 2, New York, Norton and Co., 2009. (Bengali)

UNIT – V

NOVELS:

O.V. Vijayan: The Saga of Dharmapuri (Malayalam) – U.R. Ananthamurthy: Samskara: A Rite For A Dead Man (Kannada) - *Volga: The Liberation of Sita (Telugu)

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Translated Editions of the Prescribed Texts are to be referred.

Reference Books:

1. De Souza, Eunice and Melanie Silgado, ed. *These My Words: The Penguin Book of Indian Poetry*.
2. Sen, Nabaneeta Dev. (1984). *Counterpoints: Essays in Comparative Literature*. Calcutta: Prajna, 1984.
3. K.A. Koshi (ed.). (1987). *Towards Comparative Literature*. Aligarh: Aligarh Muslim University Publication.
3. Ulrich Weisstein. (1973). *Comparative Literature and Literary Theory: Survey and Introduction*. Bloomington and London: Indiana University Press.
4. Amiya Dev. (1984). *The Idea of Comparative Literature in India*. Calcutta: Papyrus.
5. The Oxford Anthology of Modern Indian Poetry. (1994). New Delhi: OUP.
6. Ramakrishnan, E. V. Ed. (1999). *A Tree of Tongues*. Shimla: Indian Institute of Advanced Study.
7. Satchidanandan, K. (2006). *One Hundred Indian Poets: Signatures*. New Delhi: NBT.
8. Mehrotra, Aravind Krishna. (2003). *A History of Indian Literature in English*. UK: C. Hurst & Co.
9. Mukherjee, Meenakshi. (1974). *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Arnold-Heinemann Publishers.
10. Singh, Avadhesh Kumar and Sanjay Mukherjee. Eds. (2005). *Critical Discourse and Colonialism: Indian Critical Discourse in the Colonial period in Hindi, Gujarati and English*. New Delhi: Creative Books.
11. Das, Sisir Kumar. (1991). *A History of Indian Literature 1800- 1910 Western Impact: Indian Response*. New Delhi: Sahitya Akademi.
12. Mukherjee, Sujit. (1998). *A Dictionary of Indian Literature*. Vol I (Beginnings to 1850). Hyderabad: Orient Longman.
- . *Towards a Literary History of India*. (1975). Simla : Indian Institute of Advanced Study.
- . *Translation as Discovery*. (1981). Hyderabad: Orient Longman.
- . *Translation as Recovery*. (2004). New Delhi: Pencraft.
13. Chaitanya, Krishna. (1971). *A History of Malayalam Literature*. Orient Longman.
14. Tharakan, K. M. (1990). *A Brief Survey of Malayalam Literature*. NBS.

GEL849: EUROPEAN CLASSICS IN TRANSLATION

INTRODUCTION: This paper introduces students to the history of translation with regard to European literatures. It attempts to acquaint students with the richness of the European language literatures and thereby to enable them to appreciate the crucial role of translation in giving recognition to these literatures.

OBJECTIVES:

1. To introduce the works of some of the significant European writers that are available in English translation.
2. To create an awareness of the diversity, richness and contemporary relevance of European literatures.

LEARNING OUTCOMES: The students should be able to

- 1) Appreciate the role of translation in foregrounding the richness of European literatures.
- 2) Critically analyze the themes and styles in the translated works under study and understand their contemporary global and local relevance.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:

1. Essay: Bijay Kumar Das: “A Critique of Translation Theories” from *Twentieth Century Literary Criticism*, Atlantic, 2010.
2. A Brief Overview of the History of Literary Translation in Europe

UNIT –II

POETRY:

*Pablo Neruda: Poetry, I’m Explaining a Few Things (Spanish) - *Rainer Maria Rilke: Fear of the Inexplicable, Loneliness, You Who Never Arrived (German)

UNIT –III

DRAMA:

Sophocles : Oedipus Rex (Greek) - *Brecht: Mother Courage (German)

UNIT –IV

SHORT STORIES:

Gabriel Garcia Marquez: The Handsomest Drowned Man in the World (Spanish) –
*Leo Tolstoy: A Spark Neglected Burns the House (Russian)

UNIT –V

NOVELS:

Boris Pasternak: Doctor Zhivago (Russian) - Albert Camus: The Outsider (French) -
*Herman Hesse: Siddhartha (German)

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Translated Editions of the Prescribed Texts are to be referred.

Reference Books:

1. Jacobus, Lee A. (1989). *Bedford Introduction to Drama*. New York: St. Martin's Press.
2. Kahns, Richards. (1993). *Tragedy: Contradictions and Repression*. Chicago: Chicago University Press.
3. Ellmann, Richard (ed.). (1992). *The Modern Tradition: Backgrounds of Modern Literature*. New York: Oxford University Press.
4. Parker, Emmett. (1965). *Albert Camus: the Artist in the Arena*. New York: Routledge and Kegan Paul.
5. Bloom, Harold. (1989). *Modern Critical Views: Gabriel Garcia Marquez*. New York: Chelsea House Publishers.

6. Metzger, Erika A. & Metzger, Michael M. (eds.). (2004). *A Companion to the Works of Rainer Maria Rilke (Studies in German Literature Linguistics and Culture)*. New York: Camden House.
7. Williams, Raymond. (1968). *Drama from Ibsen to Brecht*. London: Chatto and Windus.
8. Fitts, Dudley and Robert Fitzgerald trans. (1951). *Oedipus Rex*. London: Faber and Faber.
9. Bentley, Eric, trans. (1985). *Mother Courage and Her Children*, ed. Ruby Chatterjee, Delhi: OUP.
10. Bowra, C. M. (1944). *Sophoclean Tragedy*, Oxford, Clarendon Press.
11. Kitto, H. D. F. (1958). *Sophocles, Dramatist and Philosopher*, London: OUP.
12. Knox, Bernard M. (1964). *Heroic Temper: Studies in Sophoclean Tragedy*, Los Angeles, University of California Press.
13. O'Brien, Michael J. (1960). *Twentieth Century Interpretations of Oedipus Rex: A Collection of Critical Essays*, Englewood Cliffs, N. J., Prentice hall.
14. Bailey, John (1966). *Tolstoy and the Novel*, London: Chatto and Windus.
15. Christian, R. F. (1969). *Tolstoy: A Critical Introduction*, Cambridge: CUP.
16. Steiner, George. (1961). *Tolstoy or Dostoevsky, An Essay in the Old Criticism*, New York: Random House.
17. Benjamin, Walter. (1973). *Understanding Brecht*, trans, Anna Bostock, London, NLB.
18. Demetz, Peter ed. (1962). *Brecht: A Collection of Critical Essays*, Englewood Cliffs, N. J. : Prentice Hall, 1962.
19. Gray, Ronald (1976). *Brecht: The Dramatist*, Cambridge: Cambridge UP.
20. Williams, Raymond (1966). *The Modern Tragedy*, London: Chatto and Windus.

GEL851: TRANSLATION: THEORY AND PRACTICE

INTRODUCTION: This course aims to bring in an understanding of the theory and practice of translation as an independent discipline. It offers the foundations essential to building a career as a translator.

OBJECTIVES:

1. To familiarize the students with the origin and development of translation and theories and techniques of translation.
2. To help them acquire the ability to translate basic literary and non- literary or technical texts from English into an Indian language and vice-versa.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the basics of translation – its essential features, strategies and challenges facing the translator.
- 2) Practically apply the above basics for meaningful translation of important technical and literary documents.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION TO TRANSLATION:

Translation: Meaning, Nature and Scope - Types of translation: intralingual, interlingual, semiotic, literal, free - Concepts in translation: equivalence, translation shift, formal vs. dynamic equivalence - Origin and Development of Translation in the West - Origin and Development of Translation in the East.

UNIT –II

THEORIES AND ASPECTS OF TRANSLATION:

1. Theories of Translation: Nida, Newmark, Catford
2. Translation and culture: Domestication and foreignization, translatability, loss of meaning in translation, translation as cultural identity
3. Politics of translation: Orientalism and translation, Post-Colonial theories of translation, Post-structuralism and translation, Gender and Translation

UNIT –III

LITERARY TRANSLATION:

Translation as Rewriting - Translation of Literary Texts: Problems and Techniques - Translation of Poetry - Translation of Prose

Translation Practice: Students to translate short literary pieces from their mother tongue / a native Indian language into English and vice-versa.

UNIT –IV

TECHNICAL TRANSLATION:

Translation of Scientific / Technical Texts: Problems and techniques - Translation of official circulars, agenda, minutes - Translation of business letters and reports - Computer-aided translation

Translation Practice: Students to translate short technical texts from their mother tongue / a native Indian language into English and vice-versa.

UNIT –V

EVALUATION OF TRANSLATION:

1. The Translator: Responsibilities and Challenges, Good and Bad Translations.
2. A Mini Translation Project from a native Indian language into English.

Text / Reference Books:

1. Baker, Mona ed. (2001). *Routledge Encyclopedia of Translation Studies*. New York and London: Routledge.
2. Bassnett, Susan (1980/1991/2002). *Translation Studies*. New York and London: Routledge.
3. Benjamin, Walter (1923). "The Task of the Translator," an introduction to the translation of *Les fleurs du mal* by Baudelaire.
4. Berman, Antoine (1991). *La traduction et la lettre ou l'auberge du lointain*. Paris: Seuil.
5. Berman, Antoine (1994). *Pour une critique des traductions: John Donne*, Paris: Gallimard.
6. Gentzler, Edwin (2001). *Contemporary Translation Theories*. 2nd Ed. London: Routledge.
7. House, Juliane (1997) *A Model for Translation Quality Assessment*. Germany

8. Munday, Jeremy (2008). *Introducing Translation Studies*. London and New York: Routledge
9. Pym, Anthony (2010/2014). *Exploring Translation Theories*. London: Routledge.
10. Robinson, Douglas. (1991). *The Translator's Turn*. Baltimore and London: Johns Hopkins University Press.
11. Steiner, George (1975). *After Babel*. Oxford and New York: Oxford University Press.
12. Venuti, Lawrence (2008). *The Translator's Invisibility: A History of Translation* (2nd ed.). Abingdon, Oxon, U.K.: Routledge.
13. Venuti, Lawrence. (2012). *The Translation Studies Reader*, 3rd ed. London: Routledge.
14. Mukherjee, Sujit. (1994). *Translation as Discovery*. Orient Longman.
15. R.K. Dhawan (ed.). (1994). *Indian Literature Today, Vols. I, II*. New Delhi: Prestige Books.
16. Gadgil, Gangadhar. (1995). *Indian Literature: Issues and Explorations*. B.R. Publishers, New Delhi,
12. Holmes J., Lambert J and Lefevere A. (eds.): (1978). *Literature and Translation*, Louvain, ACCO.
13. Selver, Paul. (1966). *The Art of Translating Poetry*. London: John Baker.
14. Olive Classe (ed.), (1999). *Encyclopaedia of Literary Translation in English*. London: Fitzroy Dearborn.
15. Catford, J.C. (1965). *A linguistic theory of Translation*. London: Oxford university Press.

GEL853: COPY-WRITING, EDITING AND PROOF-READING

INTRODUCTION: This paper focuses on providing an insight into copy-writing, editing and proof-reading. It delves into copy-editing fiction, non-fiction and academic writing, as well as proofreading of master's or doctoral dissertations. It also focuses on the practical application of copy-writing and proofreading skills.

OBJECTIVES:

1. To equip the learners with the basic skills of copy-writing, editing and proof-reading so that they can make consistent and confident decisions when correcting texts.
2. To inform the learners about various strategies of copy-writing, editing and proof-reading.

LEARNING OUTCOMES: The students should be able to

- 1) Identify the crucial aspects of copy-writing, edition and proof-reading.
- 2) Imbibe the required skills to be effective in terms of correcting drafts.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

COPY-WRITING:

1. Preparing an Ad copy: Principles, Strategies, Model Ads - Practical Exercises
2. Film Review, Book Review, Sports Review - Practical Exercises

UNIT –II

COPY-EDITING:

1. Copy-editing: Definition, Nature, Important Aspects
2. Copy- Editing in Practice: Maintaining a Style Sheet, Copy-editing Fiction – principles and assignment, Copy-editing Academic Writing – principles and assignment, Copy-Editing a news snippet - principles and assignment.

Exercises: Correct, flag or query content-related errors in given texts (assessment and feedback task)

UNIT –III

PROOF-READING:

1. Proof-reading: Definition, Nature, Important Aspects
2. Proof- reading in practice: Proof-reading Symbols, Hard-copy Proof-reading - principles and assignment

Exercises: Correct spelling, punctuation, grammar and formatting errors in a given text (assessment and feedback task).

UNIT –IV

PROOF-READING AND EDITING VARIOUS PARTS OF A BOOK:

Running Heads, Page numbers, Headings, Footnotes and Endnotes, Tables, Appendixes, Glossaries, Illustrations.

UNIT –V

PREPARING THE TEXT FOR THE TYPESETTER:

Writing to the author - Various legal aspects - Copy right permissions and acknowledgements - How much copy editing to do? - Minimising correction and costs - Complete Self-explanatory copy - A well organized and consistent book.

Text / Reference Books:

1. Ascher, Allen. (2006). *Think about Editing: An ESL Guide for the Harbrace Handbooks*. Boston: Wadsworth Cengage Learning.
2. Lane, Janet, and Ellen Lange. (2011). *Writing Clearly: Grammar for Editing*. 3rd. ed. Boston: Heinle ELT.
3. Einsohn, Amy. (2011). *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications*. 3rd ed. Berkeley: University of California Press.
4. Lanham, Richard A. (2006). *Revising Prose*. 5th ed. New York: Longman.
5. Tarshis, Barry. (1998). *How to Be Your Own Best Editor: The Toolkit for Everyone Who Writes*. New York: Three Rivers Press.

GEL855: PSYCHOLOGICAL AND SOCIAL PERSPECTIVES IN LINGUISTICS

INTRODUCTION: This paper attempts to acquaint the students with the relationship between language and society and language and mind. It also discusses how language is acquired and how language and society are interrelated.

OBJECTIVES:

1. To acquaint the students with the basic concepts of psycho and sociolinguistics.
2. To enable students to understand the relationship of linguistics with the psychology of the language learners and with the society.

LEARNING OUTCOMES: The students should be able to

- 1) Demonstrate comprehensive grasp over the fundamentals of socio and psycholinguistics.
- 2) Understand the relation of linguistics with the minds of the learners and the society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:

Functions of language - Linguistic versus Communicative Competence.

UNIT –II

LANGUAGE AND MIND:

Introduction to the discipline of Psycholinguistics - Evidence for the innateness hypothesis -Universal grammar: principles and parameters.

UNIT –III

PSYCHOLINGUISTIC APPROACH TO THE STUDY OF LANGUAGE:

Language acquisition - Environmental influences - Linguistic behaviour -Motivation and Aptitude.

Minor projects/assignments in practical application of concepts of Psycholinguistics to day to day situations to be given to the students.

UNIT –IV

LANGUAGE AND SOCIETY:

Introduction to the discipline of Sociolinguistics - Language variation: Concept, classification of language into native and non-native varieties, standard and non-standard varieties.

UNIT –V

SOCIOLINGUISTIC APPROACH TO THE STUDY OF LANGUAGE:

Language Varieties: Idiolects, Regional and Social Dialects, Styles and Registers, Creole, Pidgin - Languages in contact: Bilingualism, Multilingualism, Nativization, Code-switching and Code-mixing.

Minor projects/assignments involving practical application of concepts of Sociolinguistics to the social milieu around them or familiar to them to be given to the students.

TEXT / REFERENCE BOOKS:

1. Bloomfield, L. (1933). *Language*. New York: Holt, Rinehart and Winston.
2. Halliday, M.A.K. (1973). *Explorations in the Functions of Language*. London: Arnold.
5. Hudson, R.A. (1980). *Sociolinguistics*. Cambridge: CUP.
6. Belyanin V.P. (2000). *Foundations of Psycholinguistic Diagnostics (Models of the World)*. Moscow
7. Chomsky, Noam. (2000) *New Horizons in the Study of Language and Mind*. Cambridge: Cambridge University Press.
8. Harley, Trevor. (2008) *The Psychology of Language: From data to theory (3rd. ed.)* Hove: Psychology Press.
9. Harley, Trevor. (2009) *Talking the talk: Language, psychology and science*. Hove: Psychology Press.

10. Lakoff, George. (1987) *Women, fire, and dangerous things: what categories reveal about the mind*. Chicago: University of Chicago Press.
11. Menn, Lise. (2016). *Psycholinguistics: Introduction and Applications*, 2nd ed. San Diego: Plural Publishing, Inc.
12. Piattelli-Palmarini, Massimo. (ed.) (1980) *Language and learning: the debate between Jean Piaget and Noam Chomsky*. Cambridge, Mass.: Harvard University Press.
13. Pinker, Steven. (1994) *The Language Instinct*. New York: William Morrow.
14. Rayner, K. and Pollatsek, A. (1989) *The Psychology of Reading*. New York: Prentice Hall.
15. Steinberg, Danny D., Hiroshi Nagata, and David P. Aline, ed. (2001) *Psycholinguistics: Language, Mind and World*, 2nd ed. Longman
16. Aitchison, Jean. (1998). *The Articulate Mammal: An Introduction to Psycholinguistics*. Routledge.
17. Scovel, Thomas. (1998). *Psycholinguistics*. Oxford University Press.
18. Chambers, J. K. (2009). *Sociolinguistic Theory: Linguistic Variation and Its Social Significance*. Malden: Wiley Blackwell.
18. Labov, William (2010). *Principles of Linguistic Change (3 volume set ed.)*. Malden: Wiley Blackwell.
19. Lakoff, Robin Tolmach (2000). *The Language War*. University of California Press.
20. Meyerhoff, Miriam (2011). *Introducing Sociolinguistics*. Taylor & Francis.
21. Milroy, Lesley; Gordon, Matthew (2008). *Sociolinguistics: Method and Interpretation*. John Wiley & Sons.
22. Paulston, Christina Bratt; Tucker, G. Richard (2010). *The Early Days of Sociolinguistics: Memories and Reflections*. Dallas: SIL International.
23. Tagliamonte, Sali (2006). *Analysing Sociolinguistic Variation*. Cambridge University Press.
24. Trudgill, Peter (2000). *Sociolinguistics: An Introduction to Language and Society*. Penguin.
25. Watts, Richard J. (2003). *Politeness*. Cambridge University Press.

GEL857: LITERATURE AND THE STATE: POETRY AND FICTION

INTRODUCTION: This paper attempts to acquaint the students with a crucial inter-disciplinary relationship between literature and political science by studying major literary classics (poetry and fiction) which portray different facets of the interaction between the citizen and the modern nation-state. It advocates a global perspective of the role of literature in contemporary life and encourages an outlook towards much needed inter-disciplinary study and research in various humanities subjects.

OBJECTIVES:

1. To acquaint the students with the basic concepts of the modern nation-state and the role of literature in the nation-state.
2. To enable students to appreciate the contribution of literature in reflecting and influencing the crucial role of the individual citizen in the modern nation-state.

LEARNING OUTCOMES: The students should be able to

- 1) Appreciate the thematic and stylistic significance of literary works centred on the theme of the nation-state.
- 2) Understand the crucial role played by literature in the life of the citizen and of the nation-state .

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

BACKGROUND TOPICS:

Concept of the Nation: Origin and Growth – Concept of The State: Origin, Theories and Growth – Concepts of Citizen and Civil Society: Origin and Growth – A Brief Overview of Views of Prominent Political Thinkers on Relationship between Citizen and State: Socrates, Plato, Aristotle, Rousseau, Mill, Locke, Bentham, Marx, Gandhi, Ambedkar, Fanon, Camus, Chomsky.

UNIT –II

POETRY:

1. Role of poetry in the post-independence Indian nation-state with reference to major Indian English poets
2. *Lord Byron: Sonnet on Chillon - *W.B.Yeats: Easter 1916 - *Wole Soyinka: Civilian and Soldier - *Chinua Achebe: Refugee Mother and Child – *Richard Macwilliam: A Time of Change – *e.e.cummings: Next to of course God America - *Jayanta Mahapatra: 25th Anniversary of a Republic.

UNIT –III

FICTION I:

1. Role of novels in the post-independence Indian nation - state with reference to major Indian English novelists
2. *George Orwell: 1984 – Khushwant Singh: Train to Pakistan.

UNIT –IV

FICTION II:

Gurcharan Das: A Fine Family – *Arun Joshi: The City and The River.

UNIT –V

FICTION III:

David Davidar: The Solitude of Emperors – Nayantara Sahgal: When the Moon Shines by Day.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Malik, Yogendra K. *Politics and the Novel in India*. (1975). New Delhi: Orient Longman Limited, 1978. Contributions to Asian Studies, Vol. VI.
2. Agarwal, R.C. *Indian Political System*. (1986). 5th ed. New Delhi: S Chand and Company, 1997.
3. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. (1983,1991).4th Rpt. London: Verso, 1995.
4. Bhabha, Homi K. Ed. (1990). *Nation and Narration*. London: Routledge.
5. Bhargava, Rajul. Ed. (2002) *Indian Writing in English: The Last Decade*. Jaipur: Rawat Publications.
6. Blackburn, Simon. (2009). *Plato's Republic: A Biography*. 2006. Bhopal: Manjul Publishing House.
7. Chandra, Bipan, Mridula Mukherjee and Aditya Mukherjee. (2008) *India Since Independence*. Rev.ed. New Delhi: Penguin Books India.
8. Chomsky, Noam. *For Reasons Of State*. (1972). New Delhi: Penguin Books India, 2003.
9. Das, Gurcharan. (2012). *India Grows At Night: A Liberal Case For A Strong State*. New Delhi: Allen Lane - Penguin.
10. Dass, Veena Noble and R.K.Dhawan. (1994). *Fiction of the Nineties*. New Delhi: Prestige Books.
11. Desai, Meghnad. (2009). *The Rediscovery of India*. New Delhi: Allen Lane - Penguin.
12. Dhar, T.N. (1999). *History-Fiction Interface in Indian English Novel: Mulk Raj Anand, Nayantara Sahgal, Salman Rushdie, Shashi Tharoor, O.V.Vijayan*. New Delhi: Prestige Books.
13. Guha, Ramachandra. (2008). *India After Gandhi: The History of the World's Largest Democracy*. 2007. London: Picador-Pan Macmillan Ltd.
14. Hobsbawm, Eric. (2007). *Globalisation, Democracy and Terrorism*. London: Little, Brown.
15. Innes, C.L. (2007). *The Cambridge Introduction to Postcolonial Literatures in English*. New Delhi: Cambridge University Press, 2008.
16. Jayal, Niraja Gopal. Ed. *Democracy in India*. (2001). 6th impression. New Delhi: Oxford University Press, 2012. Themes in Politics Series.
17. Kapur, Devesh and Pratap Bhanu Mehta. Ed. (2011). *Public Institutions In India: Performance and Design*. 4th impression. New Delhi: Oxford University Press.
18. Khilnani, Sunil. (1997). *The Idea Of India*. London: Penguin Books Ltd., 1998.
19. Kirpal, Viney. Ed. (1996) *The Postmodern Indian English Novel: Interrogating the 1980s and 1990s*. Bombay: Allied Publishers Ltd., 1996.
- . Ed. (1990). *The New Indian Novel in English: A Study of The 1980s*. New Delhi: Allied Publishers Limited.
20. Kohli, Atul. (1991). *India's Democracy: An Analysis of State-Society Relations*. New Delhi: Orient Longman.

21. Kumar, T. Vijay, Meenakshi Mukherjee, Harish Trivedi and C. Vijaysree. (2007). Ed. *Focus India: Postcolonial Narratives of the Nation*. New Delhi: Pencraft International.
22. Lapierre, Dominique and Larry Collins. (1997). *Freedom at Midnight*. 7th imprint. New Delhi: Vikas Publishing House Pvt. Ltd.
23. Lazarus, Neil Ed. (2004). *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge: Cambridge University Press, 2006.
24. Naik, M.K. and Shyamala A. Narayan. (2001). *Indian English Literature 1980 to 2000: A Critical Survey*. Delhi: Pencraft International.
25. Oommen, T.K. and S.L. Sharma. Ed. (2001). *Nation and National Identity in South Asia*. New Delhi: Orient Longman.
26. Pandey, Sudhakar and R. Raj Rao. (1993). *Image of India in the Indian Novel in English, 1960-1985*. Bombay: Orient Longman.
27. Panikkar, K.N. Ed. (1999). *The Concerned Indian's Guide to Communalism*. New Delhi: Penguin Books India, 2001.

GEL859: LITERATURE AND THE STATE: PROSE AND DRAMA

INTRODUCTION: This paper attempts to acquaint the students with a crucial inter-disciplinary relationship between literature and political science by studying major literary classics (prose and drama) which portray different facets of the interaction between the citizen and the modern nation-state. It advocates a global perspective of the role of literature in contemporary life and encourages an outlook towards much needed inter-disciplinary study and research in various humanities subjects.

OBJECTIVES:

1. To acquaint the students with the basic concepts of the modern nation-state and the role of literature in the nation-state.
2. To enable students to appreciate the contribution of literature in reflecting and influencing the crucial role of the individual citizen in the modern nation-state.

LEARNING OUTCOMES: The students should be able to

- 1) Appreciate the thematic and stylistic significance of literary works centred on the theme of the nation-state.
- 2) Understand the crucial role played by literature in the life of the citizen and of the nation-state .

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

BACKGROUND TOPICS:

Concept of the Nation: Origin and Growth – Concept of The State: Origin, Theories and Growth – Concepts of Citizen and Civil Society: Origin and Growth – A Brief Overview of Views of Prominent Political Thinkers on Relationship between Citizen and State: Socrates, Plato, Aristotle, Rousseau, Mill, Locke, Bentham, Marx, Gandhi, Ambedkar, Fanon, Camus, Chomsky.

UNIT –II

PROSE I:

1.Role of prose writing in the post-independence Indian nation- state with reference to major Indian English prose writers

2. Henry David Thoreau: On The Duty of Civil Disobedience - M.K.Gandhi: “What is Swaraj” and “How Can India Become Free?” from *Hind Swaraj* or *Indian Home Rule* – *Benedict Anderson : “Introduction” to *Imagined Communities: Reflections on the Origin and Spread of Nationalism*.

UNIT –III

PROSE II:

*Noam Chomsky: “The Manipulation of Fear” (*Tehelka* July 16, 2005) - *Arundhati Roy: Public Power in the Age of Empire - Gurcharan Das: “Introduction: A Rising Economy, An Aspiring Society and a Declining State” and “Conclusion: A Quest for a Strong, Liberal State” from *India Grows At Night: A Liberal Case For A Strong State*

UNIT –IV

DRAMA I:

1.Role of drama in the post-independence Indian nation- state with reference to major Indian English dramatists.

2.*Henrik Ibsen: An Enemy of the People – Harold Pinter: Mountain Language

UNIT –V

DRAMA II:

*Basavaraj Naikar: The Rani of Kittur: A Historical Play

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Malik, Yogendra K. *Politics and the Novel in India*. (1975). New Delhi: Orient Longman Limited, 1978. Contributions to Asian Studies, Vol. VI.
2. Agarwal, R.C. *Indian Political System*. (1986). 5th ed. New Delhi: S Chand and Company, 1997.
3. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. (1983,1991).4th Rpt. London: Verso, 1995.
4. Bhabha, Homi K. Ed. (1990).*Nation and Narration*. London: Routledge.
5. Bhargava, Rajul. Ed. (2002)*Indian Writing in English: The Last Decade*. Jaipur: Rawat Publications.
6. Blackburn, Simon. (2009). *Plato's Republic: A Biography*. 2006. Bhopal: Manjul Publishing House.
7. Chandra, Bipan, Mridula Mukherjee and Aditya Mukherjee. (2008) *India Since Independence*. Rev.ed. New Delhi: Penguin Books India.
8. Chomsky, Noam. *For Reasons Of State*. (1972). New Delhi: Penguin Books India, 2003.
9. Das, Gurcharan. (2012).*India Grows At Night: A Liberal Case For A Strong State*. New Delhi: Allen Lane - Penguin.
10. Dass, Veena Noble and R.K.Dhawan. (1994).*Fiction of the Nineties*. New Delhi: Prestige Books.
11. Desai, Meghnad. (2009).*The Rediscovery of India*. New Delhi: Allen Lane - Penguin.
12. Dhar, T.N. (1999).*History-Fiction Interface in Indian English Novel: Mulk Raj Anand, Nayantara Sahgal, Salman Rushdie, Shashi Tharoor, O.V.Vijayan*. New Delhi: Prestige Books.
13. Guha, Ramachandra. (2008). *India After Gandhi: The History of the World's Largest Democracy*. 2007. London: Picador-Pan Macmillan Ltd.
14. Hobsbawm, Eric. (2007). *Globalisation, Democracy and Terrorism*. London: Little, Brown.
15. Innes, C.L. (2007).*The Cambridge Introduction to Postcolonial Literatures in English*. New Delhi: Cambridge University Press, 2008.
16. Jayal, Niraja Gopal. Ed. *Democracy in India*. (2001). 6th impression. New Delhi: Oxford University Press, 2012. Themes in Politics Series.
17. Kapur, Devesh and Pratap Bhanu Mehta. Ed. (2011).*Public Institutions In India: Performance and Design*. 4th impression. New Delhi: Oxford University Press.
18. Khilnani, Sunil. (1997). *The Idea Of India*. London: Penguin Books Ltd., 1998.

19. Kirpal, Viney. Ed. (1996)*The Postmodern Indian English Novel: Interrogating the 1980s and 1990s*. Bombay: Allied Publishers Ltd., 1996.
- . Ed. (1990).*The New Indian Novel in English: A Study of The 1980s*. New Delhi: Allied Publishers Limited.
20. Kohli, Atul. (1991).*India's Democracy: An Analysis of State-Society Relations*. New Delhi: Orient Longman.
21. Kumar, T. Vijay, Meenakshi Mukherjee, Harish Trivedi and C. Vijaysree. (2007).Ed. *Focus India: Postcolonial Narratives of the Nation*. New Delhi: Pencraft International.
22. Lapierre, Dominique and Larry Collins. (1997).*Freedom at Midnight*. 7th imprint. New Delhi: Vikas Publishing House Pvt. Ltd.
23. Lazarus, Neil Ed. (2004).*The Cambridge Companion to Postcolonial Literary Studies*. Cambridge: Cambridge University Press, 2006.
24. Naik, M.K. and Shyamala A. Narayan. (2001).*Indian English Literature 1980 to 2000: A Critical Survey*. Delhi: Pencraft International.
25. Oommen, T.K. and S.L. Sharma. Ed. (2001).*Nation and National Identity in South Asia*. New Delhi: Orient Longman.
26. Pandey, Sudhakar and R. Raj Rao. (1993).*Image of India in the Indian Novel in English, 1960-1985*. Bombay: Orient Longman.
27. Panikkar, K.N. Ed. (1999).*The Concerned Indian's Guide to Communalism*. New Delhi: Penguin Books India, 2001.

GEL861: LITERATURE AND GENDER STUDIES

INTRODUCTION: This paper attempts to create in the students an awareness of the existential problems and suppressed potential of those marginalised in the name of gender. The creativity, social contribution, suffering and courage of the feminine as well as LGBT communities finds expression in the classics chosen for study. By connecting the disciplines of literature and gender studies, students are prepared for further research and on the field work in a highly relevant area.

OBJECTIVES:

1. To acquaint the students with the various existential issues facing the traditionally 'Other' gender and the literature produced by this existential anguish.
2. To enable students to critique the relationship between literature and gender studies and appreciate the role of literature in reflecting and initiating discussion on crucial gender issues.

LEARNING OUTCOMES: The students should be able to

- 1) Appreciate the aesthetic value and thematic significance of literary works dealing with or produced by the 'Other' genders.
- 2) Empathise with the marginalised and work towards eradication of gender discrimination from society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

ESSAYS:

1. A Brief Overview of: Major LGBT Movements across the globe, Major Queer Theories.
2. Judith Butler: "Women as the Subject of Feminism" from *Gender Trouble: Feminism and the Subversion of Identity* - Adrienne Rich: Compulsory Heterosexuality and Lesbian existence - *Parmesh Shahani: "Introduction: The Heart Has Its Reasons" from *Gay Bombay: Globalization, Love and (Be)longing in Contemporary India*.

UNIT –II

POETRY:

*William Shakespeare: Sonnet 20: A Woman’s Face - *Walt Whitman: O Tan-Faced Prairie-Boy - *Adrienne Rich: Poem XII from *Twenty-One Love Poems* - *Vikram Seth: Dubious - *Anne Sexton: The Moss of His Skin - *Maya Angelou: Phenomenal Woman.

UNIT –III

DRAMA:

*Mahesh Dattani: Dance like a Man

UNIT –IV

SHORT STORIES:

*Ismat Chughtai: “Lihaaf” (The Quilt) from *The Quilt and Other Stories*.

*Shashi Deshpande: “A Liberated Woman: from *Collected Stories Volume I*.

UNIT –V

FICTION:

Edmund White: A Boy’s Own Story

Living smile Vidya: I am Vidya: A Transgender’s Journey.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Beam, Joseph. Ed. (1986). *In the Life: A Black Gay Anthology*. Boston: Alyson Books.
2. Birkby, Phyllis. Ed. (1973). *Amazon Expedition: A Lesbian/Feminist Anthology*. New Jersey: Times Change Press.
3. Browning, Frank. (1993). *The Culture of Desire*. New York: Crown Publishers.
4. Butler, Judith. (1990). *Gender Trouble*. United States: Routledge.
5. Dessaix, Robert. Ed. (1993). *Australian Gay & Lesbian Writing: An Anthology*. Melbourne: Oxford University Press.
6. Hennessy, Rosemary. (1997). *Profit and Pleasure*. New York: Routledge.
7. Kingston, Maxine Hong. (1976). *The Woman Warrior*. United States: Knopf.
8. Lorde, Audre. (2007). *Sister Outsider*. Berkeley: Crossing Press.
9. Ratti, Rakesh. Ed. (1993). *The Lotus of Another Colour: An Unfolding of the South Asian Gay and Lesbian Experience*. Boston: Alyson Publication.
10. Warner, Michael. (1999). *The Trouble with Normal*. United States: The Free Press.

GEL863: LITERATURE AND NATURE

INTRODUCTION: This paper attempts to create in the students an awareness of the crucial inter-connections between literature and nature especially in the areas of ecocriticism and ecofeminist literature. The existential and ecological crises arising from the indiscriminate exploitation of nature as well as the inseparable links between humans and nature find expression in the classics chosen for study. By connecting the disciplines of literature and ecology, students are prepared for further research and on the field work in a highly relevant area.

OBJECTIVES:

1. To acquaint the students with the various existential and ecological crises arising from the indiscriminate exploitation of nature as well as the inseparable links between humans and nature.
2. To enable students to critique the relationship between literature and nature or ecological studies and appreciate the role of literature in reflecting and initiating discussion on crucial environmental issues.

LEARNING OUTCOMES: The students should be able to

- 1) Appreciate the aesthetic value and thematic significance of literary works dealing with nature.
- 2) Understand the need for and work towards preservation of ecology and the human-nature bond.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

CLASSIC TEXTS:

1. Background: Nature Writing.
2. *Poems: William Wordsworth: To A Young Lady who had been Reproached for Taking Long Walks in the Countryside – P.B.Shelley: Ode to the West Wind - John Keats: A Thing of Beauty -Ted Hughes: Esther’s Tomcat.
3. Essays: R.W. Emerson: Nature – *George Orwell: On Shooting An Elephant.
4. Drama: William Shakespeare: King Lear.

UNIT –II

INDIAN ENGLISH POETRY:

1. Background: Ecopoetics.

2. *Poems: Gieve Patel: On Killing A Tree – Nissim Ezekiel: Night of the Scorpion – A.K.Ramanujan: A River – Kamala Das: The Wild Bougainvillae - Jayanta Mahapatra: Dawn at Puri.

UNIT –III

INDIAN ENGLISH FICTION:

1. Background: Ecofiction.

2. Fiction: Ruskin Bond: “Big-Cat Tales” from *Book of Nature* - *Amitav Ghosh: The Hungry Tide.

UNIT - IV

ECOFEMINISM:

1. Background: Ecofeminism - theory and practice.

2. Essay: *Vandana Shiva: Everything I Need to Know I Learned in the Forest.

3. Novels: Margaret Atwood: Surfacing – Manjula Padmanabhan: Escape.

UNIT - V

TEXTS FROM AROUND THE GLOBE:

1. Background: Ecocriticism

2. Essays: *Rachel Carson: “ A Fable for Tomorrow, The Obligation to Endure and The Other Road” from *Silent Spring* - Erica Nathan: Heard Island is a Place.

3. Novel: Jack London: The Call of the Wild.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Barry, Peter. (2009). "Ecocriticism". *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd ed. Manchester: Manchester UP.
2. Buell, Lawrence. (1995). *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge, MA and London, England: Harvard University Press.
3. Bilbro, Jeffrey. (2015). *Loving God's Wildness: The Christian Roots of Ecological Ethics in American Literature*. Tuscaloosa: University of Alabama Press, 2015.
4. Coupe, Laurence, ed. (2000). *The Green Studies Reader: From Romanticism to Ecocriticism*. London: Routledge.
5. Garrard, Greg (ed.), (2014). *The Oxford Handbook of Ecocriticism*. Oxford: Oxford University Press.
6. Glotfelty, Cheryl and Harold Fromm (Eds). (1996). *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens and London: University of Georgia.
7. Moore, Bryan L. (2008). *Ecology and Literature: Ecocentric Personification from Antiquity to the Twenty-first Century*. New York: Palgrave Macmillan.
8. Selvamony, Nirmal, Nirmaldasan & Rayson K. Alex. (2008). *Essays in Ecocriticism*. Delhi: Sarup and Sons and OSLE-India.
9. Mies, Maria and Vandana Shiva (1993). *Ecofeminism*.
10. Shiva, Vandana (1998). *Staying Alive: Women, Ecology and Development*.
11. Kelly, Petra (1994). *Thinking Green! Essays on Environmentalism, Feminism and Nonviolence*. Parallax Press.
12. Griffin, Susan (1978). *Woman and Nature: The Roaring Inside Her*. Harper and Row.
13. Mellor, Mary. (1992). *Breaking the Boundaries*. Virago Press.
14. Salleh, Ariel. (1997). *Ecofeminism as Politics: nature, Marx, and the postmodern*. Zed books.

Semester IV

S. No.	Course code	Course level	Name of the course	Sessions			Marks			Credits
				Theory	Practical	Total	CA	SEE	Total	
1.	GEL802	Compulsory Core (Skill Based)	Teaching Language and Literature	4	---	4	40	60	100	4
2.	GEL804	Compulsory Core	Post-Colonial/ New Literatures - I	4	---	4	40	60	100	4
3.	GEL806	Compulsory Core (Inter-Disciplinary)	Literature, Individual and Society – I	4	---	4	40	60	100	4
4.	GEL842/844/846/848	Compulsory Elective(Discipline Centric)	Elective I (Literature)	4	---	4	40	60	100	4
5.	GEL850/852/854	Compulsory Elective (Skill Based)	Elective II (Professional English)	3	1	4	40	60	100	4
6.	GEL- 856/858/860/862/864	Compulsory Elective (Inter-Disciplinary)	Elective III (Inter-Disciplinary)	4	---	4	40	60	100	4
7.	GEL892	Compulsory Core (Skill Based)	Dissertation	---	4	4	50	50	100	2
8.	GEL894	Compulsory Core (Discipline Centric)	Comprehensive Viva Voce	---	2	2	50	-----	50	2
		Total								28

*CA- Continuous Assessment *SEE- Semester End Examination.

List of Discipline Centric (Literature) Electives (DCE) ***

S. No	Course code	Course level	Name of the course	Sessions			Marks			Credits
1	GEL842	Elective Discipline Centric (Skill based)	Research Methodology for Language and Literature	3	1	4	40	60	100	4
2	GEL844	Elective Discipline Centric	Post Colonial / New Literatures –II	4		4	40	60	100	4
3	GEL846	Elective Discipline Centric	English in India	4		4	40	60	100	4
4	GEL848	Elective Discipline Centric	Comparative Literature	4		4	40	60	100	4

***The student can choose any one course from the Discipline Centric Elective courses.

List of Skill-Based (Professional English) Electives (SBE) ***

S. No	Course Code	Course level	Name of the course	Sessions			Marks			Credits
1	GEL850	Elective Skill-Based	Soft Skills for Successful Careers	3	1	4	40	60	100	4
2	GEL852	Elective Skill-Based	Corporate Communication	3	1	4	40	60	100	4
3	GEL854	Elective Skill-Based	Practice Teaching	3	1	4	40	60	100	4

***The student can choose any one course from the Skill-Based Elective courses.

List of Inter-Disciplinary Electives (IDE) ***

S. No	Course Code	Course level	Name of the course	Sessions			Marks			Credits
1	GEL856	Elective Inter-Disciplinary	Literature, Individual and Society II	4	-	4	40	60	100	4
2	GEL858	Elective Inter-Disciplinary	Gandhian Literature	4	-	4	40	60	100	4
3	GEL860	Elective Inter-Disciplinary	Global Women's Writing: Poems, Plays and Short Stories	4	-	4	40	60	100	4
4	GEL862	Elective Inter-Disciplinary	Global Women's Writing: Essays and Novels	4	-	4	40	60	100	4
5	GEL864	Elective Inter-Disciplinary	Tribal and Dalit Literature from India	4	-	4	40	60	100	4

***The student can choose any one course from the Inter-Disciplinary Elective courses.

GEL802: TEACHING LANGUAGE AND LITERATURE

INTRODUCTION: This paper aims to introduce students to the basic concepts and principles of language and literature teaching. Students will be introduced to manifold classroom strategies, teaching aids and lesson plans to teach language skills and different genres of literature, thus imparting crucial career skills.

OBJECTIVES:

1. To acquaint students with some basic issues and concepts in English language and literature teaching.
2. To sensitize them to approaches, methods and techniques of teaching English language and literature.
3. To enable them to use various procedures and aids to make teaching effective.

LEARNING OUTCOMES: The students should be able to

- 1) Identify the crucial aspects of teaching language and literature.
- 2) Imbibe the methods necessary for effective teaching.
- 3) Teach confidently by selecting apt methods.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:

English Language Teaching Situation in India: Brief History and Current Challenges - Fundamental Principles, Aims and Objectives of Teaching English.

UNIT –II

METHODS OF LANGUAGE TEACHING:

Grammar Translation method, Direct method, Audio-lingual method, Audio-visual method, Communicative Language Teaching, Total Physical Response, the Silent Way, Suggestopaedia, Community Language Learning.

UNIT –III

CLASSROOM PROCEDURES FOR LANGUAGE AND LITERATURE

TEACHING: Teaching LSRW and their Sub-skills - Lesson Plans to teach grammar, prose, poetry, drama and fiction -Teaching without lecturing: student participation, group work, seminars and library work.

Practical Exercises

UNIT –IV

TEACHING AIDS:

Significance -Various kinds of Teaching Aids: Traditional, Audio-Visual and Internet Based - Developing Teaching Aids - Judicious use of Teaching Aids

Practical Exercises

UNIT –V

CURRICULUM AND SYLLABUS:

Curriculum: Components, Needs Analysis, Goals and Objectives - Types of Syllabi: Structural Syllabus, Notional-Functional Syllabus, Task-based Syllabus - Principles for framing an effective syllabus - Course Evaluation

Text /Reference Books:

1. Sterne, H. H. (1984). *Fundamental Concepts of Language Teaching* (OUP)
2. Larsen-Freeman, Dianne. (2011). *Principles and Techniques in Language Teaching* (OUP)
3. Richards, J. C. and T. S. Rodgers. (1991). *Approaches and Methods in Language Teaching* (CUP)
4. Rivers, Wilga (1968). *Teaching Foreign Language Skills*.
5. Gairns, Ruth and Stuart Redman (1986). *Working with Words: A Guide to Teaching Vocabulary* (CUP)
6. Allen, Harold B. (1972). *Teaching English as a Second Language*. Tata McGraw Hill.
7. Harding, D. H. (1967). *New Patterns of Language Teaching*. Longman.

8. Mitchell, Rosamond & Florence Myle (2004). *Second Language Learning Theories*. Arnold.
9. Forester, Jean (1968). *Teaching without Lecturing*. OUP.
10. Tickoo, M. L. (2003). *Teaching and Learning English*. Orient Longman.
11. Ur, Penny. (1996). *A Course in Language Teaching*. CUP.
12. Richards, Jack C and Theodore Rodgers (1999). *Approaches and Methods in Language Teaching*. CUP.
13. Carroll, J. and P. Hall. (1985). *Mark Your Own Language Tests: A Practical Guide to Writing Language Performance Tests*. Pergamon.
14. Muria, M. C. and L. Mointesh(eds.) (2001). *Teaching English as a Second or Foreign Language*. University of California.
15. Gokak, V.K. (1964). *English in India: Its Present and Future*. Asia Publishing House.
16. Brumfit, C. J. and Johnson (eds.), (1984) *Communicative Methodology in Language Teaching*. Cambridge University Press.
17. Brumfit, C. J. and R. Carter (eds.), (1985) *Language and Literature Teaching: From Practice to Principle*. Pergamon.
18. Littlewood, W. (1984). *Foreign and Second Language Learning*. Cambridge University Press.

GEL804: POST-COLONIAL / NEW LITERATURES I

INTRODUCTION: This paper aims to introduce students to the fundamentals of post-colonial theory and practice. It also includes a selection of classics from various genres of the all-important New literatures which give voice to the long suppressed and distorted voices, experiences, perspectives and cultures of the once colonised peoples.

OBJECTIVES:

1. To expose students to postcolonial theory, writers and texts with a view to interrogating Eurocentric conceptions of culture.
2. To acquaint students with various traditions and dimensions within the New literatures.

LEARNING OUTCOMES: The students should be able to

- 1) Identify the crucial aspects of postcolonial discourse.
- 2) Appreciate the contribution of New literatures to English language and literature.
- 3) Empathise with the subaltern voices which find expression in the literature of the once colonized peoples.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:

1. A Brief Overview of the following:
Colonialism: Ideology and Spread - Postcolonialism: Introduction - Summarising the Views of Edward Said, Frantz Fanon, Bill Ashcroft, Homi Bhabha, Gayatri Chakravorty Spivak.
2. Frantz Fanon: “Preface by Jean Paul-Sartre” and “Concerning Violence” from *The Wretched of the Earth*.

UNIT-II

POETRY-I:

*A.K. Ramanujan: Self Portrait, Small-scale Reflections on A Great House (India) -
*Kishwar Naheed: We Sinful Women (Pakistan) - *Lakdasa Vikramsimha: Don't
Talk to Me about Matisse (Sri Lanka) - *Leopold Senghor: To New York (Senegal) -
*David Diop: Africa (Nigeria).

UNIT-III

POETRY-II:

*Allen Curnow: House and Land (New Zealand) - *A.D. Hope : Australia (Australia)
- *Jack Davis: Aboriginal Australia (Australia) - *Margaret Atwood: Journey to the
Interior (Canada) - *Derek Walcott: Ruins of a Great House (West Indies).

UNIT-IV

FICTION:

*Chinua Achebe: Things Fall Apart (Nigeria) - J.M. Coetzee: Waiting for the
Barbarians (South Africa).

UNIT-V

DRAMA:

Wole Soyinka: A Dance of the Forests (Nigeria) - *George Ryga : The Ecstasy of Rita
Joe (Canada).

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are
required to read the original text (along with interpretations or modern English
translations, if required).

Reference Books:

1. Ashcroft, Bill, Gareth Griffiths, Helen Tiffin (2002). "Introduction", *The Empire Writes Back: Theory and Practice in Post-Colonial Literature*, London, New York: Routledge.
2. Bennett, Andrew & Nicholas Royle (2009). "Racial Difference" and "The Colony," in *An Introduction to Literature, Criticism and Theory*, Pearson Longman
3. Bhabha, Homi K.(2004). "Of Mimicry and Man," *The Location of Culture*, London, New York:Routledge.
5. Childs, Peter and R. J. Patrick Williams. (1996). "Introduction: Points of Departure," in *An Introduction to Post-Colonial Theory*, Prentice Hall.
6. Fanon, Frantz. "On National Culture" (1961). "The So-Called Dependency Complex" and "The Fact of Blackness," in *Black Skin, White Masks*, Pluto Press, 1986.
7. Sandra M. Gilbert & Susan Gubar (1979). "A Dialogue of Self and Soul: Plain Jane's Progress," in *The Madwoman in the Attic*, New Haven, London: Yale University Press.
8. Hall, Stuart (1997). "Foucault: Power, Knowledge and Discourse," in *Representation: Cultural Representations and Signifying Practices*, London: Sage.
9. Hall, Stuart. (1990). "Cultural Identity and Diaspora," in *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford, London: Lawrence & Wishart.
10. Jussawalla, Feroza. "Kim, Huck and Naipaul: Using the Postcolonial Bildungsroman to (Re)define Postcoloniality" in *Links & Letters* 4, 1997 (25-38).
11. Lugard, Frederick. "The Value of British Rule in the Tropics to British Democracy and the Native Races" (1926). In *Postcolonialisms: An Anthology of Cultural Theory and Criticism*. Eds.: Gaurav Desai and Supriya Nair, Oxford: Berg, 2005.
12. Mishra, Vijay and Bob Hodge, "What is post(-)colonialism?" in *Colonial discourse and Post- colonial Theory*, 1994 [1991].
13. Said, Edward. (1978). "Introduction" from *Orientalism*, New York: Vintage Books.
14. Senghor, Léopold Sédar. "Negritude," in *Postcolonialisms: An Anthology of Cultural Theory And Criticism*. Eds.: Gaurav Desai and Supriya Nair, Oxford: Berg, 2005.
15. Spivak, Gayatri Chakravorty. 'Questions of multiculturalism', in D. Lodge and N.Wood (eds.), *Modern Criticism and Theory*. 3rd ed. Harlow: Pearson/Longman, 2008.
16. Spurr, David. "Affirmation" and "Negation," in *The Rhetoric of Empire*, Durham & London: Duke University Press, 1993.
17. Thiong'o, Ngugi Wa. "Decolonising the Mind" in *The Language of African Literature*, 1986.

18. Australian Literature : *An Historical Introduction* (1989) Melbourne Longman, Cheshire.
19. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin (1989) *The Empire strikes Back: Theory and Practice in Postcolonial Literatures* London: Routledge.
20. Keith W. J., (1985). *Canadian Literature in English*, London: Longman.
21. Toye Willam ed. (1983). *The Oxford Companion to Canadian Literature* Toronto, OUP, 1983.
22. Andrews Berry, (1981). *The Oxford Guide to Australian Literature* Melbourne, OUP.
23. Atwood, Margaret (1972). *Survival: A Thematic Guide to Canadian Literature*, Toronto, Anansi.

GEL806: LITERATURE, INDIVIDUAL AND SOCIETY - I

INTRODUCTION: This unique inter-disciplinary paper aims to introduce students to a selection of classic texts from various genres which show the active involvement and influence of literature in reflecting and enhancing the private and social life of the individual.

OBJECTIVES:

1. To expose students to a number of texts which play a crucial role in the private and public life of the individual.
2. To enable students to appreciate the role of literature in the personal and social life of the individual.

LEARNING OUTCOMES: The students should be able to

- 1) Appreciate the thematic and stylistic significance of texts which dwell upon the personal and social life of the individual.
- 2) Appreciate the contribution of literature in highlighting the various dimensions of the relationship between individual and society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

RACE:

*Essay: Frantz Fanon: “Introduction” to *Black Skin, White Masks*.

UNIT II

CLASS:

*Poem: Stephen Spender: An Elementary School Classroom in a Slum

*Play: Manjula Padmanabhan: Harvest

Novels: Maxim Gorky: Mother – Vikas Swarup: Slumdog Millionaire (Q & A)

UNIT III

GENDER:

Story: Charlotte Perkins Gilman: The Yellow Wall Paper

*Novel: Meher Pestonji: Pervez

UNIT IV

RELIGION:

Drama: Girish Karnad: Taledanda

UNIT V

POLITICS:

Novel: Shashi Tharoor: The Great Indian Novel

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Mohanty, Manoranjan (ed.) (2004). *Class, Caste, Gender: Readings in Indian Government and Politics*. Vol. 5. New Delhi: Sage.
2. Malik, Yogendra K. *Politics and the Novel in India*. (1975). New Delhi: Orient Longman Limited, 1978. Contributions to Asian Studies, Vol. VI.
3. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. (1983,1991).4th Rpt. London: Verso, 1995.
4. Bhabha, Homi K. Ed. (1990). *Nation and Narration*. London: Routledge.
5. Bhargava, Rajul. Ed. (2002) *Indian Writing in English: The Last Decade*. Jaipur: Rawat Publications.
6. Blackburn, Simon. (2009). *Plato's Republic: A Biography*. 2006. Bhopal: Manjul Publishing House.

- 7.Chandra, Bipan, Mridula Mukherjee and Aditya Mukherjee. (2008) *India Since Independence*. Rev.ed. New Delhi: Penguin Books India.
- 8.Chomsky, Noam. *For Reasons Of State*. (1972). New Delhi: Penguin Books India, 2003.
- 9.Das, Gurcharan. (2012).*India Grows At Night: A Liberal Case For A Strong State*. New Delhi: Allen Lane - Penguin.
- 10.Dass, Veena Noble and R.K.Dhawan. (1994).*Fiction of the Nineties*. New Delhi: Prestige Books.
- 11.Desai, Meghnad. (2009).*The Rediscovery of India*. New Delhi: Allen Lane - Penguin.
- 12.Dhar, T.N. (1999).*History-Fiction Interface in Indian English Novel: Mulk Raj Anand, Nayantara Sahgal, Salman Rushdie, Shashi Tharoor, O.V.Vijayan*. New Delhi: Prestige Books.
- 13.Guha, Ramachandra. (2008). *India After Gandhi: The History of the World's Largest Democracy*. 2007. London: Picador-Pan Macmillan Ltd.
- 14.Hobsbawm, Eric. (2007). *Globalisation, Democracy and Terrorism*. London: Little, Brown.
- 15.Innes, C.L. (2007).*The Cambridge Introduction to Postcolonial Literatures in English*. New Delhi: Cambridge University Press, 2008.
- 16.Jayal, Niraja Gopal. Ed. *Democracy in India*. (2001). 6th impression. New Delhi: Oxford University Press, 2012. Themes in Politics Series.
- 17.Kapur, Devesh and Pratap Bhanu Mehta. Ed. (2011).*Public Institutions In India: Performance and Design*. 4th impression. New Delhi: Oxford University Press.
- 18.Khilnani, Sunil. (1997). *The Idea Of India*. London: Penguin Books Ltd., 1998.
19. Kirpal, Viney. Ed. (1996)*The Postmodern Indian English Novel: Interrogating the 1980s and 1990s*. Bombay: Allied Publishers Ltd., 1996.
- . Ed. (1990).*The New Indian Novel in English: A Study of The 1980s*. New Delhi: Allied Publishers Limited.
- 20.Kohli, Atul. (1991).*India's Democracy: An Analysis of State-Society Relations*. New Delhi: Orient Longman.
- 21.Kumar, T. Vijay, Meenakshi Mukherjee, Harish Trivedi and C. Vijaysree. (2007).Ed. *Focus India: Postcolonial Narratives of the Nation*. New Delhi: Pencraft International.
- 22.Lapierre, Dominique and Larry Collins. (1997).*Freedom at Midnight*. 7th imprint. New Delhi: Vikas Publishing House Pvt. Ltd.
- 23.Lazarus, Neil Ed. (2004).*The Cambridge Companion to Postcolonial Literary Studies*. Cambridge: Cambridge University Press, 2006.
- 24.Naik, M.K. and Shyamala A. Narayan. (2001).*Indian English Literature 1980 to 2000: A Critical Survey*. Delhi: Pencraft International.
- 25.Oommen, T.K. and S.L. Sharma. Ed. (2001).*Nation and National Identity in South Asia*. New Delhi: Orient Longman.
- 26.Pandey, Sudhakar and R. Raj Rao. (1993).*Image of India in the Indian Novel in English, 1960-1985*. Bombay: Orient Longman.
- 27.Panikkar, K.N. Ed. (1999).*The Concerned Indian's Guide to Communalism*. New Delhi: Penguin Books India, 2001.

GEL842: RESEARCH METHODOLOGY FOR LANGUAGE AND LITERATURE

INTRODUCTION: This paper focuses on providing an insight into the Research Methodology in both Language and Literature. The tools used and different stages involved in the process of research are covered. The characteristics of research in both language and literature are succinctly described.

OBJECTIVES:

1. To introduce learners to the concept of 'research' and enable them to understand the stages of research.
2. To familiarize learners with the procedures involved in research.
3. To familiarize them with the techniques and conventions of research documentation.

LEARNING OUTCOMES: The students should be able to

- 1) Identify the basic tools and characteristics of Research
- 2) Imbibe the necessary skills required to adapt to Research
- 3) Confidently prepare research documents for both Language and Literature

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

MEANING AND NATURE OF RESEARCH:

- 1.Key terms: Research, Investigation, exploration, examination, analysis, hypothesis, data, methods and techniques, results and findings.
- 2.Research skills - Stages of research.

UNIT –II

MATERIALS AND TOOLS OF RESEARCH:

Books, anthologies, thesauruses, encyclopedias, conference proceedings, unpublished theses, newspaper articles, journals, govt. publications, e-journals, web references.

UNIT –III

RESEARCH IN LANGUAGE AND LITERATURE:

Research methods in Linguistics - Research methods in Literature - How research in language is different from research in literature - Emerging areas of research in language and literature - Examples of some prominent literary/linguistic theories: subaltern studies, ecocriticism, second language acquisition, discourse analysis.

UNIT –IV

PROCESS OF RESEARCH:

Formulating the research problem - Extensive survey of relevant literature - Developing Hypothesis - Defining aims and objectives - Collection and Analysis of Data to test the Hypothesis - Drafting Research Report / Thesis – Structure of the Thesis: Chapter Division, MLA Style, Bibliography - Publishing Research: Selecting Appropriate Publication Avenues, Avoiding Plagiarism and Copyright Issues.

UNIT –V

PRACTICAL WORK:

Writing a brief Research Proposal in the area of Language or Literature containing the following:

Research problem, literature survey, hypothesis, aims and objectives, sources of data, plan of data analysis, bibliography.

Text / Reference Books:

1. Abdul Rahim, F. (2005), *Thesis Writing : A Manual for Researchers* (New Delhi : New Age International)
2. Gibaldi, Joseph (6th edn. 2003), *MLA Handbook for Writers of Research Papers*, New York : MLA Association
3. Eliot, Simon and W. R. Owens (4th edn. 1998), *A Handbook to Literary Research*, London : Routledge & Open University
4. Miller, R. H. (1995), *Handbook of Literary Research*, Methuen
5. Lenburg, Jeff (2007), *Guide to Research*, Viva Books

6. Oakman, Robert L. (1984), *Computer Methods for Literary Research*, Athens : University of Georgia Press
7. Altick, R. D. (1963), *The Art of Literary Research*, New York : Norton
8. Harner, James L. (2002), *Literary Research Guide : An Annotated Listing of Reference Sources in English Literary Studies*, New York : MLA of America
9. Barker, Nancy and Nancy Huldig (2000), *A Research Guide for Under Graduate Students : English and American Literature*, New York : MLA of America
10. Gupta, R. K. (1971), *American Literature: Fundamentals of Research*, ASRC Hyderabad
11. Mishra, D. S. (1989), *A Grammar of Literary Research*, New Delhi : Harman Publishing House
12. Rajannan, B. (1968), *Fundamentals of Research*, ASRC Hyderabad
13. Bateson, F. W. (1972), *The Scholar Critic : An Introduction to Literary Research*, London : Routledge
14. Adam Sirjohn (2004), *Research Methodology: Methods & Techniques*, Delhi : New Age International Ltd
15. Caivary, R. & Nayak V. K. (2005), *Research Methodology*, S. Chand
16. Kothari,C.R. (1985), *Research Methodology: Methods & Techniques*, Delhi : New Age International Ltd
17. Litosseliti,Lia (2000), *Using Focus Groups in Research*, British Library Cataloguing
18. Rahim, F. Abdul (1996), *Thesis Writing-A Manual for Researchers*, New Delhi : New Age International Ltd
19. Rengachari,S. & Rengachari,Sulochna (2011). *Research Methodology for English Literature*, Bareilly :Prakash Book Depot
20. Seliger (2001), *Second Language Research Methods*, Oxford University
21. Winkler, Anthony C. & Accuen, Jo Roy (2003), *Writing the Research Paper*, Thomson Heinle
22. Brown, James Dean (2006), *Understanding Research in Second Language Learning*, New York: Cambridge University Press.

GEL844: POST-COLONIAL / NEW LITERATURES - II

INTRODUCTION: This paper aims to introduce students to major concepts of post-colonial theory and practice. It also includes an advanced level selection of classics from various genres of the all-important New literatures which give voice to the long suppressed and distorted voices, experiences, perspectives and cultures of the once colonised peoples.

OBJECTIVES:

1. To expose students to postcolonial theory, writers and texts with a view to interrogating Eurocentric conceptions of culture.
2. To acquaint students with various traditions and dimensions within the New literatures.

LEARNING OUTCOMES: The students should be able to

- 1) Identify the crucial aspects of postcolonial discourse.
- 2) Appreciate the contribution of New literatures to English language and literature.
- 3) Empathise with the subaltern voices which find expression in the literature of the once colonized peoples.
- 4) Prepare for future study and research in the discipline.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:

1. A Brief Overview of the following:
Racism, Imperialism, Postcolonial feminism, Migrant literature, Negritude, Diaspora, Hybridity, Mimicry
2. *Essay: Ngugi wa Thiongo: “Introduction: Towards the Universal Language of Struggle” from *Decolonising The Mind- The Politics of Language in African Literature*.

UNIT-II

POETRY:

*Judith Wright: Trapped Dingo (Australia) - *Claire Harris:Framed (Canada) - *Banjo Paterson: Waltzing Matilda (Australia) - *Leong Liew Geok: Forever Singlish – (Singapore) - *Jean Arasanayagam: Apocalypse (Sri Lanka).

UNIT-III

FICTION I:

*George Lamming: In the Castle of My Skin (West Indies)

UNIT-IV

FICTION II:

Mohsin Hamid: The Reluctant Fundamentalist (Pakistan)

UNIT-IV

FICTION III:

Tahmima Anam: A Golden Age (Bangladesh)

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Ashcroft, Bill, Gareth Griffiths, Helen Tiffin (2002). "Introduction", *The Empire Writes Back: Theory and Practice in Post-Colonial Literature*, London, New York: Routledge.
2. Bennett, Andrew & Nicholas Royle (2009). "Racial Difference" and "The Colony," in *An Introduction to Literature, Criticism and Theory*, Pearson Longman
3. Bhabha, Homi K.(2004). "Of Mimicry and Man," *The Location of Culture*, London, New York:Routledge.
4. Childs, Peter and R. J. Patrick Williams. (1996). "Introduction: Points of Departure," in *An Introduction to Post-Colonial Theory*, Prentice Hall.
5. Fanon, Frantz. "On National Culture" (1961). "The So-Called Dependency Complex" and "The Fact of Blackness," in *Black Skin, White Masks*, Pluto Press, 1986.
6. Sandra M. Gilbert & Susan Gubar (1979). "A Dialogue of Self and Soul: Plain Jane's Progress," in *The Madwoman in the Attic*, New Haven, London: Yale University Press.
7. Hall, Stuart (1997). "Foucault: Power, Knowledge and Discourse," in *Representation: Cultural Representations and Signifying Practices*, London: Sage.
8. Hall, Stuart. (1990). "Cultural Identity and Diaspora," in *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford, London: Lawrence & Wishart.
9. Jussawalla, Feroza. "Kim, Huck and Naipaul: Using the Postcolonial Bildungsroman to (Re)define Postcoloniality" in *Links & Letters* 4, 1997 (25-38).
10. Lugard, Frederick. "The Value of British Rule in the Tropics to British Democracy and the Native Races" (1926). In *Postcolonialisms: An Anthology of Cultural Theory and Criticism*. Eds.: Gaurav Desai and Supriya Nair, Oxford: Berg, 2005.
11. Mishra, Vijay and Bob Hodge, "What is post(-)colonialism?" in *Colonial discourse and Post- colonial Theory*, 1994 [1991].
12. Said, Edward. (1978). "Introduction" from *Orientalism*, New York: Vintage Books.
13. Senghor, Léopold Sédar. "Negritude," in *Postcolonialisms: An Anthology of Cultural Theory And Criticism*. Eds.: Gaurav Desai and Supriya Nair, Oxford: Berg, 2005.
14. Spivak, Gayatri Chakravorty. 'Questions of multiculturalism', in D. Lodge and N. A.Wood (eds.), *Modern Criticism and Theory*. 3rd ed. Harlow: Pearson/Longman, 2008.
15. Spurr, David. "Affirmation" and "Negation," in *The Rhetoric of Empire*, Durham & London: Duke University Press, 1993.
16. Thiong'o, Ngugi Wa. "Decolonising the Mind" in *The Language of African Literature*, 1986.

17. Australian Literature : *An Historical Introduction* (1989) Melbourne Longman, Cheshire.
18. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin (1989) *The Empire strikes Back: Theory and Practice in Postcolonial Literatures* London: Routledge.
19. Keith W. J., (1985). *Canadian Literature in English*, London: Longman.
20. Toye Willam ed. (1983). *The Oxford Companion to Canadian Literature* Toronto, OUP, 1983.
21. Andrews Berry, (1981). *The Oxford Guide to Australian Literature*, OUP.
22. Atwood, Margaret (1972). *Survival: A Thematic Guide to Canadian Literature*, Toronto, Anansi.

GEL846: ENGLISH IN INDIA

INTRODUCTION: This paper attempts to acquaint the students with the historical circumstances that surrounded the introduction of “English in India”. It also clearly discusses how the various indigenous modes of learning were replaced by the dominant western methods of education. It also concerns the domains “English in India” and its relation to Indian English literature.

OBJECTIVES:

1. To acquaint the students with the history and basic concerns of English in India.
2. To enable them to understand its relation to the teaching of English in India and Indian English literature.

LEARNING OUTCOMES: The students should be able to

- 1) Understand various stages involved in the development of English in India.
- 2) Identify challenges to and better strategies for teaching English language in India.
- 3) Appreciate the need to employ English language and Indian English literature in the service of Indian culture and society at large.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT - I

HISTORY OF ENGLISH LANGUAGE TEACHING IN INDIA:

1. Some Important Pre-Independence Landmarks: Macaulay’s Minute-a critique; Woods Despatch (1854); Indian Education Commission (1882); Indian Universities Commission (1902)
2. Landmarks in English Education in India after Independence: Radhakrishnan Commission / University Education Commission, 1948; Kothari Commission -Three Language Formula (1964-66), Curriculum Development Commission, Acharya Ramamurti Commission (1990); The National Knowledge Commission Report (2006-10)

UNIT - II

ROLE AND SIGNIFICANCE OF ENGLISH IN INDIA:

Role of English in India - Teaching English as a Second Language in India: Objectives and Practice.

UNIT - III

ENGLISH STUDIES NOW:

The “Domain” of English in India: The Ideology of Colonialism, The Postcolonial Domain - Challenges facing English language teachers and students.

UNIT - IV

INDIAN FICTION IN ENGLISH:

Beginnings of the Indian novel in English - Reasons for the late arrival of fiction in India - Factors behind the rise of the Indian novel in English - Themes and Issues in Indian English fiction.

UNIT -V

NATION, CASTE AND CANON:

Indian English literature as a ‘nationalist canon’- Nationalist Historiography - Dalit Writing and Dalit perspective - Indian English Autobiography.

Text / Reference Books:

1. Aggarwal, J.C. (2010). *Landmarks in the history of modern Indian education*. New Delhi: Vikas Pub.
2. Agnihotri.R.K., & Khanna, A.L. (1995). *English language teaching in India: Issues and innovations*. New Delhi: Sage Publications.
3. Allen, H. B., & Campbell. (1972). *Teaching English as a second language*. New Delhi: McGraw-Hill.
4. Ghosh, R. N. (1977). *Introduction to English language teaching: Methods at the college level (Vol.3)*. Hyderabad: CIEFL.
5. Heaton, J. B. (1975). *Writing English language tests*. London: Longman.
6. Hughes, A. (2003). *Testing for language teachers*. Cambridge: CUP
7. Iyengar, K.R. Srinivasa. 1962. *Indian writing in English*. New Delhi: Sterling.
8. Krishnaswamy, N. (2005). *Teaching English: Approaches, methods and techniques*. India: Macmillan.
9. Krishnaswamy, N., & Lalita Krishna Swamy. (2006). *The story of English in India*. New Delhi: Foundation Books Pvt. Ltd.
10. Krishnaswamy, N., & Sriraman, T. (2006). *English teaching in India*. Madras: T.R.Publications.
11. Naik . M.K. 1982. *A History of Indian English Literature*. New Delhi: Sahitya Akademi.

GEL848: COMPARATIVE LITERATURE

INTRODUCTION: This paper attempts to acquaint the students with the fundamental concepts, theory and practice of comparative literature. While foregrounding the significance and contemporary relevance of comparative literature, students are also given an opportunity to practice literary comparison of two diverse texts based on a common theme.

OBJECTIVES:

1. To acquaint the students with the fundamental concepts, theory and practice of comparative literature
2. To enable them to practice literary comparison.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the fundamentals of comparative literature
- 2) Apply these fundamentals to basic comparative analysis of texts
- 3) Appreciate the contemporary relevance of comparative literature as a distinct discipline.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT - I

BACKGROUND AND APPROACHES TO COMPARATIVE LITERATURE:

1. Definition of Comparative Literature – Historical Development of Comparative Literature as a Discipline – Scope of Comparative Literature.

2. Comparative Literature in the West: French, German and American Schools - Goethe's Concept of World Literature.

3. Postcolonial approaches to Comparative Literature - Comparative Literature in the Indian context – Regional and National Literature, Tagore's concept of "Viswasahitya".

UNIT -II

COMPARATIVE LITERATURE: ELEMENTS AND RELEVANCE:

1. Brief Overview of Elements of Comparative Literature: Genealogy, Thematology, Literary Historiography, Influence/Reception, Intertextuality, Comparative Literature and Nation-Building, Comparative Literature and Translation

2. The Need for a Comparative Study of Literature - Its Relevance and Significance in a Multi-lingual Context Today.

UNIT- III

CLASSIC CRITICAL ESSAYS ON COMPARATIVE LITERATURE I:

Susan Bassnett: "Introduction: What is Comparative Literature Today?" from *Comparative Literature: A Critical Introduction* - David Damrosch: "Introduction: Goethe Coins A Phrase" from *What is World Literature ?*

UNIT- IV

CLASSIC CRITICAL ESSAYS ON COMPARATIVE LITERATURE II:

Aijaz Ahmad: "Indian Literature: Notes towards the Definition of a Category" from *In Theory: Classes, Nations, Literatures* - Sisir Kumar Das: "Prologue: The Idea of An Indian Literature" from *A History of Indian Literature Volume 8 – 1800-1910*.

UNIT V

COMPARATIVE LITERATURE IN PRACTICE:

Remembering the Partition from Both Sides of the Divide:

*Khushwant Singh: *Train to Pakistan* - *Saadat Hasan Manto: *Toba Tek Singh Stories* (2011 Penguin Edition)

Background Text: Dominique Lapierre and Larry Collins: *Freedom at Midnight*

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Text/Reference Books:

1. Bassnett, Susan. (1993). *Comparative Literature: A Critical Introduction*. Oxford: Blackwell.
2. David Damrosch (2003). *What is World Literature ?*, Princeton university press
3. Aijaz Ahmad (1992). *In Theory: Classes, Nations, Literatures*
4. Sisir Kumar Das (1960) "Prologue: The Idea of An Indian Literature" from *A History of Indian Literature Volume 8 – 1800-1910*.
5. Praver, S. S. (1973) *Comparative Literary Studies: An Introduction*. London: Duckworth.
6. Weisstein, U. (1973) *Comparative Literature and Literary Theory*. Bloomington: Indiana UP.
7. Stallknecht, Newton P. & Frenz, eds. (1971). *Comparative Literature: Method & Perspective*. Illinois: Southern Illinois UP.
8. Wellek, Rene. (1970). *Discriminations: Further Concepts of Criticism*. Delhi: Vikas.
9. Chandra Mohan, ed. (1989). *Aspects of Comparative Literature: Current Approaches*. Delhi: Indra.
10. Paniker, K. Ayyappa. (1992). *Spotlight on Comparative Indian Literature*. Calcutta: Papyrus.
11. Dev, Amiya, and Sisir Kumar Das, eds. (1989). *Comparative Literature: Theory and Practice*. Shimla: Indian Institute of Advanced Study.
12. Majumdar, Swapan. (1987). *Comparative Literature: Indian Dimensions*. Calcutta: Papyrus.

GEL850: SOFT SKILLS FOR SUCCESSFUL CAREERS

INTRODUCTION: The crucial role of soft skills in personal and professional life is universally proven. This paper aims at thorough understanding of the fundamental soft skills and of their practical social and workplace usage. It helps participants to communicate effectively and to carry themselves confidently and in harmony with the surroundings. They also learn how to identify and overcome the barriers in interpersonal relationships, and to employ oral and written communication, teamwork, leadership, problem-solving and decision-making skills, to gain best results. Students would find this course immensely useful for starting and building careers in various domains. It would also equip them to be soft skills trainers themselves.

OBJECTIVES:

1. To acquaint students with all the major aspects of soft skills training.
2. To enable students to understand the theory and practical application of each soft skill through learner-oriented, communicative and task-based modules.
3. To enrich the student's personality and thereby enhance personal, social and professional productivity and satisfaction.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the significance and essence of a range of soft skills.
- 2) Learn how to apply soft skills in a range of routine social and professional settings.
- 3) Learn how to employ soft skills to improve interpersonal relationships
- 4) Learn how to employ soft skills to enhance employability and ensure workplace and career success.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT - I

GETTING STARTED:

1. Soft Skills -An Introduction: Definition and Significance of Soft Skills; Measurement of Soft Skill Development.
2. Interpersonal Communication: Communication process and barriers; listening skills; body language.
3. Positivity and Motivation: Developing Positive Thinking and Attitude; Driving out Negativity; Meaning and Theories of Motivation; Enhancing Motivation Levels.

UNIT - II

ESSENTIAL CAREER SKILLS I:

1. Interview Skills: Before, During and After the Interview. Tips for Success.
2. Group Discussion: Importance, Planning, Elements, Skills assessed; Effectively disagreeing, Initiating, Summarizing and Attaining the Objective.
3. Presentation Skills: Types, Content, Audience Analysis, Essential Tips – Before, During and After, Overcoming Nervousness.
4. Public Speaking: Skills, Methods, Strategies and Essential tips for effective public speaking.

UNIT - III

ESSENTIAL CAREER SKILLS II:

1. Writing: Preparing a Resume and Covering Letter; E-mail writing; Report writing; Proposal Writing; Writing of memos, circulars, notice, agenda, minutes of the meeting.
2. Speaking: Essential Phrases for: Arranging appointments, asking for permission, giving instructions; apologizing and offering compensation, making or altering reservations, dealing with requests, giving information about a product.

UNIT - IV

ESSENTIAL CAREER SKILLS III:

1. Basic Etiquette – Social and Business.
2. Time Management – Concept, Essentials, Tips.
3. Decision-Making and Problem-Solving Skills: Meaning, Types and Models,

Group and Ethical Decision-Making, Problems and Dilemmas in application of these skills.

4. Conflict Management: Conflict - Definition, Nature, Types and Causes; Methods of Conflict Resolution.

UNIT - V

ESSENTIAL CAREER SKILLS III:

1. Stress Management: Stress - Definition, Nature, Types, Symptoms and Causes; Stress Analysis Models and Impact of Stress; Measurement and Management of Stress
2. Leadership and Assertiveness Skills: A Good Leader; Leaders and Managers; Leadership Theories; Types of Leaders; Leadership Behaviour; Assertiveness Skills.
3. Emotional Intelligence: Meaning, History, Features, Components, Intrapersonal and Management Excellence; Strategies to enhance Emotional Intelligence.

Note:

Each topic in all the above units will be supplemented by practice exercises, classroom activities and projects.

Text / Reference Books:

1. Ghosh, B.N. (2012). *Managing Soft Skills for Personality Development*. McGraw Hill India.
2. Dhanavel, S.P. (2010). *English and Soft Skills*. Orient Blackswan India.
3. Kumar, Sanjay and Pushp Lata (2013). *Communication Skills*. Oxford University Press.
4. Krishnamacharyulu, C.S.G. and R.Lalitha (2013). *Business Communication*. Himalaya Publishing House.
5. Quintanilla, Kelly M. and Shawn T. Wahl (2011). *Business and Professional Communication: Keys for Workplace Excellence*. Sage Publications India. 2011.
6. McAdams, D. P. (2006). *The Person: A New Introduction to Personality Psychology* (4th edition). John Wiley and Sons.
7. Bhatnagar, Nitin and Mamta Bhatnagar. (2012). *Effective Communication and Soft Skills: Strategies for Success*. Pearson Pub.

GEL852: CORPORATE COMMUNICATION

INTRODUCTION: This paper focuses on providing an insight into the area of corporate communication which is of contemporary professional relevance. Students are given a through grounding in the essential business communication skills, thus preparing them for the global job market and also enabling them to develop skills required to be corporate communication trainers themselves in the future.

OBJECTIVES:

1. To equip students with the necessary know-how about corporate communication.
2. To enable students to apply various techniques and strategies for effective business communication.

LEARNING OUTCOMES: The students should be able to

- 1) Identify the crucial aspects of corporate communication.
- 2) Imbibe the required skills to be effective in terms of communication in the corporate / business sector.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT - I

ESSENTIALS OF COMMUNICATION:

- 1.Communication: Meaning, Objectives, Types, Functions and Models.
- 2.Organizational Communication: Process, Types, Media and Networks.
- 3.Intrapersonal Variables of Communication: Motivation, Perception, Emotion.
- 4.Interpersonal Variables of Communication: Exchange Theory, Johari Window, Transactional Analysis.

UNIT - II

IMPROVING EFFECTIVENESS IN COMMUNICATION:

1. Conquering Communication Barriers: Physical Noise, Semantic Noise, Selective Perception, Distortion and Filtering.
2. Communication Gateways: Interpersonal Trust, Listening, Feedback.
3. Non-Verbal Communication: Various Aspects and Significance.

UNIT - III

SPOKEN COMMUNICATION:

1. Listening: Types, Active Listening, Poor Listening, Qualities of a Good Listener.
2. Business Presentations: Features of effective presentations, Presentation Planning, Structure of Presentations, Delivery, Visual Support, Coping with Questions, Coping with Nervousness.

UNIT - IV

WRITTEN COMMUNICATION:

1. Format of General Business Letters - Direct Request Plan - Good News Plan - Bad News Plan - Persuasive Request Plan - Calling for a Post - Calling for an Interview - Appointment orders - Termination Orders – Enquiries - Cancellation of Orders - Complaints and Adjustments - Sales Letters.
2. Business E-Mail Writing
3. Writing Memos, Circulars and Notices
4. Business Report Writing
5. Business Proposal Writing

UNIT - V:

ESSENTIAL CORPORATE SKILLS:

1. Effective Meetings: Preparation; Agenda; Conduct of Meetings; Minutes of Meeting.
2. Business Etiquette: Dress Code, Table Manners, Introductions and Partings, Rules of Conversations (Taboo Topics and Offensive Terms)
3. Interviewing skills: Conducting an Interview - Dos and Dont's
4. Negotiating skills: Basic Principles – Objectives - Dos and Dont's
5. Team building: Concept of a Team, Building a strong team, Principles of Team Work
6. Leadership skills: Good Leaders, Decision Making, Problem Solving, Conflict Management.

Note:

Each topic in all the above units will be supplemented by practice exercises, classroom activities and projects.

Text / Reference Books:

1. Nawal, Mallika. (2012). *Business Communication*. New Delhi: Cengage Learning India Pvt.Ltd.
2. Lesikar, Raymond V. et al . (2009). *Business Communication – Making Connections in a Digital World* (11th edition). New Delhi: McGraw Hill India.
3. Wofford, J. C., Gerloff, E.A. and Cummins, R.C. (1977) *Organizational Communication – The Keystone to Managerial Effectiveness*. New Delhi: Tata Mc-Graw Hill Publishing Co. Ltd.
4. Monipally, M.M. *Business Communication Strategies*. (2002) New Delhi: Tata McGraw Hill Publishing Co. Ltd.
5. Kaul, Asha. *Business Communication*. (2002) New Delhi: Prentice Hall of India.
6. Bovee, Thill and Schatzman. (2003). *Business Communication Today* (7th edition). New Delhi: Pearson Education.
7. Hayes, Patricia, Andrews Richard T. Herschel, (2006). *Organizational Communication*. AITBS Pub. & Dist., New Delhi.
8. Vilanilam, J.V., (2011) *More Effective Communication*, Response Books, New Delhi.
9. Hindle, Tim, (1999) *Interviewing Skills*, Dorling Kindersley (DK), London.
10. Hindle, Tim, (2014) *Negotiating Skills*, Dorling Kindersley (DK), London.
11. Heller, Robert, (2007) *Communicate Clearly*, Dorling Kindersley (DK), London.
12. Hindle, T.M., (2013) *Making Presentations*, Dorling Kindersley (DK), London.
13. Heller, Robert, (2004) *Managing Teams*, Dorling Kindersley (DK), London.
14. Shookla, M.S., (1997) *Human Relations*, Macmillan India Ltd., New Delhi.

GEL854: PRACTICE TEACHING

INTRODUCTION: This paper focuses on providing an insight into the practice of effective teaching. The tools used and the different stages involved in the process of good teaching are covered. The characteristics of a good teacher and techniques to follow in the classroom are also elaborately discussed. Students who intend to take up teaching as a career would find this paper quite useful.

OBJECTIVES:

1. To introduce the learners to the concept of ‘effective teaching’ and enable them to understand its various methods.
2. To familiarize the learners with the procedures, techniques and practices involved in classroom teaching.

LEARNING OUTCOMES: The students should be able to

- 1) Identify the basic tools and characteristics of good teaching.
- 2) Imbibe the necessary skills required to teach well.
- 3) Confidently plan and prepare the lessons and execute them successfully in the class.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT - I

INTRODUCTION: The objectives and the characteristics of a good teacher - The role of the teacher in the classroom - Influential factors in teacher’s interpretation.

UNIT - II

CLASSROOM MANAGEMENT: Types of teaching decisions; the nature of classroom decision making; effective classroom management; implications of decision making for effective classroom practice.

UNIT - III

TEACHING METHODS: Lecturing – Demonstrating - Collaborating: Classroom discussion, debriefing, classroom action research, role play, brainstorming - Active Learning - Experiential / Hands-on Learning - Case Method - Observation Method

UNIT - IV

PLANNING THE TEACHING: Planning and writing the lesson plans - Planning the use of audio-visual and digital aids

UNIT - V

TEACHING PRACTICALS:

Students to be given brief language or literature texts for teaching practicals.

Evaluation to be based on: choice of teaching method/s and justification, lesson plan, actual delivery of class and feedback of learners

Note:

Each topic in all the above units will be supplemented by practice exercises, classroom activities and projects.

Text / Reference Books

Borich, Gary D. (1990). *Observation Skills for Effective Teaching*. Ohio: Merrill Publishing company.

Cohen L and Manion L. (1983). *A Guide to Teaching Practice*. Second edition. London: Methuen.

Gower, R. and S. Walters. (1983). *Teaching Practice Handbook*. London: Heinemann.

Parrot, M. (1933). *Tasks for Language Teachers*. Cambridge: CUP.

Wajnryb, Ruth. (1992). *Classroom Observation Tasks*. Cambridge: CUP.

Wright, Tony. (1987). *Roles of Teachers and Learners*. Oxford: OUP.

GEL856: LITERATURE, INDIVIDUAL AND SOCIETY -II

INTRODUCTION: This unique inter-disciplinary paper aims to offer students an advanced selection of classic texts from various genres which show the active involvement and influence of literature in reflecting and enhancing the private and social life of the individual. It paves the way for further study and research in the area.

OBJECTIVES:

1. To expose students to a number of texts which play a crucial role in the private and public life of the individual.
2. To enable students to appreciate the role of literature in the personal and social life of the individual.
3. To foster interest in further research in the field.

LEARNING OUTCOMES: The students should be able to

- 1) Appreciate the thematic and stylistic significance of texts which dwell upon the personal and social life of the individual.
- 2) Appreciate the contribution of literature in highlighting the various dimensions of the relationship between individual and society.
- 3) Grasp the need for inter-disciplinary research in the area.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

RACE:

Novel: Nadine Gordimer: My Son's Story.

UNIT - II

CLASS:

Novels: Kamala Markandaya: Nectar in a Sieve –*Bhabani Bhattacharya: He Who Rides A Tiger.

UNIT - III

GENDER:

*Drama: Poile Sengupta: Inner Laws

Novel: Attia Hosain: Sunlight on a Broken Column

UNIT - IV

RELIGION:

Novel: Githa Hariharan: In Times of Siege

UNIT - V

POLITICS:

Novel: Arundhati Roy: The Ministry of Utmost Happiness

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Mohanty, Manoranjan (ed.) (2004). *Class, Caste, Gender: Readings in Indian Government and Politics*. Vol. 5. New Delhi: Sage.
2. Malik, Yogendra K. *Politics and the Novel in India*. (1975). New Delhi: Orient Longman Limited, 1978. Contributions to Asian Studies, Vol. VI.
3. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. (1983,1991).4th Rpt. London: Verso, 1995.
4. Bhabha, Homi K. Ed. (1990). *Nation and Narration*. London: Routledge.
5. Bhargava, Rajul. Ed. (2002) *Indian Writing in English: The Last Decade*. Jaipur: Rawat Publications.
6. Blackburn, Simon. (2009). *Plato's Republic: A Biography*. 2006. Bhopal: Manjul Publishing House.

- 7.Chandra, Bipan, Mridula Mukherjee and Aditya Mukherjee. (2008) *India Since Independence*. Rev.ed. New Delhi: Penguin Books India.
- 8.Chomsky, Noam. *For Reasons Of State*. (1972). New Delhi: Penguin Books India, 2003.
- 9.Das, Gurcharan. (2012).*India Grows At Night: A Liberal Case For A Strong State*. New Delhi: Allen Lane - Penguin.
- 10.Dass, Veena Noble and R.K.Dhawan. (1994).*Fiction of the Nineties*. New Delhi: Prestige Books.
- 11.Desai, Meghnad. (2009).*The Rediscovery of India*. New Delhi: Allen Lane - Penguin.
- 12.Dhar, T.N. (1999).*History-Fiction Interface in Indian English Novel: Mulk Raj Anand, Nayantara Sahgal, Salman Rushdie, Shashi Tharoor, O.V.Vijayan*. New Delhi: Prestige Books.
- 13.Guha, Ramachandra. (2008). *India After Gandhi: The History of the World's Largest Democracy*. 2007. London: Picador-Pan Macmillan Ltd.
- 14.Hobsbawm, Eric. (2007). *Globalisation, Democracy and Terrorism*. London: Little, Brown.
- 15.Innes, C.L. (2007).*The Cambridge Introduction to Postcolonial Literatures in English*. New Delhi: Cambridge University Press, 2008.
- 16.Jayal, Niraja Gopal. Ed. *Democracy in India*. (2001). 6th impression. New Delhi: Oxford University Press, 2012. Themes in Politics Series.
- 17.Kapur, Devesh and Pratap Bhanu Mehta. Ed. (2011).*Public Institutions In India: Performance and Design*. 4th impression. New Delhi: Oxford University Press.
- 18.Khilnani, Sunil. (1997). *The Idea Of India*. London: Penguin Books Ltd., 1998.
19. Kirpal, Viney. Ed. (1996)*The Postmodern Indian English Novel: Interrogating the 1980s and 1990s*. Bombay: Allied Publishers Ltd., 1996.
- . Ed. (1990).*The New Indian Novel in English: A Study of The 1980s*. New Delhi: Allied Publishers Limited.
- 20.Kohli, Atul. (1991).*India's Democracy: An Analysis of State-Society Relations*. New Delhi: Orient Longman.
- 21.Kumar, T. Vijay, Meenakshi Mukherjee, Harish Trivedi and C. Vijaysree. (2007).Ed. *Focus India: Postcolonial Narratives of the Nation*. New Delhi: Pencraft International.
- 22.Lapierre, Dominique and Larry Collins. (1997).*Freedom at Midnight*. 7th imprint. New Delhi: Vikas Publishing House Pvt. Ltd.
- 23.Lazarus, Neil Ed. (2004).*The Cambridge Companion to Postcolonial Literary Studies*. Cambridge: Cambridge University Press, 2006.
- 24.Naik, M.K. and Shyamala A. Narayan. (2001).*Indian English Literature 1980 to 2000: A Critical Survey*. Delhi: Pencraft International.
- 25.Oommen, T.K. and S.L. Sharma. Ed. (2001).*Nation and National Identity in South Asia*. New Delhi: Orient Longman.
- 26.Pandey, Sudhakar and R. Raj Rao. (1993).*Image of India in the Indian Novel in English, 1960-1985*. Bombay: Orient Longman.
- 27.Panikkar, K.N. Ed. (1999).*The Concerned Indian's Guide to Communalism*. New Delhi: Penguin Books India, 2001.

GEL858: GANDHIAN LITERATURE

INTRODUCTION: The paper offers a study of the Mahatma as a great writer and orator who left an indelible mark on human consciousness. It offers a comprehensive account of Gandhian ideology, the great writers and literature that shaped Gandhi, Gandhi's uniqueness of themes and styles as a man of letters and his great impact on literature especially Indian English literature. Students, in the process of learning about Gandhi's values and his literary masterpieces, shall also come to know him as one of the great communicators of all times.

OBJECTIVES:

1. To introduce students to Gandhi as a writer and orator and to the effective communication strategies employed by him.
2. To familiarize students with the great literary giants who influenced and were influenced by Gandhi.
3. To enable students to critically analyse Gandhian texts.
4. To pave the way for further research in various inter-disciplinary applications of Gandhian thought.

LEARNING OUTCOMES: The students should be able to

- 1) Understand the contemporary relevance of Gandhian thoughts.
- 2) Assimilate the greatness of thought and language in the written and spoken words of Gandhi.
- 3) Grasp the significance of Gandhi as a master communicator.
- 4) Establish a connection between great literary masterpieces and practical application of values and communication strategies in personal and public lives.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

INTRODUCTION:

Life of Gandhi - Gandhi's philosophy and message: Truth (Satyagraha), Non-Violence (Ahimsa) - Gandhian Views on Politics, Education, Economy, Religion - Literary Influences on Gandhi: John Ruskin, Thoreau, Tolstoy, The Bhagavad Gita, The Bible.

UNIT –II

GANDHI- THE WRITER:

1.The Master of Prose: “Farewell” from *The Story of My Experiments with Truth*- ‘What is Swaraj?’ from *Hind Swaraj* - “The Philosophy of Non-violence and The Doctrine of the Sword” - * “A reply to the poet, Tagore” - “A letter to the Viceroy Inaugurating the Non-Co-operative Movement” - “Extracts from Gandhi's Diary kept during his residence in Delhi after India had achieved Dominion Status up to the time of his assassination”.

2.The Journalist: Selected Journalistic Writings of Gandhi: “On Democracy” - “On Communalism” - “On Untouchability”- “On Women” - “On Religion” - “On Capitalism” - “On Students”.

UNIT –III

GANDHI- THE MOVING ORATOR:

Selected speeches of Gandhi: “On The Eve of Historic Dandi March” - “Speech at The Round Table Conference, 1931” - * “Benaras Hindu University Speech 1916” - “Speech on the Eve of The Last Fast, 1948”.

UNIT –IV

GANDHI- THE WRITER'S WRITER:

1. Impact of Gandhi on Indian English writing: changes in literary themes and styles.
- 2.Impact of Gandhi on - Poetry: Sarojini Naidu - Novel: K.S.Venkataramani, K.A.Abbas, Raja Rao, Mulk Raj Anand, Chaman Nahal, R.K.Narayan - Prose: D.G.Tendulkar, Romain Rolland - Drama: Bharati Sarabhai.
3. Contemporary relevance of Gandhi in Indian English literature.

UNIT –V

BOOK REVIEWS:

*Raja Rao: Kanthapura - R.K. Narayan: Waiting for the Mahatma.

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Binod, Dr. (2015). *The Essence of Gandhian Philosophy – Its Impact on our Literature*. New Delhi.
2. Iyengar, K.R. Srinivasa. *Indian Writing in English*, Sterling Publishers, latest edition.
3. Naik, M.K. *A History of Indian English Literature*, Sterling Publishers, latest edition.

GEL860: GLOBAL WOMEN'S WRITING: POEMS, PLAYS AND SHORT STORIES

INTRODUCTION: This paper focuses on women's writing as a distinct genre especially in the context of the theory and practice of feminism. It offers a selection of poems, plays and short stories by eminent women writers from across the globe, thus acquainting learners with the thematic and stylistic richness and diversity of women's writing. The paper aims to showcase the various strategies employed by women writers to give expression to the long suppressed feminine voices and worldviews. It paves the way for further study and research in the area as well as social empathy towards the feminine.

OBJECTIVES:

1. To acquaint students with the various existential issues facing women and the literature produced by this existential anguish.
2. To enable students to appreciate the immense contribution of women to world literature and its contemporary significance.

LEARNING OUTCOMES: The students should be able to

- 1) Appreciate the aesthetic value and thematic significance of literary works dealing with or produced by women.
- 2) Empathise with the marginalised and work towards eradication of gender discrimination from society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

BACKGROUND TO GLOBAL WOMEN'S WRITING:

Feminism: Origin and Growth as a Discipline - Major Women's Liberation Movements - Sex and Gender - Violence against Women - Feminism and Religion - Feminism and the Nation-State - Feminism and Capitalism - Feminism and Social Institutions and Customs – Ecofeminism - Feminist Literary Theory - Gynocriticism.

UNIT –II

POEMS I:

*Kamala Das: The Suicide - *Meena Kandasamy: Apologies For Living On, Advaita: The Final Question - *Imtiaz Dharker: Purdah I and II.

UNIT –III

POEMS II:

*Alice Walker: Be Nobody’s Darling - *Judith Wright: Naked Girl and Mirror.

UNIT –IV

PLAYS:

Susan Glaspell: Trifles - *Dina Mehta: Brides are not for Burning

UNIT –V

SHORT STORIES:

*Suniti Namjoshi: “From the Panchatantra” from *Feminist Fables* - Urvashi Butalia: “Women” from *The Other Side of Silence: Voices From The Partition of India*

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Beauvoir, Simone De. (1974). *The Second Sex*. New York: Vintage.
2. Christian, Barbara. (1985). *Black Feminist Criticism*. New York: Pergamon Press.
3. Friedan, Betty. (1983). *The Feminine Mystique*. New York: Dell.
4. Gilbert, Sandra M. and Susan Gubar. (1979). *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale UP.
5. Elizabeth Kowalski Wallace, ed. (1997). *Encyclopedia of Feminist Literary Theory*. New York: Garland
6. Jain, Jasbir. (2011). *Indigenous Roots of Feminism: Culture, Subjectivity and Agency*. New Delhi: Sage.
7. Lerner, Gerda. (1986). *The Creation of Patriarchy*. New York: OUP.
8. Millet, Kate. (1970). *Sexual Politics*. Garden City, New York: Doubleday.
9. Mohanty, Chandra Talpade. (2003). *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. London: Duke University Press.
10. Showalter, Elaine. (1999). *A Literature of Their Own: From Charlotte Brontë to Doris Lessing*. Rev. and expanded ed. London: Virago.
11. Wolf, Naomi. (1990). *The Beauty Myth: How Images of Beauty are Used Against Women*. London: Vintage.
12. Monteith, Moira, ed. (1986). *Women's Writing: A Challenge to Theory*. Brighton Harvester Press.
13. Latham, E.M. Jacqueline. (1970). *Critics on Virginia Woolf*. Readings in Literary Criticism. London: George Allen & Unwin.
14. McNay, Lois. (1992). *Foucault & Feminism: Power, Gender and the Self*. Boston: Northeastern University Press.
15. Cameron, Deborah ed. (1998). *The Feminist Critique of Language: A Reader*. London: Routledge, 1998.
16. Blackstone, Bernard. (1949). *Virginia Woolf: A Commentary*. London: The Hogarth Press.
17. Kulkarni, Harish. (1999). *Black Feminist Fiction*. New Delhi: Creative Books.
18. Ruth, Sheila. (1995). *Issues in Feminism*. California: Mayfield Publishing Company.
19. Roy, Anuradha. (1999). *Patterns of Feminist Consciousness in Indian Women Writers*. New Delhi: Prestige Books, 1999.
20. De Souza, Eunice. (1997). *Nine Indian Women Poets: An Anthology*. Delhi: Oxford University Press.

GEL862: GLOBAL WOMEN'S WRITING: ESSAYS AND NOVELS

INTRODUCTION: This paper focuses on women's writing as a distinct genre especially in the context of the theory and practice of feminism. It offers a selection of essays and novels by eminent women writers from across the globe, thus acquainting learners with the thematic and stylistic richness and diversity of women's writing. The paper aims to showcase the various strategies employed by women writers to give expression to the long suppressed feminine voices and worldviews. It paves the way for further study and research in the area as well as social empathy towards the feminine.

OBJECTIVES:

1. To acquaint students with the various existential issues facing women and the literature produced by this existential anguish.
2. To enable students to appreciate the immense contribution of women to world literature and its contemporary significance.

LEARNING OUTCOMES: The students should be able to

- 1) Appreciate the aesthetic value and thematic significance of literary works dealing with or produced by women.
- 2) Empathise with the marginalised and work towards eradication of gender discrimination from society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

BACKGROUND TO GLOBAL WOMEN'S WRITING:

Feminism: Origin and Growth as a Discipline - Major Women's Liberation Movements - Sex and Gender - Violence against Women - Feminism and Religion - Feminism and the Nation-State - Feminism and Capitalism - Feminism and Social Institutions and Customs – Ecofeminism - Feminist Literary Theory - Gynocriticism.

UNIT –II

ESSAYS I:

*Mary Wollstonecraft: Introduction to *A Vindication of the Rights of Women* -

*Simone De Beauvoir: Introduction to *The Second Sex* - Helene Cixous: The Laugh of the Medussa.

UNIT –III

ESSAYS II:

*Virginia Woolf: Part Six from *A Room of One's Own* - Malala Yousafzai: “Prologue: The Day my World Changed” and “Epilogue: One Child, One Teacher, One Book, One Pen....” from *I Am Malala: The Girl Who Stood Up for Education and was Shot by the Taliban*.

UNIT –IV

NOVELS I:

Ama Ata Aidoo: *Anowa*

UNIT –V

NOVELS II:

*Shashi Deshpande: *That Long Silence* - Muktar Mai: *In the Name of Honour*

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Beauvoir, Simone De. (1974). *The Second Sex*. New York: Vintage.
2. Christian, Barbara. (1985). *Black Feminist Criticism*. New York: Pergamon Press.
3. Friedan, Betty. (1983). *The Feminine Mystique*. New York: Dell.
4. Gilbert, Sandra M. and Susan Gubar. (1979). *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale UP.
5. Elizabeth Kowalski Wallace, ed. (1997). *Encyclopedia of Feminist Literary Theory*. New York: Garland
6. Jain, Jasbir. (2011). *Indigenous Roots of Feminism: Culture, Subjectivity and Agency*. New Delhi: Sage.
7. Lerner, Gerda. (1986). *The Creation of Patriarchy*. New York: OUP.
8. Millet, Kate. (1970). *Sexual Politics*. Garden City, New York: Doubleday.
9. Mohanty, Chandra Talpade. (2003). *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. London: Duke University Press.
10. Showalter, Elaine. (1999). *A Literature of Their Own: From Charlotte Brontë to Doris Lessing*. Rev. and expanded ed. London: Virago.
11. Wolf, Naomi. (1990). *The Beauty Myth: How Images of Beauty are Used Against Women*. London: Vintage.
12. Monteith, Moira, ed. (1986). *Women's Writing: A Challenge to Theory*. Brighton Harvester Press.
13. Latham, E.M. Jacqueline. (1970). *Critics on Virginia Woolf*. Readings in Literary Criticism. London: George Allen & Unwin.
14. McNay, Lois. (1992). *Foucault & Feminism: Power, Gender and the Self*. Boston: Northeastern University Press.
15. Cameron, Deborah ed. (1998). *The Feminist Critique of Language: A Reader*. London: Routledge, 1998.
16. Blackstone, Bernard. (1949). *Virginia Woolf: A Commentary*. London: The Hogarth Press.
17. Kulkarni, Harish. (1999). *Black Feminist Fiction*. New Delhi: Creative Books.
18. Ruth, Sheila. (1995). *Issues in Feminism*. California: Mayfield Publishing Company.
19. Roy, Anuradha. (1999). *Patterns of Feminist Consciousness in Indian Women Writers*. New Delhi: Prestige Books, 1999.
20. De Souza, Eunice. (1997). *Nine Indian Women Poets: An Anthology*. Delhi: Oxford University Press.

GEL862: TRIBAL AND DALIT LITERATURE FROM INDIA

INTRODUCTION: This paper focuses on Tribal and Dalit writing as a distinct genre. It offers a selection of classics by eminent writers from across India, thus acquainting learners with the thematic and stylistic richness and diversity of Tribal and Dalit writing. The paper aims to showcase the various strategies employed by these writers to give expression to long suppressed voices and worldviews. It paves the way for further study and research in the area as well as social empathy towards the subaltern.

OBJECTIVES:

1. To acquaint students with the various existential issues facing tribals and Dalits and the literature produced by this existential anguish.
2. To enable students to appreciate the immense contribution of Dalits and tribals to world literature and its contemporary significance.

LEARNING OUTCOMES: The students should be able to

- 1) Appreciate the aesthetic value and thematic significance of literary works dealing with or produced by tribals and Dalits.
- 2) Empathise with the marginalised and work towards eradication of race and caste discrimination from society.

CONTINUOUS ASSESSMENT: Seminars/ Reviews/ Presentations/Assignments/ Mid semester Exam / Other forms of evaluation to be decided by instructor subject to University regulations.

UNIT –I

BACKGROUND TO TRIBAL AND DALIT WRITING IN INDIA:

A Brief Overview of the following:

1. Conditions of Tribals in Pre and Post Independence India – Major Issues Facing Tribals – Major Tribal Movements – Major Tribal Languages and Literatures – Major Post Independence Tribal Writers
2. Conditions of Dalits in Pre and Post Independence India – Major Issues Facing Dalits – Major Dalit Movements and their Philosophies – Major Dalit Thinkers – Dalit Literature from various regions of India - Women Dalit Writers.

UNIT - II

POETRY:

*Gurram Jashuva: The Bat (Gabbilam), I Was One of Them from *Black Lilies: An Anthology of Telugu Dalit Poetry* ed by K. Purushotham, New Critical Quest, 2013, Delhi - *Jajula Gowri: I Will Avenge from *Black Lilies: An Anthology of Telugu Dalit Poetry* ed by K. Purushotham, New Critical Quest, 2013, Delhi - *Namdeo Dhasal: Man, You Should Explode from *Golpitha*, 1972 - *Mamang Dai: The Voice of the Mountain - *Jacinta Kerketta: The Six-lane Freeway of Deceit from *Angor*.

UNIT - III

PROSE:

B. R. Ambedkar: Annihilation of Caste - Savitribai Phule: Three Letters To Jyotiba – October 1856, August 1868, April 1877 from *A Forgotten Liberator, The Life and Struggle of Savitribai Phule*, edited by Braj Ranjan Mani and Pamela Sardar (Mountain Peak 2008).

UNIT - IV

SHORT STORIES:

*Temsula Ao: Sonny from *Laburnum for my Head* (Penguin, 2009) - *Peter Paul Ekka S.J.: The Palas Blooms (*Palas Ke Phool*, translated by Ravi Nandan Sinha) from *Classic Hindi Short Stories* edited by R.N.Sinha, Anubhuti Foundation Mission, Delhi, 2013.

UNIT - V

NOVELS:

Narayan: Kocharethi, The Araya Woman (translated by Catherine Thankamma) - *Omprakash Valmiki: Joothan: A Dalit's Life (translated by Arun Prabha Mukherjee) – Bama: Karukku. (translated by Lakshmi Holmström).

NOTE:

1. * For detailed study for annotations.
2. The Instructor is expected to briefly touch upon the life and works of each author.

Text Books:

Latest Standard Editions of the Prescribed Texts are to be referred. Students are required to read the original text (along with interpretations or modern English translations, if required).

Reference Books:

1. Devy, G.N. (2002). *Painted Words: An Anthology of Tribal Literature*. Penguin Books.
2. Chandalia, Hemendra Singh (2017). *Tribal Literature, Culture and Knowledge Systems*. YKing Books.
3. Gupta, Ramnika (2007). *Tribal Contemporary Issues: Appraisal and Intervention*. Concept Publishing.
4. Chaudhuri, Sarit Kumar and Sucheta Sen. (2005). *Primitive Tribes in Contemporary India – 2 Volumes*. Mittal Publications.
5. Chacko, Pariyaram M. Ed. (2005). *Tribal Communities and Social Change*. New Delhi: Sage Publications India. Themes In Indian Sociology, Vol. 5.
6. Aston, N.M. Ed. (2001) *Dalit Literature and African-American Literature*. New Delhi: Prestige Books.
7. Chakraborty, Mridula Nath and MacCarter, Kent (2016) Issue 55.1: Dalit Indian and Indigenous Australian *Cordite Poetry Review*, full issue in translation.
8. Dangle, Arjun (1992) Ed. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Hyderabad: Orient Longman.
9. Dasan, M. Pratibha, V. Chandrika, C.S. and Pradeepan Pampirikunnu (2012) Eds. *The Oxford India Anthology of Malayalam Dalit Writing*, OUP India
10. Dutta, Angana and Sarangi, Jaydeep (2015) Trans. Eds. *Surviving in My world: Growing up Dalit in Bengal*. Kolkata: Stree-Samya.
11. Sarangi, Jaydeep Ed. (2017). "Stories of Social Awakening: Jatin Bala", Authorspress, New Delhi.
12. Franco, Fernando, Macwan, Jyotsna & Ramanathan, Suguna (2004) *Journeys to Freedom: Dalit Narratives*. Bombay: Popular Prakashan.
13. Limbale, Sharankumar. (2004) *Towards an Aesthetic of Dalit Literature* Orient Longman.
14. Gonsalves, Roanna (2016) We Need to Talk about Caste: Roanna Gonsalves Interviews S Anand *Cordite Poetry Review*
15. Manohar, D.Murali (2013) Ed. *Critical Essays on Dalit Literature*. New Delhi: Atlantic. ISBN 978812691784
16. Manohar, D.Murali (2013) Ed. *Dalit Hindu Narratives*, New Delhi: Global, 2013.
17. Prasad, Amar Nath and Gaijan, M.B. (2007) *Dalit Literature : A Critical Exploration*.

18. Purushotham, K. (2013) Trans. and Ed. *Black Lilies: Telugu Dalit Poetry* New Delhi: Critical Quest.
19. Ravikumar and Azhagarasan, R (2012) Eds. *The Oxford Anthology of Tamil Dalit Writing*. New Delhi: OUP India.
20. Ravikumar (2009) *Venomous Touch: Notes on Caste, Culture and Politics*. Calcutta: Samaya
21. Satyanarayana, K & Tharu, Susie (2011) *No Alphabet in Sight: New Dalit Writing from South Asia, Dossier 1: Tamil and Malayalam*, New Delhi: Penguin Books.
22. Satyanarayana, K & Tharu, Susie (2013) *From those Stubs Steel Nibs are Sprouting: New Dalit Writing from South Asia, Dossier 2: Kannada and Telugu*, New Delhi: HarperCollins India.
23. Satyanarayana, K and Tharu, Susie (2013). *The Exercise of Freedom: An Introduction to Dalit Writing*. New Delhi: Navayana. p. 21.
24. Uma, Alladi. Rani, K. Suneetha. and Manohar, D. Murali. (2014) Eds. *English in the Dalit Context*. New Delhi: OrientBlackswan.
25. Sarangi, Jaydeep , "An Interview with Arjun Dangle", *Setu*, United States.
26. Sarangi, Jaydeep, "Dalit Feminist Activist Writes Back: Bama Faustina in Conversation with Jaydeep Sarangi"¹*Writers in Conversation*, Australia
27. Sarangi, Jaydeep, "In Conversation with Kapilkrishna Thakur", *Writers in Conversation*, Australia