

COURSE PATTERN - M.A. ENGLISH

Sem	Code	Papers	Hour	Credit
I	16PEN1101	British Literature-I (1340 – 1660)	6	6
I	16PEN1102	Indian Writing in English	6	5
I	16PEN1103	American Literature	7	6
I	16PEN1104	Linguistics and Applied Linguistics	7	6
I	16PEN1105	Self-paced Learning: Basics of English Poetry	-	2
I	16PEN1201A	Core Elective-1A: Shakespeare OR	4	4
I	16PEN1201B	Core Elective-1B: Translation: Theory and Practice		
		Total for Semester-I	30	29
II	16PEN2106	British Literature -II (1660 -1798)	5	5
II	16PEN2107	Cultural Studies (Online Course)	5	5
II	16PEN2108	Literary Criticism	6	5
II	16PEN2109	World Classics in Translation	6	5
II	16PEN2202A	Core Elective-2A:English Language Teaching in Practice	4	4
II	16PEN2202B	Core Elective-2B: Western Aesthetics		
II	16PSS2401	IDC-1: IDC: Soft Skills	4	4
		Total for Semester-II	30	28
III	16PEN3110	British Literature -III (1798 - 1914)	5	4
III	16PEN3111	Rhetoric and Research Methodology (Online Course)	4	3
III	16PEN3112	Women’s Writing	4	3
III	16PEN3113	Literary Theories	5	5
III	16PEN3203A	Core Elective-3A: Comparative Literature OR	4	4
III	16PEN3203B	Core Elective-3B: Contemporary Indian Literatures Translated into English		
III	16PEN3401	IDC-WS: Media Studies	4	4
III	16PEN3402	IDC-BS: English for Effective Communication	4	4
		Total for Semester-III	30	27
IV	16PEN4114	British Literature-IV(1914 – 2014)	6	4
IV	16PEN4115	Postmodern Studies	6	4
IV	16PEN4116	Postcolonial Literatures	6	4
IV	16PEN4117	English Literature for Competitive Examinations- NET/ SET/PG TRB	6	4
IV	16PEN4118	Comprehensive Examination (All Papers–From Semesters I-IV)	-	2
IV	16PEN4119	Project & Viva Voce	6	3
		Total for Semester-IV	30	21
IV	16PCW4501	SHEPHERD	-	5
		Total Hours & Credits for all Semesters (I-IV)	120	110

Sem: I
16PEN1101

Hours/Week: 6
Credits: 6

BRITISH LITERATURE – I (1340 – 1660)

Assurance of Learning:

- Students will be acquainted with British Literature of this period.
- Students will become familiar with the major writers of the period.
- Students will become conversant with the major works of the period.
- Students will learn to criticize and enjoy the works of this period.

Unit-I: Poetry (Detailed)

1. Geoffrey Chaucer (1340 – 1400) : *The Prologue to The Canterbury Tales* (Lines 1–117)
2. John Donne (1572 – 1631): “The Canonization”
3. John Milton (1608 – 1674): *Paradise Lost* (Book IX: Lines 412 – 794)

Poetry (Non-detailed)

4. Sir Thomas Wyatt (1503 – 1542): “An Appeal”
5. Edmund Spenser (1552 – 1599): Sonnet 34, 75
6. Sir Philip Sidney (1554 – 1586): “The Lover’s Litany”
7. Robert Southwell (1561 – 1595): “A Child My Choice”
8. George Herbert (1593 – 1633): “The Pulley”

Unit-II: Drama (Detailed)

9. Ben Jonson (1573 – 1637) : *The Alchemist*

Unit-III: Drama (Non-detailed)

10. Thomas Kyd (1558 – 1595): *The Spanish Tragedy*
11. Christopher Marlowe (1564 – 1593) : *Edward II*

Unit- IV: Prose (Detailed)

12. Francis Bacon (1561 – 1626): 1. “Of Beauty”, 2. “Of Love”, 3. “Of Friendship”, 4. “of Studies”

Prose (Non-detailed)

13. Authorized Version of the Bible: *Book of Job*

Unit-V: Fiction

14. Sir Thomas More (1478 – 1535): *Utopia*
15. John Bunyan (1628 – 1688): *The Pilgrim’s Progress* (Part I)

References:

1. Bunyan, John. *The Pilgrim’s Progress*. London: Everyman’s Library, 1973. Print.
2. Helen, Gardner. ed. *The New Oxford Book of English Verse*. Oxford: OUP, 1972. Print.
3. Marlowe, Christopher. *Edward II*. New Delhi: Ernest Benn, 2001. Print.
4. Reynolds, Samuel Harvey. ed. *The Essays of Francis Bacon*. London: Clarendon Press, 1890. Print.
5. The Holy Bible, *King James Version*. New York: American Bible Society, 1999. Print.

Sem. I
16PEN1102

Hours/Week: 6
Credits: 5

INDIAN WRITING IN ENGLISH

Assurance of Learning:

- To introduce students to major movements and figures of Indian Literature in English through the study of selected literary texts.
- To create literary sensibility and emotional response to the literary texts and implant sense of appreciation of literary text.
- To expose students to the artistic and innovative use of language employed by the writers.
- To motivate the students to appreciate and enjoy the rich cultural background and grandeur of Indian Literary Trends.

Unit-I: Poetry (Detailed)

1. Sri Aurobindo (1872-1950): "The Pilgrim of the Night"
2. Kamala Das (1934-2009): "An Introduction"
3. Nissim Ezekiel (1924-2004): "Poet, Lover, Birdwatcher"
4. A.K.Ramanujan (1929-1993): "Obituary"
5. Arun Kolatkar (1932-2004): "An Old Woman"
6. Arvind Mehrotra (1947-): "Songs of the Ganga I, II, III, IV"

Poetry (Non-detailed)

7. Rabindranath Tagore (1861-1941): *Gitanjali* (Lyrics 1 to 10)
8. Jayant Mahapatra (1928-): "The Abandoned British Cemetery at Balasore"
9. K.N. Daruwalla (1937-): "Evangelical Eva"
10. Dom Moraes (1938-2004): "Sindbad".
11. Gieve Patel (1940-): "On Killing a Tree"
12. Adil Jussawallah (1940-): "Tea in the Universities"

Unit-II: Drama (Detailed)

12. Girish Karnad (1938-): *The Fire and the Rain*

Unit-III: Drama (Non-detailed)

13. Vijay Tendulkar (1928-2008): *Silence! The Court is in Session*
14. Asif Currimbhoy (1928-): *Inquilab*

Unit-IV: Prose (Detailed)

15. Abdul Kalam's Essay "Orientation" (Selections from *Wings of Fire*)

Prose (Non-detailed)

16. M.K. Gandhi (1869-1948): *My Experiments with Truth* – Part-I (Chapters 1-25)
17. C. Rajagopalachari (1878-1972): "Hunchback Sundari"

Unit-V: Novel

18. Raja Rao: *Kanthapura*
19. Manohar Malgonkar (1910-1988): *A Bend in the Ganges*
20. Amitav Ghosh: *Flood of Fire*

References:

1. Narasimhaiah, C.D. *An Anthology of Commonwealth Poetry*. New Delhi: Macmillan India, 1990. Print.
2. Patel, Gieve. *An Anthology of Poems*. Sahitya Academy: Rishi Valley, 2007. Print.
3. Tagore, Rabindranath. *Gitanjali*. New Delhi: Rupa Classics, 2005. Print.
4. Mahapatra, Jayanta. *The Poetry of Modern Indian Writing in English*. New Delhi: Mangal Deep Publications, 2000. Print.
5. Kalam, Abdul. *Essay Orientation* (Selections from *Wings of Fire*. University Press, 1999. Print.

Sem. I
16PEN1103

Hours/Week: 7
Credits: 6

AMERICAN LITERATURE

Assurance of Learning:

- Students will develop the ability to recognize and identify significant achievements in American literature.
- Students will understand the relevant social, historical, and aesthetic contexts of these literary works.
- Students will appreciate the implications of theoretical and critical approaches to such literature.
- Students will develop enhanced cultural awareness and analytical skills.

Unit-I: Poetry (Detailed)

1. Paul Laurence Dunbar (1872-1906): "Ode to Ethiopia"
2. Langston Hughes (1902-1967): "The Negro Mother"
3. Robert Frost (1874-1963): "Gift Outright"
4. E.E. Cummings (1894- 1962): "Somewhere I Have Never Travelled"

Poetry (Non-Detailed)

5. Wallace Stevens (1879-1955): "The Emperor of Ice-Cream"
6. Emily Dickinson (1830-1886): "I died for beauty but was scarce"
7. Phillis Wheatly (1753-1784): "To the University of Cambridge, in New England"
8. Claude McKay (1889-1948): "America"

Unit-II: Drama (Detailed)

9. Eugene O'Neill (1888- 1953): *The Hairy Ape*

Unit-III: Drama (Non-Detailed)

10. Arthur Miller (1915- 2005): *The Death of a Salesman*
11. Amiri Barakka (1934- Present): *Dutchman*

Unit-IV: Prose (Non-Detailed)

12. Ralph Waldo Emerson (1803-1882): "Self-Reliance"
13. Richard Wright (1908-1960): "Blueprint for Negro Writing"

Unit-V: Fiction

14. Henry James *What Maisie Knew*
15. Alice Walker (1944- Present): *The Colour Purple*
16. Saul Bellow (1915-2005): *Herzog*

References:

1. Miller, Arthur. *Death of a Salesman*. New York: Penguin Books, 1998. Print.
2. Gates, Henry Louis Jr.,Nellie Y. McKay,ed. *The Norton Anthology of African American Literature*. Vol:I & II. New York: W.W. Norton & Company, 1997. Print.
3. Whelan Richard, Emerson, Ralph Waldo. *Self-Reliance, The Wisdom of Ralph Waldo, Emerson*. New York: Three Rivers, 1991. Print.
4. Gates, Henry Louis Jr.,Nellie Y. McKay,ed. *The Norton Anthology of African American Literature*. New York: W.W. Norton & Company, 1997. Print.
5. Jessie, Rittenhouse. *The Little Book of American Poets*. New York: Penguin Books, 1980. Print.

Sem:I
16PEN1104

Hours/Week: 7
Credit: 6

LINGUISTICS AND APPLIED LINGUISTICS

Assurance of Learning:

- To introduce students to the important developments in language study.
- To train students in English Linguistics and Applied linguistics.
- To train the students in applying the principles of Linguistics and Applied linguistics to the teaching and learning of English.
- To help students become better language teachers.

Unit-I: Linguistics

01. Theories of Language Evolution
02. Development of Writing
03. Core Features of Human Language
04. Branches of Linguistics
05. Synchronic linguistics
06. Diachronic Linguistics

Unit-II: Sociolinguistics

07. Relationships between language and society
08. Language varieties: dialects, idiolect, pidgin and creole
09. The Process of Language Change
10. Language and Culture
11. Language and Gender
12. Language and Disadvantage

Unit-III: Theories of L2 Learning

13. Stages of First Language Acquisition
14. Behaviourism
15. Cognitivism
16. The Theory of Dialogical Action
17. The Input Theory (Krashen's)
18. Constructivism

Unit-IV: Methods and Approaches in L2 Teaching

19. The Grammar-Translation Method
20. The Direct Method
21. The Audio-lingual Method
22. The Designer Methods
23. Communicative Approach
24. Content-Based Teaching

Unit-V: L2 Testing

25. Views on Communicative Competences
26. Validity and Reliability
27. Authenticity, Usefulness and Practicality
28. Types of Language Tests
29. Type of Test Items
30. Test Construction

References:

1. Freire, P. (1990). *Pedagogy of the Oppressed*. Trans. M.B. Ramos. London: Penguin Books.
2. Howatt, A.P.R. (1994). *A History of English Language Teaching*. Oxford: Oxford University Press.
3. Hughes, A. (1989). *Testing for Language Teachers*. Cambridge: Cambridge University Press.
4. Stern, H.H. (1983). *Fundamental Concepts of Language Teaching*. Oxford: Oxford University Press.

5. Richards, J.C. & Rogers, S.R. (1986). *Approaches and Methods in Language Teaching: A Description and Analysis*. Cambridge: Cambridge University Press.

Sem. I

16PEN1105

Hours/Week: 0

Credits: 2

Self-Paced Learning: BASICS OF ENGLISH POETRY

Assurance of Learning:

- To help students to be involved in intensive discussions of poetic texts, which would enable them enrich their skills to communicate, to relate the themes of the poetic texts to their real life.
- To provide the students with the components of English poetry in general and to familiarize them with the literary devices and terminology of English poetry.
- To memorize the whole poems or certain lines of the poems, which would help them build an innate sense of creativity.
- Understand the structures of different types of poems, rhymes, rhythms, stanzas (verse), simile, metaphor and imagery.

UNIT-I:

What Is Poetry?

Types of Poetry Lyric Poetry

Elegy, Ode, Sonnet, Dramatic Monologue and Occasional poetry Narrative Poetry

Epic, Mock-epic and Ballad Descriptive and Didactic Poetry

UNIT-II:

Prosodic Features: Metre and Rhythm

Metre - Accentual Metre, Syllabic Metre, Accentual-Syllabic Metre Free Verse

Substitutions Recitation Rhythm

Pauses at the End of Lines, Pauses within Lines, Elisions and Expansions, Vowel Length and

Consonant Clusters, Modulation

Rhyme

Alliteration, Assonance, Onomatopoeia

UNIT-III: Poetic Devices

Consonance, Euphony, Allegory, Allusion, Ambiguity, Analogy, Connotation, Denotation, Euphemism, Point of View, Enjambment, Imagery, Symbol, Synesthesia, Satire, Tone, Mood, Figures of Speech, Simile, Metaphor, Personification, Hyperbole, Irony, Antithesis, Litotes, Paradox, Synecdoche, Pun, Oxymoron, Understatement, Parenthesis, Apostrophe, Onomatopoeia.

UNIT-IV: Verse Forms and Stanza Forms

Form and Meaning in Poetry

Analytical Study of the poems:

	“On His
John Milton	: Blindness”
William Wordsworth	: “Daffodils”
	“The Tables
	Turned”
William Shakespeare	: Sonnet 60, 116

UNIT-V: Poetry Recitation

Mini-Project: Presenting one’s own original poems (Minimum Five)

References:

1. Cuddon, J. A.: *A Dictionary of Literary Terms and Literary Theory*. London: Penguin Books. 1991, Print.
2. Kennedy, X. J. and Dana Gioia: *An Introduction to Poetry*. 1998. Print.
3. Abrams, M. H. *A Glossary of Literary Terms*. 6th Edition, 1993. Print.
4. Abbas Ali Rzai: *Poetry in English*. Rahneh Publications. Tehran, 1993. Print.

5. Abrams, M. H. *The Norton Anthology of English Literature*. New York: Norton & Company, 2001. Print.

Sem:I
16PEN1201A

Hours/Weeks 4
Credits: 4

Core Elective-1A: SHAKESPEARE

Assurance of Learning:

- To understand how characters' actions reflect the social, historical and cultural contexts of Shakespeare's time.
- To appreciate the dramatic conventions and linguistic qualities of scenes and understand their significance to the play as a whole.
- To understand the significance of the social, historical and cultural contexts of a Shakespeare play.
- To appreciate the moral and philosophical significance of Shakespeare's plays and their relevance for a contemporary audience.

Unit-I (Detailed)

1. *Twelfth Night*

Unit-II (Detailed)

2. *Hamlet*

Unit-III (Non-detailed)

3. *Richard II*
4. Sonnets (8, 46, 144)
5. Shakespeare's Sources, Theatre and Audience

Unit-IV (Non-detailed)

6. *The Merchant of Venice*

Unit-V (Non-detailed)

7. *The Tempest*

References:

1. Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. 2ed. London: Macmillan, 1905.
2. Chambers, K. *The Elizabethan Stage*. 4 Volumes. Oxford: 2nd Clarendon Press, 1923.
3. Dillon, Janette. *The Cambridge Introduction to Shakespeare's Tragedies*. Cambridge: Cambridge University Press, 2007.
4. Hopkins, Lisa. *Beginning Shakespeare*. Manchester: Manchester University Press.2005.
5. Halliday, F. E. *A Shakespeare Companion*. Baltimore: Penguin, 1964.

Sem: I
16PEN1201 B

Hours/Week: 4
Credit: 4

Core Elective-1B: TRANSLATION: THEORY AND PRACTICE

Assurance of Learning:

- To introduce translation as a highly complex activity involving literature, linguistics and the understanding of different cultures.
- To make students acquire a sound knowledge in the aspects of translation theory and outline some of the issues it aims to address.
- To outline the various perspectives from which different scholars have attempted to develop a theory of translation.
- To establish lexical, grammatical and stylistic correspondences and divergences between two languages.

Unit-I:

1. A Brief History of Translation and Translation Theory
2. Aspects of Translation Theory

Unit-II:

3. Types of Translation Procedure
4. Communicative and Semantic Translation

Unit-III:

5. Translation Procedures
6. Translation Process and Synonymy
7. Translation and the Meta Lingual Function of Translation

Unit-IV:

8. Linguistics and Translation
9. Theories of Translation
10. Existing Techniques of Translation

Unit-V:

11. Aspects of Meaning
12. Punctuation
13. Technical Translation
14. Text Analysis

References:

1. Newmark, Peter. *Approaches to Translation*. New York: Prentice Hall, 1988. Print.
2. Bassnett, Susan. *Translation Studies*. London: Routledge, 1988. Print.

Sem: II
16PEN2106

Hours/Week: 5
Credits: 5

BRITISH LITERATURE – II (1660 -1798)

Assurance of Learning:

- Students will be acquainted with British Literature of this period
- Students will become familiar with the major writers of the period
- Students will become conversant with the major works of the period
- Students will learn to criticize and enjoy the works of this period

Unit-I: Poetry (Detailed)

1. Andrew Marvell (1621 – 1678): “To His Coy Mistress”
2. Alexander Pope (1688 – 1744): “The Rape of the Lock” (Canto I)
3. Thomas Gray (1716 – 1771): “Elegy Written in a Country Churchyard”

Poetry (Non-detailed)

4. Henry Vaughan (1621 – 1695): “The Retreat”
5. Jonathan Swift (1667 – 1745): “Verses on the Death of Doctor Swift”
6. Samuel Johnson (1709 – 1784): “The Scholar’s Life”
7. William Collins (1721 – 1759): “Ode to Evening”

Unit-II: Drama (Detailed)

8. John Dryden (1623 – 1700): *All for Love*

Unit-III: Drama (Non-detailed)

9. William Congreve (1670 – 1729): *The Way of the World*
10. Richard Brinsley Sheridan (1751 – 1816) : *The School for Scandal*

Unit-IV: Prose (Detailed)

11. Joseph Addison (1672 – 1719) &: “The Spectators Account of Himself”
12. Richard Steele (1672 – 1729) 2. “On Ghosts and Apparitions”
13. Oliver Goldsmith (1728 – 1774): “The Character of Man in Black, with Some Instances of His Inconsistent
Conduct”

Prose (Non-detailed)

14. Jonathan Swift (1667 – 1745): *The Battle of the Books*
15. John Arbuthnot (1667 – 1735): “ An Essay Concerning the Effects of Air on Human Bodies”

Unit-V: Fiction

16. Samuel Richardson (1689 – 1761): *Clarrisa*
17. Daniel Defoe (1661 – 1731): *Moll Flanders*
18. Henry Fielding (1707 – 1754): *The Adventures of Joseph Andrews*

References:

1. Dryden, John. *All for Love*. New Delhi: Bibliobazar, 2007. Print.
2. Fielding, Henry. *Tom Jones*. New Delhi: Rupa and Co., 2005. Print.
3. Goldsmith, Oliver. *The Complete Works of Oliver Goldsmith*. New Delhi: General Books, 1999. Print.
4. Helen, Gardner. ed. *The New Oxford Book of English Verse*. Oxford: OUP, 1972. Print.
5. Pope, Alexander. *The Rape of the Lock*. London: Accessing Publishing House, 2008. Print.

Sem. II

Hours/Week: 5

16PEN2107

Credits: 5

CULTURAL STUDIES (Online Course)

Assurance of Learning:

- To enable the students to comprehend the global trends in Cultural Studies.
- To enable the students to master the theory and practice of Cultural Studies.
- To promote and develop the teaching and scholarship of Cultural Studies.
- To promote and develop research in Cultural Studies.

Unit – I:

1. An Introduction to Cultural Studies: (a) Definition of Culture (Lewis 18-22) and Cultural Studies (Barker 6-7), (b) The Birmingham Centre for Contemporary Cultural Studies, and (c) Frankfurt School (Lewis 65-68)
2. Meanings of the Key Concepts in Cultural Studies (Barker 7-12): (a) Culture and Signifying Practices: Language-Game, (b) Representation, (c) Cultural Materialism and Non-Reductionism: Political Economy, (d) Articulation, (e) Power, (f) Popular Culture: Ideology and Hegemony, (g) Texts and Readers (Active Audiences): Polysemy, (h) Anti-Essentialism: Subjectivity and Identity, and (i) Positionality
3. From British Cultural Studies to International Cultural Studies (a) Birmingham Centre for Contemporary Cultural Studies (b) Literary Foundations of Cultural Studies (Lewis 84-90) (c) Culturalism and the Formation of a New Cultural Studies (Barker 44-46), (d) Internationalization of British Cultural Studies (Lewis 106)

Web Sources:

- http://cscs.res.in/courses_folder/undergraduate-courses/papers.2008-02-05.9798782311
- http://homepage.univie.ac.at/gerald.faschingeder/AG-Cultural_Studies.pdf
- https://www.academia.edu/206039/Key_Concepts_in_Cultural_Studies
- <http://theory.eserver.org/discussion-about-the-cccs.txt>
- <http://www.shmoop.com/cultural-studies/the-basics.html>

Unit – II:

4. Culture and the Social Formation: (a) Hegel's Dialectics and Marx's Materialism and Naturalism (Lewis 57-60), and (b) Marxism and the Metaphor of Base and Superstructure (Barker 55-58)
5. The Question of Ideology (Barker 62-74): (a) Marxism and False Consciousness, (b) Althusser and Ideology, (c) Antonio Gramsci, Ideology and Hegemony, (d) The Instability of Hegemony, and (e) The Problems of Hegemony and Ideology

Web Sources:

- <http://www.rowmaninternational.com/series/cultural-studies-and-marxism>
- <http://www.researchinformation.org/files/P.PrayerAlmo-Raj.pdf>
- <https://pages.gseis.ucla.edu/faculty/kellner/essays/culturalmarxism.pdf>
- <http://www.sparknotes.com/philosophy/hegel/context.html>

Unit – III

6. The Linguistic Turn in Cultural Studies (Barker 97-107):
 - (a) Lacan: Language and Psychoanalysis

(b) Wittgenstein and Rorty: Language as Use

Web Sources:

- http://www.umbrajournal.org/pdfs/articles/2000/lacan_between_cultural_studies_and_cognitivism-slavoj%20zizek.pdf
<https://www.ukessays.com/essays/cultural-studies/jacques-lacan.php>
https://www.academia.edu/2769254/The_role_of_aesthetics_in_cultural_studies
<http://isites.harvard.edu/fs/docs/icb.topic1007312.files/Weeks%208%20-%209/hidden%20politics.pdf>
<http://www.iep.utm.edu/wittgens/>

Unit – IV:

7. Biology, the Body and Culture: (a) Biology and Culture (Barker 130-138), (b) The Body as Discourse (Lewis 251-254), and (c) Posthumanism (Barker 235-237) and Posthuman Bodies (Lewis 285-287)
8. Globalization: (a) Globalization, Race and Historical Imperialism (Lewis 293-297), (b) Multiculturalism (Lewis 298-301), and (c) Cultural Studies and Climatic Change (Barker 168-172)
9. Modernism and Culture (Barker 185-188), and Postmodern Culture (Barker 203-211)
10. Subjectivity and Identity (Barker 220-223): (a) Personhood as a Cultural Production, (b) Essentialism and Anti-Essentialism, (c) Self-Identity as a Project, and (d) Social Identities

Web Sources:

- <http://www.gradnet.de/papers/pomo01.paper/Casilli01.htm>
<https://www.ukessays.com/essays/cultural-studies/effects-of-globalization-on-cultures-cultural-studies-essay.php>
<https://muse.jhu.edu/login?auth=0&type=summary&url=/journals/modernism-modernity/v010/10.3felski.html>
<http://imaivebas.ru/rikapibyla.pdf>
<http://www.mheducation.co.uk/openup/chapters/0335200877.pdf>

Unit – V:

12. Race and Ethnicity (Barker 252-257): (a) Racialization, (b) Different Racisms, (c) The Concept of Ethnicity, and (d) Ethnicity and Power
13. Feminism and Cultural Studies (Barker 289-294): (a) Patriarchy, Equality and Difference, (b) Liberal and Socialist Feminism, (c) Difference Feminism, (d) Black and Postcolonial Feminism, (e) Poststructuralist Feminism, and (f) Postfeminism
14. Media Culture: (a) Television Audiences and Cultural Identity (Barker 345-348), (b) Digital Media (Barker 362-364), and (c) Cyber-Sex and Electronic Eros (Lewis 356-360)
15. Cultural Studies and Cultural Politics (Barker 461-73)

Web Sources:

- https://dornsifecms.usc.edu/assets/sites/376/docs/1993_Betancourt_Lopez.pdf
<http://www.cultureunbound.ep.liu.se/v5/a10/cu13v5a10.pdf>
<http://www.ssc.wisc.edu/~mferree/CGES804/Lennox-cultural&feminism.doc>
https://www.academia.edu/1089738/Introducing_cultural_and_media_studies_a_semiotic_approach

Textbooks (All Units):

1. Barker, Chris. *Cultural Studies: Theory and Practice*. 4th ed. New Delhi: Sage Publications India Pvt Ltd, 2012.
2. Lewis, Jeff. *Cultural Studies: The Basics*. 2nd ed. New Delhi: Sage Publications India Pvt Ltd, 2008.

References:

1. Ogden, Daryl. *Introduction to Cultural Studies*. New York: Pearson Custom Publishing, 2000.
2. Ryan, Michael. *Cultural Studies: A Practical Introduction*. Chichester, UK: John Wiley & Sons Ltd, 2010.
3. During, Simon. *Cultural Studies: A Critical Introduction*. New York: Routledge, 2005.

4. Morag, Shiach. *Feminism and Cultural Studies*. Oxford: Oxford University Press, 1999.
5. Said, Edward. *Culture and Imperialism*. London: Vintage Books, 1994.

Sem: II

14PEN2108

Hours/Week: 6

Credits: 5

LITERARY CRITICISM

Assurance of Learning:

- To get students acquainted with literary criticism.
- To introduce the students literary criticism from the beginning to the twentieth century.
- To train students to relevantly apply literary criticism to their analysis of literary texts.
- To enhance the students' appreciation of literature.

Unit I: The Art of Criticism and its Critical Methods

a) The Beginning of Criticism

b) Pre-Platonic Age

c) The Eminent Greek Critics:

1. Plato (427-348 BC)
2. Aristotle (384-322 BC)

d) The Eminent Roman Critics:

3. Horace (65 BC- ? BC)
4. Quintilian (35-95 AD)
5. Longinus (1 AD or 3 AD)
6. Dante (1265 -1321)

Textbook: *Literary Criticism: From the Pre-Platonic Critics to the New Critics. Part-I: Chapters: I, II & III.*

Unit – II: The Origin, The Early, and The Classical English Criticism

7. The Origin of English Criticism
8. The Early English Critics

e) The Classical English Critics:

9. Sir Philip Sidney (1554-1586)
10. Ben Jonson (1573-1637)

Unit III: English Criticism of the Elizabethans

11. John Dryden: *An Essay of Dramatic Poesy*
12. Alexander Pope: *An Essay on Criticism*
13. Samuel Johnson: *Preface to Shakespeare*

Unit IV: English Criticism of the Romantics

14. William Wordsworth: *Preface to Lyrical Ballads*
15. S.T. Coleridge: *Biographia Literaria* (Chap XIV, XVII and part of XVIII)
16. Percy Bysshe Shelley: "A Defence of Poetry"
17. John Keats: "From the Letters"

Unit V: English Criticism of the Victorians and the Moderns

18. Mathew Arnold: "The Study of Poetry"
19. D. H. Lawrence: "Why the Novel Matters"
20. T. S. Eliot: "Tradition and the Individual Talent & Metaphysical Poets"
21. F. R. Leavis: "Keats"

References:

1. Enright & de Chickera. *English Critical Texts*. New Delhi: OUP, 1975.
2. Habib, Rafey. *A History of Literary Criticism: From Plato to the Present*. Malden: Blackwell Publishing Ltd., 2005.
3. Jayraj, S. Joseph Arul. S. Paul Pragash & M. John Britto. *Literary Criticism: From the Pre-Platonic Critics to the New Critics*. Germany: Lambert Academic Publishing, 2010.
4. Prasad, Birjadish. *An Introduction to English Criticism*. New Delhi: Macmillan India Ltd., 1965.
- 5/ Ramaswamy, S. and V. S. Sethuraman. *The English Critical Tradition: An Anthology of English Literary*

Sem: II
16PEN2109

Hours/Week: 6
Credits: 5

WORLD CLASSICS IN TRANSLATION

Assurance of Learning:

- To familiarize students with literature written in various languages
- To train students to read and evaluate literary works in the cultural and socio political background.
- To enable the students to appreciate the literary values, cultural importance, philosophical and socio-political background to facilitate the development of cross-cultural perspectives.
- To acquaint students with selected masterpieces of World Literature.

Unit-I: Poetry (Detailed)

1. Charles Baudelaire (1841-1867): “L’Horloge-The Clock”
2. Pablo Neruda (1904-1973) : “The Word”
3. Octavio Paz (1914-1998): “No More Cliches”
4. Johann Wolfgang Von Goethe (1749-1832): “The Dance of the Dead”
5. Tiruvalluvar: *Tirukkural*-“Knowing the Fitting Time” (Trans G.U. Pope)

Poetry (Non-detailed)

6. Dante (1265-1321): *Divine Comedy* (Canto I)
7. Omar Khayyam (1048-1131): *The Rubaiyat* (V Ed. 1-12 quatrains)
8. Faiz Ahmed Faiz (1911-1984): “Do Not Ask My Love”
9. Stephene Mallarme (1842-1898): “The Clown Chastised”
10. Rainer Maria Rilke (1875-1926): “A Sybil”

Unit-II: Drama (Detailed)

11. Ibsen (1828-1906): *A Doll’s House*

Unit-III: Drama (Non-detailed)

12. Anton Chekhov- *Cherry Orchard*
13. Kalidasa: *Shakuntala*

Unit-IV: Prose (Detailed)

14. Montaigne (1533-1592): “Of Idleness”

Prose (Non-detailed)

15. Homer: *The Iliad – Book I*

Unit-V: Novel

16. Franz Kafka (1883-1924: *Metamorphosis*
17. Fyodor Dostoevsky (1821-1881): *Crime and Punishment*
18. Herman Hesse (1877-1962): *Siddhartha*

References:

1. Baudelaire, Charles. *The Flowers of Evil*. Paris: Forgotten Books,2010.
2. Neruda, Pablo. *The Essential Neruda: Selected Poems*. New York: City Lights Publishers, 2004.
3. Paz, Octavia. *The Collected Poems of Octavio Paz*. New Delhi: New Directions, 1999
4. Dante, Alighieri. *The Divine Comedy*. London: Plain Label Books, 1955.
5. Khayyam, Omar. *Rubaiyat of Omar Khayyam*. New Delhi: Rupa Publications, 2000.

Sem: II
16PEN2202 A

Hours/Week: 4
Credits: 4

Core Elective-2A: ENGLISH LANGUAGE TEACHING IN PRACTICE

Assurance of Learning:

- To introduce students to various ways of teaching English as a second language.
- To help students have hands-on experience in teaching.
- To provide with an opportunity to put theories into practice and to develop a deeper understanding of educational principles and their implication for learning.
- To develop desirable professional interests, attitudes and ideas related to teaching profession.

Unit-I: Introduction to English Language Teaching

01. Reality of a second-language classroom
02. The classroom setting
03. Roles of a teacher
04. Teacher talk: traditional and communicative

Unit-II: Teaching Vocabulary, Grammar and Study Skills

05. Principles for teaching vocabulary, grammar and Study Skills
06. Vocabulary teaching techniques
07. Teaching grammar communicatively
08. New ways of teaching study skills

Unit-III: Teaching Receptive and Productive Skills

09. Principles for teaching receptive and productive skills
10. Teaching listening skills
11. Teaching speaking skills
12. Teaching reading and writing skills

Unit-IV: Teaching English through Literature

13. Principles for teaching English through literature
14. Creative use of poetry
15. Using short stories
16. Using one-act plays

Unit-V: Using Technology in Teaching

17. Principles for using technology to teach language
18. Using language software
19. Using videos
20. Online teaching

References:

1. Bilbrough, N. (2007). *Dialogue Activities: Exploring Spoken Interaction in the Language Class*. Cambridge: Cambridge University Press.
2. Chaudron, C. (2009). *Second Language Classrooms: Research on Teaching and Learning*. (First South Asian ed.). Cambridge: Cambridge University Press.
3. Nunan, D. (2003). *Practical English Language Teaching*. New York: McGraw-Hill.
4. Stern, H.H. (1992). *Issues and Options in Language Teaching*. Oxford: Oxford University Press.
5. Tileston, D.W. (2004). *What Every Teacher Should Know About Using Media and Technology*. California: Corwin & Sage.

Sem: II
16PEN2202 B

Hours/Week: 4
Credits: 4

Core Elective-2B: WESTERN AESTHETICS

Assurance of Learning:

- To inculcate in the students the idea of the beautiful.
- To help the students investigate the fundamentals of any work.
- The student will appreciate the design, pattern, shape, form, color, and materials used to create the object.
- Students will be introduced to the methodology of Description, Deduction, and Speculation in relation to aesthetics.

Unit - I

1. What is an Aesthetic Experience?
2. The Principles of Representation
3. The Different Kinds of Beauty:
 - (a) Easy or Facile Beauty,
 - (b) Triumphant Beauty, and
 - (c) Difficult Beauty

Unit – II

4. The Difference Between Art and Craft
5. Art and Representation
6. Art and Amusement

Unit – III

7. Art Proper:
 - a) Art as Expression, and
 - b) Art as Imagination

Unit – IV

8. The Aesthetic Hypothesis

Unit – V

9. Herbert Read: “The Created Form” from the book *The Form of Things Unknown*.
10. William Hazlitt: *On the Pleasure of Painting*

Text Books:

Unit - I

1. Bosanquet, Bernard. *Three Lectures on Aesthetics*. New Delhi: Bibliobazaar, 2009.
<https://ia600200.us.archive.org/12/items/threelecturesona00bern/threelecturesona00bern.pdf>

Units – II & III

2. Collinwood, R.G. *Principles of Art*. London: Oxford, 1958.

Unit – IV

3. Bell, Clive. *Art*. New Delhi: Rupa. Co., 2002.

Unit – V

4. Read, Herbert. *The Form of Things: Essays Towards an Aesthetic Philosophy*. Whitefish, USA: Kessinger Publishing, 2007.
https://archive.org/stream/formsoftthingsunk1963read_djvu.txt
5. Hazlitt, William. “On the Pleasure of Painting”. *Table-Talk*. London: Everyman’s Library, 1908.

References:

1. Borev, Yuri. *Aesthetics: A Textbook*. Moscow: Progress Publishers, 1985.
2. Cahn, Steven M., Aaron Meskin., eds. *Aesthetics: A Comprehensive Anthology*. Oxford: Wiley-Blackwell, 2007.
3. Kivy, Peter, ed. *The Blackwell Guide to Aesthetics*. Oxford: Blackwell Publishing, 2004.

Sem: II

Hours/Weeks: 4

16PSS2401

Credits: 4

IDC-1: SOFT SKILLS

Assurance of Learning:

- To make the learners gain competitive advantage both professionally and personally.
- To make the learners self-confident individuals by mastering inter-personal skills, team management skills, and leadership skills.
- To help the students to develop broad career plans, evaluate the employment market, identify the organizations to get good placement, match the job requirements and skill sets.
- Take part effectively in various selection procedures adopted by the recruiters.

Module-I: Basics of communication and Effective communication
 Basics of communication: Definition of communication, Process of Communication, Barriers of Communication, Non-verbal Communication. Effective communication: Johari Window, The Art of Listening, Kinesthetic, Production of Speech, Organization of Speech, Modes of delivery, Conversation Techniques, Dialogue, Good manners and Etiquettes.

Module-II: Resume writing and Interview skills
 Resume Writing: What is Resume? Types of Resume? Chronological, Functional and Mixed Resume, Steps in preparation of Resume. Interview Skills: Common interview questions, Attitude, Body Language, The mock interviews, Phone interviews, Behavioral interviews.

Module-III: Group discussion and team building
 Group Discussion: Group Discussion Basics, GD Topics for Practice, Points for GD Topics, Case-Based and Article based Group Discussions, Points for Case Studies, and Notes on Current Issues for GDS. Team Building: Team Vs Group – synergy, Stages of Team Formation, the Dabbawala. Leadership – Styles, Work ethics. Personal Effectiveness: Personal Effectiveness: Self Discovery, Self Esteem, and Goal setting. Conflict and Stress Management.

Module-IV: Numerical Ability Average, Percentage, Profit and Loss, Simple Interest, Compound Interest, Time and Work, Pipes and Cisterns, Time and Distance, Problems on Trains, Boats and Streams Calendar, Rations and Proportions.

Module-V: Test of reasoning
 Verbal Reasoning: Series Completion, Analogy, Data Sufficiency, Assertion and Reasoning, Logical Deduction. Non-Verbal Reasoning: Series, Classification.

References:

1. Aggarwal, R.S. *Quantitative Aptitude*. S.Chand & Sons , 2010.
2. Aggarwal, R.S. *A Modern Approach to Verbal and Non Verbal Reasoning*. S. Chand. 2010.
3. Covey, Stephen. *7 Habits of Highly Effective People*. Free Press. 2004.
4. Egan, Gerard. *The Skilled Helper* (5th Ed). Pacific Grove, Brooks / Cole. 1994.
5. Khera, Shiv. *You Can Win*. Macmillan Books , 2003.
6. Murphy, Raymond. *Essential English Grammar*. 2nd ed., Cambridge Univ. Press. 1998.
7. Prasad, L. M. *Organizational Behaviour*. S.Chand , 2000.
8. Sankaran, K., & Kumar, M. *Group Discussion and Public Speaking*. M.I. Pub, Agra, Adams Media. 2010.
9. Schuller, Robert. *Positive Attitudes*. Jaico Books. 2010.
10. Trishna's. *How to do well in GDs & Interviews*, Trishna Knowledge Systems. 2006.
11. Yate, Martin. *Hiring the Best: A Manager's Guide to Effective Interviewing and Recruiting*. 2005.

BRITISH LITERATURE–III (1798 - 1914)

Assurance of Learning:

- Students will be acquainted with British Literature of this period.
- Students will become familiar with the major writers of the period.
- Students will become conversant with the major works of the period.
- Students will learn to criticize and enjoy the works of this period.

Unit-I: Poetry (Detailed)

1. William Wordsworth (1770 – 1850): “Tintern Abbey”
2. Percy Bysshe Shelley (1792 – 1822): “Ode to a Skylark”
3. John Keats (1795 – 1821): “Ode on a Grecian Urn”
4. Dante Gabriel Rossetti (1828 – 1882): “The Blessed Damozel”

Unit-II: Poetry (Non-detailed)

5. William Blake (1757 – 1827): “ Jerusalem”
6. Samuel Taylor Coleridge (1772 – 1834): “Frost at Midnight”
7. Lord Byron (1788 – 1824): “When We Two Parted”
8. Alfred Lord Tennyson (1809 – 1892): “The Brook”
9. Robert Browning (1812 – 1889): “My Last Duchess”
10. Matthew Arnold (1822 – 1888): “Dover Beach”
11. Gerard Manley Hopkins (1844 – 1889): “God’s Grandeur”
12. Francis Thomson (1859 – 1907): “The Hound of Heaven”

Unit-III: Prose Detailed

13. Charles Lamb (1775 – 1834): 1. “Dream Children – A Reverie”
2. The South-Sea House
14. William Hazlitt (1778 – 1830): 1. “On Antiquity” 2. “On Great and Little Things”

Unit-IV: Prose (Non-detailed)

11. Bertrand Russell (1872 – 1870): “The Basics of an Ideal Character”
12. Thomas Carlyle (1795 – 1881): “Past and Present”
13. Thomas De Quincey (1785 – 1859): “Modern Superstition”

Unit-V : Fiction

14. Sir Walter Scott (1771 – 1832): *The Talisman*
15. Jane Austen (1775 – 1817): *Sense and Sensibility*
16. Charles Dickens (1812 – 1870) : *Hard Times*
17. George Eliot (1819 -1880): *Middlemarch*
18. Thomas Hardy (1840 – 1928): *The Return of the Native*

References:

1. Appelbaum, Stanley. *English Romantic Poetry*. New York: Dover Thrift Edition, 1996. Print.
2. Austen, Jane. *Sense and Sensibility*. New Delhi: Rupa and Co., 2005. Print.
3. Helen, Gardner. ed. *The New Oxford Book of English Verse*. Oxford: OUP, 1972. Print.
4. Kennedy, X. J. *Literature: An Introduction to Fiction*. New York: Orient Longman, 2005. Print.
5. Wordsworth, William. *Poems of William Wordsworth*. London: Edward Moxon, 1947. Print.

Sem: III
16PEN3111

Hours/Weeks: 4
Credits: 3

RHETORIC AND RESEARCH METHODOLOGY (Online Course)

Assurance of Learning:

- To make the students understand some basic concepts of research and its methodologies.
- To make the students identify appropriate research topics.
- To make the students select and define appropriate research problem and parameters.
- To make the students prepare a project proposal (to undertake a project) and organize and conduct research in a more appropriate manner.

Unit I: Basics of Writing

1. Characteristics of a Composition
2. Structure of a Paragraph
3. Methods of Paragraph Organisation
4. Principles of Effective Writing
5. Aspects of Style

Unit II: Forms of Discourse

6. Expository Discourse
7. Argumentative Discourse
8. Persuasive Discourse
9. Descriptive Discourse
10. Narrative Discourse

Unit III: Fundamentals of Research

11. Types of Research
12. Finding Unique Research Issues
13. The 'First Thoughts' List
14. The Seven Steps of Reading
15. Preparing a Thesis Statement

Unit IV: Mechanics of Writing and Documentation

16. Importance of Plain and Bias-free Language
17. Preparing a List of Works Cited
18. Citing Sources in the Text
19. Format of the Research Paper
20. Plagiarism: Forms and Consequences

Unit V: Planning a Thesis

21. Prewriting Techniques
22. Setting out the Objectives and Thesis Outline
23. Writing an Abstract
24. Writing Drafts, Proofreading and Editing
25. Preparing a Research Project Portfolio

Text Books:

Units-I & II : 1. Brooks, Cleanth & Robert Penn Warren. *Modern Rhetoric*. 3ed. New York: Harcourt, Brace & World, 1970.

Units-III & IV : 2. Gibaldi, Joseph. *MLA Handbook for Writer of Research Papers*. 7 ed. New Delhi: Affiliated East West Press, 2008.

- Unit-V:** 3. Anderson, Jonathan. *Thesis and Assignment Writing*. New York: J. Wiley & Sons, 1970
4. Berry, Ralph. *How to Write a Research Paper?* 2 edn. Oxford: Pergamon Press, 1986

References:

5. Bateson, Frederick Wilse . *The Scholar-Critic: An Introduction to Literary Research*. London: Routledge, 1972.
6. Hughey, Jacob B. et al. *Teaching ESL Composition: Principles and Techniques*. Rowley: Newbury House, 1983.

Web Sources:

Unit 1: Basics of Writing

1. Characteristics of a Composition

<http://www.crockford.com/wrrld/style3.html>

<http://grammar.about.com/od/ab/g/Body-Paragraphs.htm>

2. Structure of a paragraph

http://writesite.elearn.usyd.edu.au/m3/m3u2/m3u2s2/m3u2s2_1.htm

http://www.umuc.edu/writingcenter/writingresources/paragraph_struct.cfm

3. Methods of paragraph organization:

<http://www.brighthubeducation.com/help-with-writing/34215-methods-of-paragraph-development/>

<http://www.mhhe.com/mayfieldpub/tsw/para-dev.htm>

4. Principles of Effective Writing

<http://grammar.about.com/od/rhetoricstyle/a/lucastyle10.htm>

<http://www.unipa.it/persona/docenti/v/erasmo.vassallo/.content/liste/writing.pdf>

<http://www.psychologyandsociety.com/sevenprinciples.html>

5. Aspects of Style

<http://www.wilbers.com/style.htm>

<http://www.brighthubeducation.com/middle-school-english-lessons/26713-analyzing-author-style-in-literature/>

Unit – II:

6. Expository mysite.cherokee.k12.ga.us/personal/jordan.../Expository%20writing.ppt

7. Argumentation <http://www.slideshare.net/mrashleyhsu/argumentative-essay-writing-teacher-slides>

8. Persuasive <http://www.copyblogger.com/persuasive-writing/>

9. Description <http://grammar.about.com/od/mo/g/modesdiscterm.htm>

10. Narration http://www.slideshare.net/lnahrawi/narrative-writing-teacherscopypresentation?from_action=save&from=fblanding

Unit –III: Fundamentals of research

11. Types of Research

https://en.wikibooks.org/wiki/Research_Methods/Types_of_Research

<http://teachingcommons.cdl.edu/cdip/facultyresearch/Typesofresearch.html>

12. Finding Unique Research Issues

<https://www.cs.jhu.edu/~jason/advice/how-to-find-research-problems.html>

http://www.lexisnexis.com/documents/LawSchoolTutorials/20090716100343_large.pdf

13. The ‘First Thoughts’ List

<http://www.theresearchassistant.com/tutorial/2-1.asp>

http://www.sagepub.com/sites/default/files/upm-binaries/22782_Chapter_7.pdf

14. The Seven Steps of Reading
<http://cks.in/wp-content/uploads/2014/03/Synopsis-Edited-Softcopy.pdf>
<http://www.teach-the-brain.org/forums/showthread.php?t=1733>

15. Preparing a Thesis Statement
<https://owl.english.purdue.edu/owl/resource/545/01/>
<http://www.wikihow.com/Write-a-Thesis-Statement>

Unit – IV: The Mechanics of Writing and Documentation

16. Importance of Plain and Bias-free Language

17. Preparing a List of Works Cited
http://library.csun.edu/egarcia/documents/mlacitation_quickguide.pdf

18. Citing Sources in the Text
https://www.flcc.edu/pdf/writeplace/MLA_documentation_guide.pdf

19. Format of the Research Paper

20. Plagiarism: Forms and Consequences
<http://www.plagiarism.org/plagiarism-101/what-is-plagiarism/>
<http://www.plagiarism.org/>
http://www.mtroyal.ca/library/files/citation/mla_literature.pdf
[http://www.concordia.edu/sitefiles/w3/Library/Plagiarism%20vs%20\(2\).pdf](http://www.concordia.edu/sitefiles/w3/Library/Plagiarism%20vs%20(2).pdf)
http://www.dcmsme.gov.in/emerge/website_material_on_IPR.pdf
http://www.caaa.in/Image/34_Hb_on_IPR.pdf

Unit –V: Planning a thesis

21. Prewriting Techniques
<http://simpson.edu/hawley/prewriting-techniques/>
<http://slc.berkeley.edu/you-start-writing-paper-guide-prewriting-techniques-0>

22. Setting out the Objectives and Thesis Outline
<http://classroom.synonym.com/aims-objectives-research-proposal-4168.html>
<http://mycourse.solent.ac.uk/mod/book/view.php?id=116233&chapterid=15294>

23. Writing an Abstract
<https://users.ece.cmu.edu/~koopman/essays/abstract.html>
<http://www.wikihow.com/Write-an-Abstract>

24. Writing Drafts, Proofreading and Editing
<http://ecp.engineering.utoronto.ca/online-handbook/the-writing-process/revising-editing-and-proofreading/>
<http://writingcenter.unc.edu/handouts/editing-and-proofreading/>

25. Preparing a Research Project Portfolio
<http://crl.iupui.edu/assets/documents/HowToPrepareStudentResearchPortfolio.pdf>
<http://chcog.com/preparing-a-research-project-portfolio-qw/>

Sem: III
16PEN3112

Hours/Weeks: 4
Credits: 3

WOMEN'S WRITING

Assurance of Learning:

- To familiarize the students with the present trend of feminist and post feminist literature.
- To enable the students to understand and appreciate women's writing.
- To help students comprehend the female literary tradition.
- To explore woman's role, status, self-image, and history in literature written by women.

Unit-I: Poetry (Detailed)

1. Kishwar Naheed (1940-): "The Grass is really like me"
2. Gabriela Mistral (1889-1957): "Death Sonnet- I"
3. Elizabeth Bishop (1911-1979): "Insomnia "

Unit-II: Poetry (Non-Detailed)

4. Anne Sexton (1928-1974): "In Celebration of my Uterus"
5. Marina Tsvetaeva (1892-1941): "Psyche"
6. Audre Lorde (1934-1992): "A Woman Speaks"
7. Nellie Wong (1934-): "When I was growing up"

Unit-III: Prose (Detailed)

8. Mary Daly (1928-2010): "After the Death of God the Father: Women's Liberation and the Transformation of Christian Consciousness"

Unit IV: Drama (Detailed)

9. Manjula Padmanaban (1953-): *Harvest*
10. Adrienne Kennedy (1931-): *Funny House of a Negro Drama (Non-Detailed)*

Unit V: Fiction

11. Jhumpa Lahiri (1967-): *Interpreter of Maladies*
12. Toni Morrison (1931-): *Beloved*
13. Sivakami,P.(1957-): *The Grip of Change*

Text Books:

Unit-I

1. Dove, Rita. *The Penguin Anthology of Twentieth- Century American Poetry*. New York: Penguin Books, 2011.

Unit-II

2. Lorde, Audre. *The Collected Poems of Audre Lorde*. New York: WW Norton and Company, 2000.
3. Tsvetaeva, Marina. *Dark Elderberry Branch: Poems of Marina Tsvetaeva*. Maine: Alice James Books, 2012.

Unit-III

4. Daly, Mary. "After the Death of God the Father: Women's Liberation and the Transformation of Christian Consciousness". *Modern Woman: The Lost Sex*. New York: Harper Brothers, 1947.

Unit-IV

5. Kennedy, Adrienne. *Funny House of a Negro*. New York: Samuel French, 1969.
6. Padmanaban, Manjula. *Harvest*. Michigan: Aurora Metro Press, 2003.

Unit-V

7. Lahiri, Jhumpa. *Interpreter of Maladies*. New York: Harper Collins Publications, 1999.
8. Morrison, Toni. *Beloved*. New York: Knopf Doubleday Publishing Group, 2007.

Sem: III
16PEN3113

Hours/Weeks: 5
Credits: 5

LITERARY THEORIES

Assurance of Learning:

- To get students acquainted with the recent trends and theories of literary criticism.
- To offer students knowledge on recent literary criticism.
- To make the students understand critical theories.
- To enable the students learn strategies for applying critical theory to teaching literature.

Unit-I: Formalist, Structuralist, Post-structuralist and Linguistic Poetics

1. M.H. Abrams: Orientation of Critical Theories
2. Ferdinand De Saussure: The Object of Study
3. Roland Barthes: Death of the Author
4. Jacques Derrida: Structure, Sign, and Play in the Discourse of the Human Sciences

Unit II: Modernism, Postmodernism and Feminism

5. Terry Eagleton: Capitalism, Modernism and Postmodernism
6. Leslie Fiedler: Cross the Border-Close the Gap
7. Elaine Showalter: Towards a Feminist Poetics

Unit III: Politics and Ideology

8. Georg Lukacs: The Ideology of Marxism
9. Edmund Wilson: Marxism and Literature
10. Stephen Greenblatt: Towards a Poetics of Culture
11. C.G. Jung: Psychology and Literature

Unit IV: Postcolonialism

12. Edward Said: Crisis in Orientalism
13. Gayatri Chakravorty Spivak: Can the Subaltern Speak?

Unit V: Hermeneutics, Reader-Response and Cognitive Literary Scholarship

14. Wolfgang Iser: The Reading Process: A Phenomenological Approach
15. E.D. Hirsh Jr.: Three dimensions of Hermeneutics
16. Mikhail Bakhtin: From the Prehistoric of Novelistic Discourse
17. Stylistics: www.durov.com/.../Stilistika_-_otvety_k_ekzhamenu_na_5_kurs-1769...

References:

1. Abrams M.H, Harphman Geoffrey. *A Handbook of Literary Terms*. New Delhi: Cleanage, 2007. Print.
2. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 2009. Print.
3. Culler, Jonathan. *Literary Theory*. New Delhi: OUP, 2011. Print.
4. Said, Edward W. *Orientalism*. London: Vintage Books, 1979. Print.
5. Showalter, Elaine. *Towards a Feminist Poetics*. Twentieth Century Literary Theory. Ed. K.M. Newton. London: Macmillan, 1988. Print.

Sem: III
16PEN3203 A

Hours/Weeks:4
Credit: 4

Core Elective-3A: COMPARATIVE LITERATURE

Assurance of Learning:

- To acquaint students of literature with a knowledge of using comparison as a tool of criticism.
- To help students have a broad outlook on literature as Comparative Literature involves 'Mutual Illumination'
- To enable students to explore research areas in the core subjects of thematology, genealogy, literary history, literary influence, and reception, besides related fields of performance studies, theatre studies, film studies etc.
- To go beyond mere comparative study of texts to include issues of nation, caste, race, gender, region, culture etc. in the analysis of texts as well as issues related to the history of print and publishing also form topics studied under the rubric of Comparative Literature.

Unit-I: Definition of the term Comparative Literature – National Literature – World Literature and Comparative Literature – French School and American School, German School and Russian School.

Unit-II: Influence and Imitation – Unconscious Imitation and Conscious Influence – Translation – Influence Studies and Analogy Studies – Comparing Dante's *The Divine Comedy* with Sri Aurobindo's *Savithri (The Book of Forest in The Mahabharatha)*

Unit-III: Epoch, Period and Generation – the Link between Comparative Literature and History of Literature – The difference between Epoch, Period and Generation

Unit-IV: Genres – Comparing two Texts on the basis of Form – Comparing Novels, Plays and Poems – Variations – a Drama and an Epic also can be compared based on the Common Qualities – Comparing Burns with Bharathidasan (Burns' 1. *Bessy and Her Spinning Wheel* 2. *Banks of Crea* 3. *As I went out on May Burning* 4. *Broom Resoms* 5. *Auld Rob Morries* with Bharathidasan's translated version of *Tamizhachiyin Katti*) and Bacon with Valluvar, Kamban with John Milton.

Unit-V: Thematology – Comparing Works on the basis of Themes – Defining terms like Motif, Leitmotif – Characters and Situations. In addition to these, the teacher can illustrate the Study of Comparative Literature by Comparing Nathaniel Hawthorne's *The Scarlet Letter* and Ananda Krishnamurthy's *Samskara* , Shakespeare's *Antony and Cleopatra* with Dryden's *All for Love*, . Gayathri Spivak's *Death of a Discipline*

Text Books:

1. Brooks, Cleanth and Robert Penn Warren. *Modern Rhetoric*. Atlanta: Harcourt, Brace & World, 1958. Print.
2. Mohan, Devinder. *Comparative Poetics: Aesthetics of the Ineffable*. New Delhi: Intellectual Publishing House, 1988. Print.
3. Peck, John and Martin Coyle. *Practical Criticism*. New York: Palgrave, 1995. Print.
4. Ddaiches, David. *Critical Approaches to Literature*. Kolkata: Orient Longman, 2006. Print.
5. Spivak, Gaythri Chakravorthy. *Death of a Discipline*. Columbia: Columbia University Press, 2003. Print.

References:

For All Units

1. Subramaniam, N, Srinivasan, Padma & Balakrishnan G.R . eds. *Introduction to the Study of Comparative Literature Theory and Practice*. Tamilnadu: Teesi Publications, 1997.Print.

Sem. III
16PEN3203B

Hours/Weeks: 4
Credits: 4

Core Elective-3B: CONTEMPORARY INDIAN LITERATURES TRANSLATED INTO ENGLISH

Assurance of Learning:

- To help the students to get acquainted with Contemporary Indian Writers.
- To appreciate their works in English translation.
- To make the students appreciate Indian aesthetics.
- To emphasise the cultural diversity and integration of Indian literature by including the Indian classics, aesthetics, as well as regional literatures in English translation.

UNIT-I: Poetry (Detailed)

1. Dr. Kalaingar M Karunanidhi: “In Search of Human Love”, “Social Outlook”, “Enmity Conquer We Shall!”, “Students’ Awakening (Shower of Poetry (Volume I)) “Azhagiya Periyavan”: “The Word for you and Me”, (Translated by Meena Kandasamy)
2. Salma: “A Midnight Tale”, “Perspective”, “Evil”, “Home” (Translated by Lakshmi Holmstrom)
3. Lalon Phokir: Who wants to go to the other shore? (Translated from Bengali by Carol Salomon)

UNIT-II Poetry (Non Detailed)

4. Joy Goswami: “ If You Must Ask Me” (Translated from Bangla by Skye Lavin and Joy Goswami)
5. Khaled Hossain: “Water Bird” (Oliullah tried his whole life to become a poet) (Translated from Bangla by Shabnam Nadiya)
6. Sunil Gangopadhyay: “This Hand Has Touched
7. Buddhadeva Bose”, “The Moment of Creation”, “Now The Battle is against the World”, “Sonnets for 3 A.M”.

UNIT-III Short Story (Detailed)

8. Ramanath Ray: “Hero and Heroine” (Translated from Bengali by Palash Baran Pal)
9. Sunil Gangopadhyay: “The Trip to Heaven” (Translated from Bengali by Indranil Dasgupta) Short Story (Non Detailed)
10. Abhijit Sen: “The Deceiver” (Translated by Chhanda Chattopadhyay Bewtra)
11. Sirshendu Mukhopadhyay: Look at me (Translated from the original Bangla by Nilanjan Bhattacharya)

UNIT-IV Fiction

12. Bama Faustina: Vanmam, Vendetta (Translated by Malini Seshadri)
13. Vairamuthu: Thaneer Thesam (Translated by Projectmadurai)

UNIT-V Fiction

14. Arumugam: *Imayam* (Translated by D Krishna Ayyar)
15. Krishna Sobti: *Memory’s Daughter* (Translated by Menakshi Bharadwaj & Smita Bharti)

References <http://www.macmillaneducation.in/book/shower-poetry-volume-ii>
<http://www.museindia.com/viewarticle.asp?myr=2006&issid=9&id=425>
<http://www.katha.org/site/>

Sem: III
16PEN3401

Hours/Weeks: 4
Credits:4

IDC – WS: MEDIA STUDIES

Assurance of Learning:

- To expose students to the field of media studies
- To impart in them a knowledge of the technical terms in the field of media
- To imbibe in them the skills needed to survive in the media world
- To help the students to use Media English

Unit-I: Introduction to Print Media

1. News Categories
2. Components of a News Story
3. Reporting and its Types
4. Planning and writing a news article
5. Process of editing a news story

Unit-II: News Types and Writing Techniques

6. Cartoons
7. Report
8. Editorials, Columns, Features,
9. Reviews

Unit-III: Understanding Advertisement

10. Advertisement substance
11. Brand Positioning
12. Structure of advertisement
13. Attention seeking devices
14. Types of Advertisement

Unit-IV: Radio & Television

15. News Reading
16. Interviews, Debates and Discussions
17. Reporting
18. Script Writing

Unit-V: The Craft of Copywriting

19. Writing memorable slogan
20. Hooking attractive headline
21. Crafting relevant body copy
22. Making the language matter

References:

1. Keval, J. Kumar. *Mass Communication in India*. New Delhi: Jaico, 1994. Print.
2. Spark, David & Geoffrey Harris. *Practical Newspaper Reporting*. New Delhi: Sage publication, 2011. Print.
3. Cook, G. *The Discourse of Advertising*. London: Routledge: 1992. Print.
4. Gabay, J.J. *Teach Yourself Copywriting*. London: Hodder Headline, 1996. Print.
5. Nair, Latha. *English for the Media*. New Delhi: CUP, 2014. Print.

IDC- BS: ENGLISH FOR EFFECTIVE COMMUNICATION

Assurance of Learning:

- To develop the students' speaking skills to enable them to use general, social and professional language.
- To review how spoken English is used in a range of authentic contexts.
- To explore the differences between the grammars of spoken and written English.
- To introduce and critically survey recent developments in materials and methodology for the analysis, teaching and testing of spoken English.

Unit-I:

1. Introduction to communication.
2. Building Vocabulary.
3. Sentence construction.
4. Noun, pronoun, Adjective, Verb, Tenses,
5. Preposition, Articles, Conjunction, Punctuation.
6. Grammar usage in sentences.

Unit-II:

5. Spelling and Pronunciation
6. International Phonetic Alphabet Transcription of Received Pronunciation of Words as per the Oxford Advanced Learners Dictionary of H.S. Hornby
7. Everyday communication - Introduction, Shopping, Meeting Friends, Traveling, Visiting a Doctor, Telephonic Communication, Negotiation, At the movie Theatre, At the office, Meeting relatives....etc
8. Audio - Video lesson plan covering topics from Real life situation

Unit-III:

9. Common Conversational Structures
10. Idioms and Phrases
11. Intonation and Speed
12. Greeting and Introducing

Unit-IV:

13. Practicing Short Dialogues
14. Group Discussions, Seminars/Paper-Presentations
15. Listening News/Conversations/Telephonic Conversation
16. Extempore

Unit-V:

17. Debates
18. Interview
19. Presentation Skills
20. Public Speaking and Special Occasion Speeches

References:

1. V.Sasikumar & P.V.Dhamija. *Spoken English- A Self-Learning Guide to Conversation Practice*. Noida: JBA, n.d. Print.
2. J.Sethi & P.V.Dhamija. *A Course in Phonetics and Spoken English*. 2nd Edition, Reprint 2011 ed. Delhi: JBA, 2013. Print.
3. Wilkinson, Andrew M. *Spoken English*. Edgbaston [Eng.: University of Birmingham, 1966. Print.
4. Cheepen, Christine, and James Monaghan. *Spoken English: A Practical Guide*. London: Pinter, 1990. Print.
5. Kenneth Anderson, Joan Maclean & Tony Lynch. *Study Speaking: A Course in Spoken English for Academic Purposes (Book + 2 Audio CD-Roms)* 1st South Asian edition 2007, reprint 2008.

Sem: IV
16PEN4114

Hours/Weeks: 6
Credits: 4

BRITISH LITERATURE – IV (1914 – 2007)

Assurance of Learning:

- Students will be acquainted with twentieth century and contemporary British Literature.
- Students will become familiar with the major writers of the period.
- Students will become conversant with the major works of the period.
- Students will learn to criticize and enjoy the works of this period.

Unit-I: Poetry (Detailed)

1. William Butler Yeats (1865 – 1939): “Sailing to Byzantium”
2. Thomas Stearns Eliot (1888 – 1965): “The Waste Land”
3. Wystan Hugh Auden (1907 – 1973): “As I Walked out one Evening”

Poetry (Non-detailed)

4. Wilfred Owen (1893 – 1918): “Anthem for Doomed Youth”
5. Louis Macneice (1907 – 1963): “Brother Fire”
6. Dylan Thomas (1914 – 1953): “Fern Hill”
7. Philip Larkin (1922 – 1985): “Water”
8. Ted Hughes (1930 – 1998): “Hawk Roosting”
9. Seamus Heaney (1939 – 2013): “Seeing Things”
10. Carol Ann Duffy (1955 –): “The Look”

Unit-II: Drama (Detailed)

11. George Bernard Shaw (1856 – 1950): *Pygmalion*

Unit-III: Drama (Non-detailed)

12. Thomas Stearns Eliot (1888 – 1965): *Murder in the Cathedral*
13. Samuel Beckett (1906 – 1989): *Waiting for Godot*
14. John Osborne (1929 – 1994): *Look Back in Anger*

Unit-IV: Prose (Detailed)

15. Alfred George Gardiner (1865 – 1946): “In Praise of walking”
16. Aldous Huxley (1894 – 1963): “Pleasures”

Prose (Non-detailed)

17. Gilbert Keith Chesterton (1872 – 1936) “On Running after One’s Hat”
18. George Orwell (1903 – 1950): “Politics and the English Language”
19. Will Durant (1885 – 1981): “Conditions of Civilization”

Unit-V: Fiction

20. James Joyce (1882 – 1941): *Ulysses*
21. Virginia Woolf (1882 – 1941): *Mrs. Dalloway*
22. David Herbert Lawrence (1885 – 1930): *Sons and Lovers*
23. William Golding (1911 – 1993): *Lord of the Flies*
24. Dame Iris Murdoch (1919 – 1999): *The Bell*

References:

1. Beckett, Samuel. *Waiting for Godot*. New York: Grove Press, 1982. Print.
2. Eliot, T. S.. *The Waste Land and Other Poems*. New York: Penguin Books, 2003. Print.
3. Helen, Gardner. ed. *The New Oxford Book of English Verse*. Oxford: OUP, 1972. Print.
4. Orwell, George. *A Collection of Essays*. New York: Doubleday, 1954. Print.
5. Shaw, Bernard. *Pygmalion*. Hyderabad: Orient Longman. 2004. Print.

POSTMODERN STUDIES

Assurance of Learning:

- To help the students understand the transition from modernism to postmodernism
- To make students learn the tenets of Postmodernism through the works prescribed.
- To break away from conventional traditions through experimentation with new literary devices, forms, genres, styles, etc.
- To capture the essence of postmodernism.

Unit-I: Explanation of the following Postmodern Concepts with illustrations

1. Word Play, Irony, Black Humour
2. Parody
3. Pastiche
4. Fabulation, Paranoia, Poiumena
5. Temporal Distortion/ Fragmentation, Magic Realism
6. Indeterminacy
7. Maximalism and Minimalism
8. Hybridization
9. Technoculture and Hyperreality
10. Metafiction, Surfiction and Historiographic Metafiction
11. Paradoxical , imagistic, and Intertextuality

Unit-II: Poems (Detailed)

12. Richard Brautigan: "All watched over by machines of loving grace"
13. Catherine French: "Alphabet"
14. Gary Soto: "How things work"
15. Jack Spicer: "Thing Language"
16. Charles Simic – "Eyes Fastened with Pins"
17. Rita Joe – "I have been a Stranger in a Strange Land"

Unit-III: Play (Detailed)

18. Heiner Muller: *Hamletmachine*

Unit-IV: Fiction

19. Ken Kesey: *One Flew Over the Cuckoo's Nest*
20. Gabriel Garcia Marquez: *One Hundred Years of Solitude*

Unit-V: Fiction

21. John Fowles: *French Lieutenant's Woman*
22. Thomas Pynchon's *The Crying of Lot 49*

References:

1. Gerhard Hoffmann. *From Modernism to Post Modernism: Concepts and Strategies of Post modern American Fiction*. Netherlands: Rodopi, 2005. Print.
2. Lyotard, J.F. *The Postmodern Condition: A Report on Knowledge*. Manchester: MUP, 1986. Print.
3. Turner, B.Ed. *Theories of Modernity and Postmodernity*. London: Sage, 1990. Print.
4. Conner, Steave. *Postmodern Culture*. Oxford: Blackwell, 1989. Print.
5. Eagleton, Terry. *The Illusions of Postmodernism*. Oxford: Blackwell, 1989

POSTCOLONIAL LITERATURES

Assurance of Learning:

- To acquaint students with the Postcolonial thoughts and writings
- To make students empathise with the Postcolonial stances.
- To make the learners discuss, and analyse colonial and postcolonial texts.
- To make the learners understand how race, class, gender, history, and identity are presented and problematized in the literary texts.

Unit – I: Poetry (Detailed)

1. Margaret Atwood (1939 -): “Journey to the Interior”
2. Chinua Achebe (1930 -): “Refugee Mother and the Child”
3. Wole Soyinka (1934 -): “Telephone Conversation”
4. Derek Walcott (1930 -): “A Far Cry from Africa”
5. Judith Wright (1915-2000): “Woman to Man”

Poetry (Non-detailed)

7. W.W.E. Ross (1894-1966): “The Snake Trying”
8. Bruce Beaver (1928-2004): “Exit”
9. Randolph Stow (1935 -2010): “My Wish for My Land”

Unit – II: Drama (Detailed)

10. George Ryga (1932-1987): *The Ecstasy of Rita Joe*

Unit – III: Drama (Non-detailed)

11. Wole Soyinka’s *The Lion and the Jewel*

Unit – IV: Fiction

11. Salman Rushdie (1947-): *Midnight’s Children*
12. Chinua Achebe (1930-): *Things Fall Apart*

Unit-V: Prose: (Detailed)

13. Edward Said (1935-2003): “Orientalism” (Introductory Part)

Prose: (Non-Detailed)

14. Ngũgĩ Wa Thiong’o (1938-): “Decolonizing the Mind” (Introduction)

References:

1. Said, Edward. *The World, the Text and the Critic*. Cambridge: M.A.Harvard University Press, 1983. Print.
2. Dhawan. *Commonwealth Fiction*. New Delhi: Classics Co.,1988. Print.
3. Tiffin & Ashcroft. Eds. *The Empire Writes Back*. New York: Routledge, 2003. Print.
4. Tiffin & Ashcroft and Griffiths. Eds. *The Post Colonial Studies Reader*. New York: Routledge, 2003. Print.
5. Walsh, William. *Commonwealth Literature*. Oxford: Oxford University Press, 1973. Print.

Sem: IV
16PEN4117

Hours/Weeks: 6
Credits: 4

ENGLISH LITERATURE FOR COMPETITIVE EXAMINATIONS: NET/ SET / PG - TRB

Assurance of Learning:

- To enable students to face NET/SET and PG-TRB examinations.
- To help the students gain knowledge and assist them in gaining knowledge of the major and minor writers of every age.
- To teach the various literary terms that are employed in various genres of literary works.
- To inform the students of the various schools of poetry and literary movements.

Unit-I: THE AGE OF CHAUCER (1340-1400)

Historical, Social and Cultural background of the Age

Poets: Chaucer, Sir Gawain and the Green Knight, The Pearl Poet, William Langland, John Gower.

Translators of the Holy Bible: John Wycliffe, William Tyndale, Miles Coverdale, King James.

Literary Forms/ Terms/ Dramatic Devices: Alliterative Verse, Blank Verse, Iambic Pentameter, Heroic Poetry, Rhyme Royal, Heroic Couplet, Dream Vision, Alliteration, Assonance, Spenserian Stanza, Ottava Rima, Quatrain, Terza Rima, Couplet.

THE AGE OF REVIVAL (1400 - 1550)

Historical, Social and Cultural background of the Age, War of Roses

Court Poets: Thomas Wyatt (1503-42); Earl of Surrey, Henry Howard (1516-47)

Prose Writers: Sir John Fortescue, William Caxton, John Fisher, Sir Thomas Malory, Thomas More

Dramatists: Erasmus, Nicolle Machiavelli

Literary Forms/ Terms/ Dramatic Devices: Italian Sonnet & English Sonnet, Mystery Plays, Miracle Plays, Interludes, The pastoral, Allegory, Ballads, Satire

Literary Movements/ Groups/ Schools of Poetry: English Chaucerians, Scottish Chaucerians.

THE AGE OF ELIZABETH (1550-1625)

Historical, Social and Cultural background of the Age, First English Tragedy & First English Comedy

Poets: Edmund Spenser, Philip Sidney, Michael Drayton

Dramatists: University Wits, William Shakespeare – Works, Source for the works, Ben Jonson, Thomas Dekker, Thomas Middleton, John Webster, Philip Massinger, John Ford, Beaumont & Fletcher, Walter Raleigh

Prose Writers: Bacon and His Essays

Literary Forms/ Terms/ Dramatic Devices: Elizabethan sonnet, Elizabethan Lyric, Tragedy, Comedy, Comic Relief, Catharsis, Purgation, Hamartia, Essay, Soliloquy, Aside, Drama, Play, Romance, Irony, In Medias Res, Plot, Pun, Tragic Flaw, Exaggeration, Hyperbole, Climax, Anti-climax, Eclogue, Blank Verse, Comedy of Humours

Literary Movements/ Groups/ Schools of Poetry: Sons of Ben

Unit-II: PURITAN AGE (1625-1660)

Historical, Social and Cultural background of the Age

Poets: John Donne, Richard Crashaw, Henry Vaughan, Andrew Marvell; John Milton

Prose Writers: Thomas Hobbes, Thomas Fuller, Richard Baxter

Literary Forms/ Terms/ Dramatic Devices: Metaphysical Poetry, Conceit, Simile, Metaphor, Pamphlet, Apostrophe, Oxymoron, Onomatopoeia, paradox, Metonymy, Synecdoche, Epithet, Epigram, Masque.

Literary Movements/ Groups/ Schools of Poetry: Spenserian Poets, Cavalier Poets; Metaphysical Poets

RESTORATION AGE (1660-1699)

John Dryden & His Poetry, Restoration Dramatists, Aphra Behn, Samuel Butler

Prose Writers: John Bunyan

Philosophers: John Locke, Diaries of John Evelyn & Samuel Pepys

Literary Forms/ Terms/ Dramatic Devices: Heroic Drama, Comedy of Manners, Satire, Periodicals, Biography, autobiography, allegory, allusion, Epic, Euphemism, Invocation, Chiasmus, Zeugma

NEO-CLASSICAL/ AUGUSTAN AGE (1700-1798)

Historical, Social and Cultural background of the Age

Poets: Alexander Pope, Dr Samuel Johnson, Thomas Grey, Robert Burns

Dramatists: Oliver Goldsmith

Prose Writers: Joseph Addison, Richard Steele

Novelists: Jonathan Swift, Daniel Defoe, Samuel Richardson, Laurence Sterne, Henry Fielding, Tobias Smolett

Philosophers: George Berkeley, Edmund Burke, Edward Gibbon, David Hume

Literary Forms/ Terms/ Dramatic Devices: Periodical Essays, Novel, Epistolary Novel, Irony, Metric Lines (Diameter, Monometer, Trimeter, Tetrameter, Pentameter, Hexameter, Heptameter, Octameter), Elegy & Its Kinds, Burlesque, Short Story, Farce

Literary Movements/ Groups/ Schools of Poetry: Graveyard Poetry, The Augustans

Unit-III: THE ROMANTIC AGE (1798-1837)

Historical, Social and Cultural background of the Age

Poets: William Blakes, William Wordsworth, S T Coleridge, Robert Southey, Young Romantics (John Keats, Byron, Shelley)

Prose Writers: Charles Lamb, William Hazlitt, Thomas De Quincey

Novelists: Gothic Novelists: Ann Radcliffe, Mary Shelley; Jacobean Novelists: Fanny Burney, Maria Edgeworth, Walter Scott, Jane Austen

Literary Forms/ Terms/ Dramatic Devices: Myth, Symbolism, Diction, Willing Suspension of Disbelief, Negative Capability, Imagination, Fantasy, Ode, Dramatic persona, Poetic Justice, Cacophony & Euphony

Literary Movements/ Groups/ Schools of Poetry: Romanticism, The Lake Poets

THE VICTORIAN AGE (1837-1901) Historical, Social and Cultural background of the Age

Poets: Alfred Lord Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, The Pre-Raphaelite Poets, Gerard Manley Hopkins

Novelists: Charles Dickens & His Works, George Eliot, Elizabeth Gaskell, Bronte Sisters, W M Thackeray, Antony Trollope, George Meredith, Benjamin Disraeli, Wilkie Collins, Samuel Butler, R L Stevenson

Prose Writers: Thomas Carlyle, Thomas Macaulay, John Henry Newman, John Stuart Mill, John Ruskin, Walter Pater

Literary Forms/ Terms/ Dramatic Devices: Pathos, Bathos, Dramatic Monologue, Flash Back, For Shadowing, Cliché

Literary Movements/ Groups/ Schools of Poetry: Oxford Movement, Aesthetic Movement, Pre-Raphaelite Movement/ Brotherhood, Realism

MODERN AGE (1910-45) Historical, Social and Cultural background of the Age

Poets: W B Yeats, Henry Davies, Alfred Noyes, Edwin Muir, T E Hulme, T S Eliot, W H Auden, Stephen Spender, C D Lewis, Louis MacNeice, John Masefield, Dylan Thomas,

Dramatists: Lady Gregory, G B Shaw, John Galsworthy, Sean O' Casey, Absurd Dramatists (Samuel Beckett, Arthur Adamov, Eugene Ionesco, Jean Genet, Harold Pinter) John Osborne

Novelists: Thomas Hardy, Joseph Conrad, Rudyard Kipling, H G Wells, Arnold Bennett, Dorothy Richardson, G K Chesterton, William Somerset Maugham, E M Forster James Joyce, Virginia Woolf, George Orwell, Graham Greene, Katherine Mansfield, J B Priestley, Christopher Isherwood, D H Lawrence, Aldous Huxley

Literary Forms/ Terms/ Dramatic Devices: Problem Plays, Fiction, Interior Monologue, Round Character & Flat Character, Point of View, Stream of Consciousness, Dystopian Novel, Fable, Parable, Imagery, Symbolism, Intentional Fallacy, Affective Fallacy, Objective Correlative

Literary Movements/ Groups/ Schools of Poetry: Imagism, Dadaism, Surrealism, Irish Literary Revival, Absurd Theatre, Existentialism, Angry Young Men, Theatre of Cruelty, Bloomsbury Group of Poetry

Unit- IV: CONTEMPORARY ENGLISH LITERATURE (POST 1945)

Historical, Social and Cultural background of the Age

Poets: George Barker, Kathleen Jessie Raine, Elizabeth Joan Jennings, Thomas Gunn, Ted Hughes, Philip Larkin

Dramatists: Bertolt Brecht, Tom Stoppard, John Clifford Mortimer

Novelists: Charles Perey Snow, Evelyn Waugh, William Cooper, Kingsley Amis, Alan Sillitoe, William Golding, Antony Burgess, Patrick White, Irish Murdoch, Muriel Spark, Doris Lessing, Margaret Drabble

Literary Forms/ Terms/ Dramatic Devices: Parody, pastiche, Intertextuality

Literary Movements/ Groups/ Schools of Poetry: Epic Theatre, Movement Poets, British Poetry Revival, Modernism, Post-modernism, Black Mountain Poets, Magical Realism, Birmingham Group, Lost Generation,

AMERICAN & OTHER NON-BRITISH LITERATURE (POST 1945)

Historical, Social and Cultural background of American Literature.

Poets: H W Longfellow, Walt Whitman, Edgar Allan Poe, James Russell Lowell, Adrienne Rich, Robert Frost, Pablo Neruda

Prose Writers: Ralph Waldo Emerson, Henry David Thoreau,

Novelists: Nathaniel Hawthorne, Earnest Hemingway, Herman Melville, Leo Tolstoy, Henry James, John Stein Beck, Richard Wright, Sylvia Plath, Saul Bellow, Umberto Eco,

Dramatists: Arthur Miller, Tennessee Williams, Eugene O' Neill

Literary Forms/ Terms/ Dramatic Devices: Expressionism, Impressionism,

Literary Movements/ Groups/ Schools of Poetry: Transcendentalism, American Dram, Jazz Movement, Harlem Renaissance, Beat Generation, Hippie Movement, New York School of Poetry, American Romanticism, Dark Romanticism, Naturalism, Symbolism, Performance Poetry

INDIAN WRITERS & WRITERS OF INDIAN DIASPORA

Poets: Rabindranath Tagore, Sri Aurobindo, Sarojini Naidu, Amrita Pritam, Toru Dutt, A K Ramanujan, Jayanta Mahapatra, Amrita Pritam,

Novelists: Raja Rao, R K Narayan, Mulk Raj Anand, Munshi Premchand, Ruskin Bond, Arundhati Roy, Kamala Das, Anita Desai, Kiran Desai, Sashi Deshpande, Khushwant Singh, V S Naipaul, Monohar Malgaonkar, Salman Rushdie, Bhabani Bhattacharya, Ruskin Bond, Nirad C Chaudhari, Vikram Seth, Arun Joshi, Amitav Ghosh, G V Desani, Bankim Chandra Chatterjee, Rohinton Mistry, Shashi Tharoor, Shobhaa De, Indira Goswami, Bama, Sivakami, Nayantara Sehgal, Bapsi Sidhwa, Michael Ondaatje, Chitra Banerjee Divakaruni, Vikram

Chandra, Taslima Nasrin, Faiz Ahmed Faiz, U. R. Anantha Murthy, Jhumpa Lahiri, Upamanyu Chatterjee, Aravind Adiga, Arun Joshi, Chetan Bhagat, Indira Goswami, Indira Parthasarathy, Manju Kapur, Mrinal Pande, Vikas Swarup, Sudha Murthy,

Prose Writers: Mahatma Gandhi, Jawaharlal Nehru, C. Rajagopalachari, B. R. Ambedkar, Jayakanthan, Kalki Krishnamurthy,

Dramatists: Girish Karnard, Vijay Tendulkar, Gurcharan Das, Asif Currimbhoy, Badal Sircar.

Unit-V: Canadian Writers: Margaret Atwood, Robertson Davies, Mordecai Richler, Alice Munro, Farley Mowat, Michael Ondaatje, Robert James Sawyer, Douglas Coupland, Leonard Cohen, Margaret Avison, Thomas King, Stephen Leacock, Robert Kroetsch, Mordecai Richler, Sinclair Ross, WWE Ross, Margaret Laurence, Eden Robinson, Lucy Maude Montgomery, David Brooks, Naomi Klein, Ian Adams, Dianne Warren.

African & Afro-American Writers: Chinua Achebe, Wole Soyinka, Amos Tutuola, Camera Laye, Dinaw Mengestu, Mariama Ba, Buchi Emecheta, Bessie Head, Ousmane Sembane, Ngugi Wa Thiong'o, Nadine Gordimer, J. M. Coetzee, Mary Watson, Loretta Ngcobo, Tsitsi Dangarembga, Mwana Kuponu, Ama Ata Aidoo, Chimamanda Ngozi Adichie, Ben Okri, Donald Woods, Langston Hughes, Anne Spencer, Maya Angelou, Yusuf M Adamu.

Literary Movements/ Groups/ Schools of Poetry: Negritude

Australian Writers: Sally Morgan, Jean Devanny, Peter Carey, A.A Philips, A.D. Hope, A. L. McCann, Thomas Keneally, Patrick White, Morris West, Judith Wright, David Malouf, Carol Ann Duffy, Annie Finch, Geraldine Brooks, Henry Lawson, Paul Jennings, Kerry Greenwood, Matthew Reilly, Tim Winton, Liane Moriarty, John Flanagan.

LITERARY THEORY & CRITICISM

Types of Literary Criticism: Mimetic, Pragmatic, Expressive, Objective, Historical, Didactic & Biographical Criticism

Major Critical Movements: Russian Formalism, Archetypal Criticism, New Criticism, Phenomenological Criticism, Feminist Criticism (Gynocriticism, Ecriture Feminine, Phallogocentrism, Three Waves of Feminism), Structuralism, Deconstruction (Aporia, Differance), Reader Response Criticism (Interpretative Communities, Horizon of Expectations, Implied Reader), New Historicism (Discourse), Post Colonial Theory (Alterity, Hybridity), Modernism, Postmodernism

Important Critics and their Works: Socrates, Aristotle, Plato, I A Richards, Northrop Frye, F R Leavis, Jacques Derrida, Michael Foucault, Roland Barthes, Louis Althusser, Raymond Williams, Edward Said, Wolfgang Iser, Homi K Bhabha, Cleanth Brooks, R P Blackmur, John Crowe Ransom, Stephen Greenblatt.

Text Book for all the Units:

Panigrahi, B. P. *UGC NET/SET for JRF and Eligibility Test for Lectureship: English Literature*. New Delhi: Danika/ Trueman Publishing Company, 2013. Print.

Sobti, Sukriti, and Premlata Dhankher. *UGC NET/ SET (JRF & LS): English Literature Paper II & III*. New Delhi: Arihant Publications (India) Limited. Print.

References:

1. Abrams, M.H., and Geoffrey Galt Harpham. *A Handbook of Literary Terms*. New Delhi: Cengage Learning, 2009. Print.
2. Compton-Rickett, Arthur. *A History of English Literature*. London: T.C. & E.C. Jack, 1912. Print.
3. Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: U of Minnesota, 1983. Print.
4. Habib, Rafey. *A History of Literary Criticism: From Plato to the Present*. Malden, MA: Blackwell Pub., 2000. Print.
5. Masih K. Ivan, et al. *An Objective Approach to English Literature for NET, JRT, SLET and Pre-Ph.D.* New Delhi: Atlantic Publishers, 2007. Print.

Sem: IV
16PEN4118

Hours/Weeks: 0
Credits: 2

COMPREHENSIVE EXAMINATION
(All Papers –From Semesters I-IV)

Assurance of Learning:

- A brief overview of the literature studied over the Semesters.
- To lend support and suggest to the students for the research topic and purpose of the study.
- To empower the students get through Competitive Examinations: NET/ SET (JRF/LS)/ PG - TRB
- To render the students a description of the research design, e.g., sample, instruments, procedures, and analysis.

Sem: IV
16PEN4119

Hours/Weeks: 6
Credits: 3

PROJECT & VIVA VOCE

Sem: I-IV
16PCW4501

Hours: 70/Weeks: 12
Credits: 5

SHEPHERD
