

ADIKAVI NANNAYA UNIVERSITY
UNIVERSITY COLLEGE OF ARTS & COMMERCE
RAJAMAHENDRAVARAM - 533296



DEPARTMENT OF ENGLISH

M.A ENGLISH SYLLABUS

(W.e.f 2019-2020 A.B)


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Board of Studies in English
Adikavi Nannaya University
Rajamahendravaram - 533296

PROGRAM STRUCTURE –W.E.F 2019-20 A.B

S.No	Course Code	Course Title	Total Marks	Internal Exam Marks	Sem End Exam Marks	Teaching Hours/ week	Credits
SEMESTER I							
1		INTRODUCTION TO LITERATURE	100	25	75	6	5
2		POETRY:THE RENAISSANCE TO THE 18 TH CENTURY	100	25	75	6	5
3		DRAMA:THE RENAISSANCE TO THE 18 TH CENTURY	100	25	75	6	5
4		PROSE & FICTION:THE RENAISSANCE TO THE 18 TH CENTURY	100	25	75	6	5
5		INTRODUCTION TO THE STUDY OF LANGUAGE & LANGUAGE SKILLS	100	25	75	6	5
SEMESTER II							
6		POETRY: 19 TH CENTURY	100	25	75	6	5
7		DRAMA: 19 TH & 20 TH CENTURIES	100	25	75	6	5
8		PROSE& FICTION: 19 TH CENTURY	100	25	75	6	5
9		THE 20 TH CENTURY BRITISH LITERATURE	100	25	75	6	5
10		INTRODUCTION TO COMMUNICATION SKILLS	100	25	75	6	5
SEMESTER III							
11		AMERICAN LITERATURE: EARLY TO THE 19 TH CENTURY	100	25	75	6	5
12		INDIAN WRITING IN ENGLISH	100	25	75	6	5
13		POST COLONIAL LITERATURE	100	25	75	6	5
14		LITERARY CRITICISM	100	25	75	6	5
15		INTRODUCTION TO ENGLISH LANGUAGE TEACHING.	100	25	75	6	5
SEMESTER IV							
16		AMERICAN LITERATURE: MODERN & CONTEMPORARY	100	25	75	6	5
17		INDIAN LITERATURE IN ENGLISH TRANSLATION	100	25	75	6	5
18		CONTEMPORARY LITERARY THEORY	100	25	75	6	5
19		ENVIRONMENTAL LITERATURE	100	25	75	6	5
ELECTIVES							
20		FURTHER STUDIES IN THEORY & PRACTICE OF ENGLISH LANGUAGE TEACHING	100	25	75	6	5
21		TRANSLATION:THEORY& PRACTICE	100	25	75	6	5
22		MODERN CLASSICS IN ENGLISH	100	25	75	6	5


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		TRANSLATION					
23		WOMEN'S WRITING	100	25	75	6	5

BREAKUP DETAILS OF INTERNAL/LAB/PROJECT :

For Ex: Internal Theory Examination marks be given in the following manner.

- a. Two mid-exams average : 10 Marks
- b. Attendance Marks : 05 Marks
- b. Presentations/Assignments : 05 Marks
- c. Swatchhata Marks : 05 Marks


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**M.A ENGLISH
(LANGUAGE & LITERATURE)**

PROGRAM OUTCOME

At the end of the course the student will be introduced to the literatures produced in English and translated into English. Making British Literature the foundation in the first two semesters, the program diversifies into literatures produced in many English speaking cultures. The student will be exposed to a diverse range of critical/theoretical texts, from Euro-American, African and Indian critical traditions that arose from specific socio-economic, linguistic, philosophical theories. The program equips the student with essential critical tools to comprehend literature in particular, and culture in general. Also, the program will expose to student to environmental issues through written and audio visual texts. In addition, the program trains the student in English Language Teaching for professional application.

Note- As digital material is available to many texts prescribed in the syllabus. Teachers are advised to use Audio Visual, Multimedia, Film, Survey content extensively for providing a thorough understanding of all courses.


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**Mapping of
Courses having focus on Employability/ Skill Development/
Course Possess Entrepreneurship**

S.No	Course Code	Course Title	Does the Course Provides Employability	Does the Course Provides Skill Development	Does the Course Provides Entrepreneurship
1		INTRODUCTION TO LITERATURE	.....	.....	.....
2		POETRY:THE RENAISSANCE TO THE 18 TH CENTURY	.....	.....	.....
3		DRAMA:THE RENAISSANCE TO THE 18 TH CENTURY	.....	.....	.....
4		PROSE & FICTION:THE RENAISSANCE TO THE 18 TH CENTURY	.....	.....	.....
5		INTRODUCTION TO THE STUDY OF LANGUAGE & LANGUAGE SKILLS	√	√	.....
6		POETRY: 19 TH CENTURY	.....	.....	.....
7		DRAMA: 19 TH & 20 TH CENTURIES	.....	.....	.....
8		PROSE & FICTION: 19 TH CENTURY	.....	.....	.....
9		THE 20 TH CENTURY BRITISH LITERATURE	.....	.....	.....
10		INTRODUCTION TO COMMUNICATION SKILLS	√	√	.....
11		AMERICAN LITERATURE: EARLY TO THE 19 TH CENTURY	.....	.....	.....
12		INDIAN WRITING IN ENGLISH	.....	.....	.....
13		POST COLONIAL LITERATURE	.....	.....	.....
14		LITERARY CRITICISM	.....	.....	.....
15		INTRODUCTION TO ENGLISH LANGUAGE TEACHING.	√	√	.....
16		AMERICAN LITERATURE: MODERN & CONTEMPORARY	.....	.....	.....
17		INDIAN LITERATURE IN ENGLISH TRANSLATION	.....	.....	.....
18		CONTEMPORARY LITERARY THEORY	.....	.....	.....
19		ENVIRONMENTAL LITERATURE	.....	.....	.....
20		ELECTIVES FURTHER STUDIES IN THEORY & PRACTICE OF ENGLISH LANGUAGE TEACHING	√	√	.....
21		TRANSLATION:THEORY & PRACTICE
22		MODERN CLASSICS IN ENGLISH TRANSLATION
23		WOMEN'S WRITING


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SEMESTER –I
COURSE – I
INTRODUCTION TO LITERATURE

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome:

At the end of this course the students will understand certain important aspects of literature, primarily, what literature is, what is enjoyable to read, and profitable to learn. They will also get to know about some basic things in the professional study of literature in English such as: what makes a piece of writing *literature*; what are the major types/kinds of literature; what special qualities and effects do they convey to readers; and how we recognize the language that embodies these special qualities and effects.

Course Description:

All the four units covering the four broad divisions of literary activity in language attempt to introduce and define different types of genres with examples under the broad division. It is suggested that the 'backgrounds' and the 4 units below receive more or less equal attention in terms of hours devoted to learning and marks allotted for testing.

Background:

Literature: definition, scope; the literary, non-literary, sub-literary, and paraliterary; *sāhitya* and literature; the variety of literary forms in English; the literary *versus* ordinary language and Mimesis.

Essential reading:

"Literature" – entry in *Keywords* by Raymond Williams (Fontana, 1976, 150–154).

Unit I Prose:

Biography, Autobiography, Essay.
Road division into Fiction and Non-fiction and types of each.

Essential reading:

George Orwell - "Shooting an Elephant"¹

Unit II Poetry:

Kinds of poetry, the language of poetry (figurative versus literal language, irony, sounds, rhythms, voices, lexical and syntactic orders, images/imagery etc.), verse-forms and structures.

Essential reading:

Edmund Spenser's sonnet - "One day I wrote her name upon the strand...".
Robert Frost - "Nothing Gold Can Stay".
Ted Hughes - "The Thought-Fox".

Unit III Drama:

Brief introduction to the stage, and the origins of drama; basic concepts such as: plot, character, action, climax, suspense, tragedy, comedy, farce, melodrama, the full-length/five-act play versus the One-act play, stage-set and setting; dramatic irony, the play-text and language.

Essential reading:

A.A Miln-*The Boy Come Home*²(One-act play)
William Shakespeare - *Julius Caesar* (Act I, Scene 1)

Unit IV Fiction:

Definition and kinds of short and long fiction, *kath* versus *tale* versus *story*, meta fiction, narrative focus/voice(s), telling and listening, point of view, plot, character, description, setting/ background, allegory/symbolic suggestion and theme versus motif.

Essential reading:

Grace Paley - "A Conversation with My Father"
R. K. Narayan's - "The Grandmother's Tale".

Textbooks:

1. Shakespeare, William. *Julius Caesar*. New Delhi: Macmillan, 2005

Suggested Reading:

1. Abrahams M.H. Glossary of Literary Terms. Boston: Cengage Wadsworth Pub, 2008.
2. Barnet, Sylvan et al. eds., Literature: Thinking, Reading, and Writing Critically. 2nd ed. New York: Longman, 1997.
3. Forster, E.M. Aspects of the Novel. Penguin Classics, 2005.
4. Kennedy, X.J. and Dana Gioia. eds., Literature: An Introduction to Fiction, Poetry, and Drama. 6th ed. New York: Harper Collins, 1995.
5. Rees, R.J. English Literature: An Introduction for Foreign Readers. Macmillan: India, 1973.
6. Scholes, Robert et al. eds., Elements of Literature: Essay, Fiction, Poetry, Drama, Film. 4th ed. USA: Oxford UP, 1999

¹ Excerpt may be printed from INTERNET

² Available on INTERNET as free open source

SEMESTER – I
COURSE – II
POETRY: THE RENAISSANCE TO THE 18THCENTURY

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcomes:

At the end of this course, the students will be familiarized with different movements of poetry and genres from Britain like: sonnet, epic, mock epic, lyric, epithalamion and metaphysical poetry. Further they will be exposed to the expanded vocabulary and imagery in consequence of geographical and intellectual explorations that took place from Renaissance to 18th century.

Course Description:

The texts acquaint the student with: the currents of poetry from Britain which embody its most vigorous and energetic spirit, the trend setting movements that manifested the wide ranging poetic ideas and styles of the respective periods. However, in the first place, the paper intends to train the students to read, enjoy and appreciate poetry.

Background Study: Sonnet, Lyric, Metaphysical poetry, Puritanism, Reformation, Renaissance, Epic, Mock epic, Neo-classicism.

Unit – I

- Geoffrey Chaucer - "Prologue" to *Canterbury Tales*,
"The Knight's Tale" and "Wife of Bath's
Edmund Spenser - Tale" "Epithalamion" and
Shakespeare - "Prothalamion"

Unit – II

- John Donne - Sonnets No.18, 30, 55, 116 & 130
Andrew Marvell - "The Canonization"

Unit – III

- John Milton - "To His
Coy Mistress"
Paradise Lost – Book –I


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Unit – IV

AlexanderPope - *Rape of theLock*

Textbooks:

1. Abrahams, M.H. ed., *Norton Anthology of English Literature*. 8th ed. New York: W. W Norton Inc,2006.
2. Chaucer, Geoffrey. *The Canterbury Tales*, Wordsworth Editions Ltd.
3. Ferguson, Margaret, Mary Jo Salter and Jon Stallworthy eds., *Norton Anthology of Poetry*. New York: W.W. Norton & Company,1983.
4. Gardner, Helen. *The Metaphysical Poets*. London: Penguin Classics,1985.
5. Milton, John. *Paradise Lost Book – I*. Delhi: Macmillan,1978.
6. Palgrave, F. T. *The Golden Treasury*. Calcutta: Oxford UP,1992.
7. Pope, Alexander. *Rape of the Lock*. Chennai: Macmillan,1980.
8. Spenser, Edmund. *Faerie Queen Book 1: Epithalamion, Prothalamion*. Madras: Macmillan, 1989.

Suggested Reading:

1. Abrahams, M.H. ed. *Glossary of Literary Terms*. Hienle &Wardsworths,2008.
2. Bailey, John. *Milton*. Bailey, John. New Delhi: Atlantic Publishers, 2009.
3. Bradley, A.C. *Oxford Lectures on Poetry*. New Delhi: Atlantic Pub, 1999.
4. Boulton, Marjorie. *The Anatomy of Poetry*. USA: Routledge,2014.
5. *Cambridge Companions to Spenser, Donne, Dryden &Alexander Pope*. Cambridge:CUP,
6. Cuddon, J.A. *A Dictionary of Literary Terms & Literary Theory*. New York: Penguin Publishers, 1998.
7. Carter, Ronald and John Meral. *The Routledge History of Literature in English*. 2nd ed. Routledge,2001.
8. Ford, Boris. ed.,*The New Pelican Guide to English Literature*. Vol. II, III & IV. London: Pelican,1998.
9. Kantak, Y.V. ed., *Rediscovering Shakespeare: An Indian Scrutiny*. Penra Internatonal: New Delhi, 2002.
10. Lemon, Lee T. *Glossary for the Study of English*. New Delhi: Macmillan,1971.
11. Ricks, Christopher. ed., *English Poetry and Prose 1540 – 1674*.London: Sphere Reference, 1986.
12. Thomas, Corns. ed., *A Companion to Milton*. New York: Atlantic Publishers,2003.
13. Ramaswami and Sethuraman. eds., *The English Critical Tradition*. Vol. I& II. New Delhi: Macmillan, 2005.


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SEMESTER – I
COURSE -III
DRAMA: THE RENAISSANCE TO THE 18TH CENTURY

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcomes:

At the end of the course, the student will be acquainted with British Drama from the time it took a formal shape in tragedies and comedies to the age of Comedy of Manners. Further it will enable the student to understand and evaluate Renaissance Humanist ways of thinking that redefined man's relationship with authority, history, science and the future.

Course Description: The course presents various manifestations of tragedy and comedy and showcases the evolution of British Drama through various political, social and cultural changes.

Background Study: Miracle Plays, Mystery Plays, Morality Plays, The Renaissance, Elizabethan Drama & Theater, Jacobean Drama, Restoration Drama, Romantic Comedy and Comedy of Manners.

Unit – I

Christopher Marlowe - *Dr. Faustus*

Unit – II

William Shakespeare - *Hamlet*
The Tempest

Unit – III

Ben Jonson - *The Alchemist*
John Webster - *The Duchess of Mal*

Unit – IV

William Congreve - *The Way of the World*

Textbooks:

1. Congreve, William. *The Way of the World*. Chennai: Macmillan, 2005
2. Marlowe, Christopher. *Dr. Faustus*. Delhi: Macmillan, 2006.


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3. Shakespeare, William. *Hamlet*. ed. A.W. Verity, Chennai: Macmillan Shakespeare series, 2005.
4. Shakespeare, William. *The Tempest*. Chennai: Macmillan Shakespeare Series, 2000.
5. Webster, John. *The Duchess of Mal*. Delhi: Macmillan, 2001.

Suggested Readings:

1. Bradbrook, M.C. ed., *Themes and Conventions in the Elizabethan Tragedy*. 2nd ed. New Delhi: Foundation Books, 2006 (First South Asian Edition).
2. Bradley, A.C. *Shakespearean Tragedy*. London: Macmillan & Co Ltd, 1926.
3. Carter, Ronald and Macre John. eds., *The Routledge History of Literature in English*. 2nd ed. Routledge, 2001
4. Cheney, Patrick. ed., *The Cambridge Companion to Christopher Marlowe*. Cambridge: Cambridge UP, 2004.
5. Desai, R. W., ed., *Thirty One New Essays on Hamlet: Extracts from Hamlet*. Studies Vol 1 to 21. Delhi: Doaba House, 2003.
6. Du on, Richard and Jean Elizabeth Howard. eds., *A Companion to Shakespeare's Works: The Tragedies*. Blackwell Publishers, 2003.
7. Kushwaha, M.S. ed., *Dramatic Theory and Practice: Indian and Western*. New Delhi: Creative Books, 2000.
8. Nicoll, Allardyce. *Brief Drama: An Historical Survey from the Beginning to the Present Time*. Delhi: Doaba House, 1962.
9. Sean, Mc Evoy. *Shakespeare: The Basics*. London: Routledge, 2000.

**SEMESTER – I
COURSE -IV**

PROSE & FICTION: THE RENAISSANCE TO THE 18TH CENTURY

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcomes:

At the end of this course, the students will get an overview of the evolution of prose writing as an artistic pursuit in Britain and, will be introduced to the English Novel from its rise and growth. Further, they will be getting acquainted with various accounts of its characteristic forms and concerns.

Course Description:

The texts prescribed trace the growth of the printed word in its Fictional and Non-fictional forms in Britain. The prose texts in the course expose the students to epigrammatic, allegorical and journalistic styles of prose writing. The texts concentrate on the conflict between contemporary social reality and social ideals. The course offers an opportunity to the student to understand various social, human and gender interests that were reflected on in the novels prescribed.

Background Study:

Essay, Rise of the English Novel, Autobiographical novel, Picaresque novel and Self-reflexive Writing

Unit - I

Francis Bacon

-

Essays:

- a) "Of Truth" b) "Of Love"
- c) "Of Friendship" d) "Of Studies"
- e) "Of Marriage and Single Life"

Samuel Johnson

-

Preface to Shakespeare

Unit - II

Aphra Behn

-

Oroonoko

Unit - III

Henry Fielding

-

Tom Jones

Unit - IV

Laurence Sterne

-

The Life and Opinions of Tristram Shandy

Gentleman

Textbooks:

1. Bacon, Francis. *Essays*. Macmillan: Chennai, 2004.
2. Ben, Aphra. *Oroonoko*. New Delhi: Viva Books, 2008.
3. Fielding, Henry. *The History of Tom Jones, A Foundling*. New York: Penguin Books, 2005.
4. Ramaswami and Sethuraman. eds., *The English Critical Tradition - Vol. I*. New Delhi: Macmillan, 2005. (for Preface to Shakespeare)
5. Sterne, Lawrence. *The Life and Opinions of Tristram Shandy Gentleman*. Wordsworth Classics, 1995

Suggested Reading:

1. Allen, Walter. *The English Novel: A Short Critical History*. New York: Penguin books, 1958.
2. Clingham, Greg, ed. *The Cambridge Companion to Samuel Johnson*. Cambridge UP:

- Cambridge,1997.
3. Eagleton, Terry. *The English Novel: An Introduction*. New Delhi: Atlantic Pub, 2005.
 4. Ford, Boris, ed. *The New Pelican Guide to English Literature.*, Vol. III. & IV. London: Pelican Books,1982
 5. Hughes,Derek and Janet Todd, eds. *The Cambridge Companion to Aphra Behn*. Cambridge: Cambridge UP, 2004.
 6. Lodge, David. *Consciousness & The Novel*. New York: Penguin Books,2002.
 7. Lodge, David. *Language of Fiction: Essays in Criticism and Verbal Analysis of the English novel*.New York: Routledge,2002.
 8. Sharma, Anjana. *The Autobiography of Desire:English Jacobean Women Novelists of the 1790s*. New Delhi: Macmillan,2004.
 9. Watt, Ian. *The Rise of Novel*. U of California P: California,2001.

**SEMESTER – I
COURSE -V**

INTRODUCTION TO THE STUDY OF LANGUAGE & LANGUAGE SKILLS

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcomes:

At the end of this course,the student will learn the usage of some of the fundamental and the most essential concepts, that are required to attempt a comprehensive study of 'Language and Language Skills' in general and English Phonetics, Skills of Communication etc., in particular.

This course helps the student to take up Teaching career (School /College- UG/PG) after Completion of the Program

Course Description: By making frequent reference to the language, the course focuses on helping the student see the logical and sequential interconnection of the areas of Linguistics and Language Teaching. Incidentally, this course also emphasizes on the practice of English Phonetics by giving due importance to its English theoretical study, while a full unit is incorporated into the syllabus to provide the student with the basic understanding of acquisition and learning of the LanguageSkills.

Unit – I Language and Linguistics: Definition, Scope & Approaches

Language	-	<ul style="list-style-type: none"> a) What is language? b) Origin and development c) Language: Speech and Writing
Linguistics	-	<ul style="list-style-type: none"> a) What is Linguistics? b) Branches of Linguistics: An Introduction
Language and Mind	-Plato's Problem	<ul style="list-style-type: none"> Broca's Aphasia

Wernick's
Aphasia
Anomic
Aphasia
Generative
Grammar

Unit- II Fundamental concepts in:

- a) Phonetics,
- b) Phonology
- c) Morphology
- d) Syntax
- 1. Clause and Phrase Structure
- 2. Inflectional Phrase, Noun Phrase, Verb Phrase, Prepositional Phrase, Complement, Adjunct

Unit - III English Phonetics and Phonology:

- a) The Air Stream Mechanisms
- b) The Organs of Speech
- c) The Production, Classification and Description of Speech Sounds
- d) Place and Manner of Articulation
- e) The Syllable
- g) Practice

Unit -IV: Grammar and Language Skills

- a) Descriptive Grammar
- b) Functional Grammar c) Basic Language Skills

Suggested Reading:

1. Akmajian, Adrian, et al ed. *Linguistics: An Introduction to Language and Communication*. MIT Press, 2001.
2. Balasubrahmanian, T. *A Text Book of English Phonetics for Indian Students*. New Delhi: Macmillan, 1981.
3. Cruickshank, Alan. *Gimson's Pronunciation of English*. USA: Oxford UP, 2008.
4. Jones, Daniel. *English Pronouncing Dictionary*. Cambridge: Cambridge UP, 2003.
5. Lyons, John. *Language and Linguistics: An Introduction*. Cambridge: Cambridge UP, 2006.
6. Nagaraj, Geetha. *English Language Teaching: Approaches, Methods and Techniques*. Hyderabad: Orient Longman, 2005.
7. O' Connor, J.D. *Better English Pronunciation*. 2nd ed. Cambridge: Cambridge UP, 1980.
8. Roach, Peter. *English Phonetics and Phonology*. Cambridge: Cambridge UP, 2009.
9. Trask, R.L. *Key Concepts in Language and Linguistics*. London: Routledge, 1999.
10. Yule, George. *The Study of Language*. 2nd ed. Cambridge: Cambridge UP, 2010.
11. Chomsky Noam, *Language and Mind*, 3rd Edition, Cambridge, Cambridge University Press 2012.

12. Jackando S Ray, *Patterns in the Mind- Language and Human Nature*, New York, Basic Books Inc.,1984.

SEMESTER –II
COURSE -I
POETRY: 19TH CENTURY

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: By the end of the course, the students will learn the salient stylistic and thematic distinctiveness of poetry in the Romantic and Victorian periods along with the knowledge of transitions in scientific, religious and social approaches in the nineteenth century poetry.

Course description: The course offers the best representative examples of poetry from Romantic and Victorian periods which help the student thoroughly understand the literary situations of the periods in relation to their social contexts.

Background Study: Romanticism, Victorian Dilemma, Ode, Dramatic Monologue, Ballad and Pre-Raphaelites.

Unit – I

- a) William Wordsworth - "Ode on Intimations of Immortality"
b) S.T. Coleridge - "The Rime of the Ancient Mariner"

Unit - II

- a) John Keats - "Ode to Autumn"
"Ode on a Grecian Urn" and
"La Belle Dame sans Merci"
b) P.B Shelley - "To a Skylark"
"Ode to the West Wind"

Unit – III

- a) A.L. Tennyson - "Ulysses"
b) Robert Browning - "Andrea Del Sarto" and "Fra Lippo Lippi"


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c) Gerard Manley Hopkins - "The Windhover"

Unit – IV

a) Mathew Arnold - "Dover Beach"

b) D. G. Rose - "The Blessed Damozel"

Textbooks:

1. Abrahams, M.H. ed., *Norton Anthology of English Literature*. 8th ed. New York: W. W. Norton Inc, 2006.
2. Palgrave, F. T. *The Golden Treasury*. Calcutta: Oxford UP, 1992.
3. Reiman, Donald H and Neil Raistat. eds., *Shelley's Poetry and Prose: Authoritative Texts and Criticism*. 2nd ed. New York: W.W. Norton & Co, 2002.
4. Sachithanandan, V. ed., *Six English Poets: Tennyson, Browning, Arnold, Hopkins, Yeats, Eliot*. Madras: Macmillan, 1994.
5. Sethuraman, V.S. ed., *Victorian Poetry*. Madras: Macmillan India, 1986.
6. Wilson, Ramaswamy. *A Coleridge Selection*. Chennai: Macmillan, 2004.

Suggested Reading:

1. Abrahams, M.H, ed. *English Romantic Poets: Modern essays in Criticism*. 2nd ed. Oxford: Oxford UP, 1975.
2. Kumar, Shiv K. *British Romantic Poets, Recent Revaluations*. New York: New York UP, 1966.
3. Chatterjee, Visvanath, ed. *Four Romantic Poets: Blake, Wordsworth, Shelley, Keats*. Kolkata: Presto Pub, 2005.
4. Ford, Boris. ed., *The New Pelican Guide to English Literature: from Blake to Byron*. UK: Penguin, 1999.
5. Symons, Arthur. ed., *An Introduction to the Study of Browning*. New Delhi: ABS Pub, 2008.
6. House, Humphry. *Coleridge: The Clark Lectures 1951-52*. New Delhi: Kalyani Publishers, 1995.
7. Gibson, Mary Ellis. ed., *Critical Essays on Robert Browning*. New York: GK Hill & co, 1992.
8. Gill, Stephen Charles. ed., *The Cambridge Companion to Wordsworth*. Cambridge: Cambridge UP, 2003.
9. Wolfson, Susan.J. ed., *The Cambridge Companion to Keats*. Cambridge: Cambridge UP, 2001.
10. Newlyn, Lucy. ed., *The Cambridge Companion to Coleridge*. Cambridge: Cambridge UP, 2002.
11. Morton, Timothy. ed., *The Cambridge Companion to Shelley*. Cambridge: Cambridge UP, 2006.


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SEMESTER –II
COURSE – II
DRAMA: 19TH & 20TH CENTURIES

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: The students at the end of the course will learn the thematic and dramaturgical characteristics, the contexts and the transition from the Victorian complacent drama to the modern drama with all its instabilities, dilemmas and fragmented identities.

Course Description: The paper presents a myriad variety of stands in 19th and 20th Century dramas in Britain from the witty and epigrammatic comedies (with a concealed social concern) of Oscar Wilde to the grave and serious plays of Samuel Beckett whose characters inhabit the waste lands of post-war world.

Background Study: Farce, Aestheticism, Problem Plays, Decadence, Social Realism, Theatre of the Absurd, Comedy of Menace, Angry Young Man Movement, Kitchen Sink Drama.

Unit – I

Oscar Wilde - *The Importance of Being Earnest*

G.B. Shaw - *Saint Joan*

Unit – II

J.M. Synge - *The Playboy of the Western World*

Samuel Beckett - *Waiting for Godot*

Unit – III

John Osborne - *Look Back in Anger*

Unit – IV

Harold Pinter - *The Birthday Party*

Arnold Wesker - *Roots*

Textbooks:

1. Osborne, John. *Look Back In Anger*. UK: Penguin, 1982.
2. Pinter, Harold. *The Birthday Party*. London: Faber and Faber, 1982.
3. Shaw, G.B. *Saint Joan: A Chronicle Play in Six Scenes and an Epilogue*. London: Penguin, 2003.
4. Samuel Beckett . *Waiting for Godot*. (Longman Study Edition) Pearson Longman, 2006.
5. Synge, J.M. & Ann Saddlemyer. *The Playboy of the Western World and Riders to the Sea and Other Plays*. UK: Oxford UP, 1998.


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6. Wesker, Arnold. *Roots*, Bloomsbury Publishers.
7. Wilde, Oscar. *The Importance of Being Earnest*. Chennai: Macmillan, 2006

Suggested Reading:

1. Barners, Philip. ed. *A Companion to Post- War Bri sh Theatre*. UK: Routledge,1986.
2. Gilleman, Luc. *John Osborne: A Vitupera ve Ar st*. UK: Routledge,2002.
3. Innes, C.D. ed. *The Cambridge Companion to GB Shaw*. Cambridge: Cambridge UP, 1998.
4. Mathews, P.J. ed. *The Cambridge Companion to J. M Synge*. Cambridge: Cambridge UP, 2009.
5. Pilling, John. ed. *The Cambridge Companion to Samuel Becke* . Cambridge: Cambridge UP,1994.
6. Prasad, GJV. ed. *The Lost Temper: Cri cal Essays on Look Back in Anger*. New Delhi: Macmillan, 2004.
7. Raby, Peter. ed. *The Cambridge Companion to Harold Pinter*. Cambridge: CUP, 2001.
8. Raby, Peter. ed. *The Cambridge Companion to Oscar Wilde*. Cambridge: CUP, 1997.
9. Ronan, McDonald. ed. *The Cambridge Introduc on to Samuel Becke* . Cambridge:

SEMESTER –II
COURSE – III
PROSE AND FICTION: 19TH CENTURY

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: On completion of this course, the students will learn the prose models of the period which proved prose as an ideal form of literary expression. Further, they will also be exposed to the history of evolution of the genre novel and its establishment as the most significant paradigm of literary culture of England in the 19th century.

Course Description: The course offers a range of works in prose and fiction which give the student an opportunity to understand the cultural conditions of the nineteenth century.

Background Study: Personal Essay, Philosophical Essay, Autobiographical Novel, Realistic Novel, Gothic Novel, Victorian Morality, Regional Novel.

Unit – I

Charles Lamb - *Essays of Elia*

- a) "Dream Children: A Reverie"
- b) "In Praise of Chimney Sweepers"

John Ruskin- Excerpt from "Of King's Treasures" in *Sesame and Lilies*.(From the sentence For all books are divisible... to you can gather one grain of the metal)


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Unit – II

Charles Dickens - *David Copperfield*

Unit – III

Charlotte Bronte - *Jane Eyre*

Unit – IV

Thomas Hardy - *Tess of the d'Urberville*

Textbooks:

1. Bronte, Charlotte. *Jane Eyre*; New York: Norton Critical Edition, W. W Norton, 2000.
2. Dickens, Charles. *David Copperfield*. Penguin Publishers.
3. Hardy, Thomas. *Tess of the d'Urbervilles*; UK: Oxford World's Classics, Oxford UP, 2008.
4. Lamb, Charles. *Essays of Elia*, Chennai: Macmillan, 1976.
5. Ruskin, John. *Sesame and Lilies*. Chennai: Macmillan, 2002

Suggested Reading:

1. Ford, Boris. ed., *The New Pelican Guide to English Literature: 6. from Dickens to Hardy*. United Kingdom: Penguin, 1987.
2. Francis, O'Gorman. ed., *A Concise Companion to the Victorian Novel*. New Delhi: Atlantic Publishers, 2005.
3. Glen, Heather. ed., *The Cambridge Companion to Brontes*. Cambridge: Cambridge UP, 2002.
4. Jordan, O John. ed., *The Cambridge Companion to Charles Dickens*. Cambridge: Cambridge UP, 2001.
5. Kramer, Dale. ed., *The Cambridge Companion to Thomas Hardy*. Cambridge: Cambridge UP, 1999.
6. Lodge, David. *Consciousness & the Novel*. New York: Penguin Books, 2002.
7. Sen, Sambudha. *Dickens's Novels in the Age of Improvement*. New Delhi: Manohar, 2003.
8. Starchey, Lydon. *Eminent Victorians*. (Paperback).Penguin books.

SEMESTER –II

COURSE – IV

THE 20TH CENTURY BRITISH LITERATURE

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: By the end of this course, the students will learn distinctive literary features of the representative modern literary works, along with the major literary movements, trends and the social context prevailed in the twentieth century. Students will learn to examine and interrogate the established literary, moral and social conventions.

Course Description: The course will offer representative texts from poetry, drama, prose and fiction of the twentieth century to the student to appreciate the nuances and thought of this significant century.


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Background Study: Modernism, Irish Literary Revival, Stream of Consciousness Technique, Epiphany, Epic Theatre, Parody, Bloomsbury Group, Allegory, War Poetry.

Unit - I

- T. S. Eliot - *The Waste Land*
W.B. Yeats - "Sailing to Byzantium" and "Byzantium"
Wilfred Owen - "Strange Meeting"

Unit - II

- Edward Bond - *Bingo*

Unit - III

- Virginia Woolf - *A Room of One's Own*
W. Somerset Maugham - "Mr. Know All"

Unit - IV

- James Joyce - *Ulysses*
William Golding - *Lord of the Flies*

Textbooks:

- 1) Bond, Edward. *Edward Bond: Plays-3 Bingo, The Fool, The Woman, Stone*, Bloomsbury Publishers.
- 2) Golding, William. *Lord of the Flies*, Penguin Publishers.
- 3) James Joyce. *Ulysses*, Maple Press.
- 4) Maugham, Somerset. "Mr. Know All" – Available online.
- 5) Thomas, C. T. ed., *Twentieth Century Anglo-American Verse*. Madras: Macmillan, 2000
- 6) Woolf, Virginia. *A Room of One's Own*. New Delhi: Foundation Books, 1998

Suggested Reading:

- 1) Barners, Philip, ed. *A Companion to Post- War British Theatre*. UK: Routledge, 1986.
- 2) Corcoran, Neil, ed., *The Cambridge Companion to Twentieth Century English Poetry*. Cambridge: Cambridge UP, 2007.
- 3) Moody, Anthony David, ed. *The Cambridge Companion to T.S Eliot*. Cambridge: Cambridge UP, 1994.
- 4) Spencer, Jenny. S., ed. *Dramatic Strategies in the Plays of Edward Bond*. Cambridge: Cambridge UP, 1992.


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SEMESTER – II
COURSE -V
INTRODUCTION TO COMMUNICATION SKILLS

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: On completion of this course, the students will learn to use English appropriately and effectively in various contexts that demand communicative ability.

It enables the students to gain employment as receptionists, Public relations officers, Proof readers, desk editors in print/ Electronic media and report writers along with the opportunity of teaching career in all levels.

Course Description: The course gives an opportunity to the student to get acquainted with the skills that the student wishes to learn to make him/her fit to the fast growing need for communication skills in the contemporary world.

Unit-I: On Communication Skills:

Oral Communication Skills

A. Listening Skills

- a) The Listening process
- b) Types of listening
- c) Barriers to listening
- d) Effective listening strategies

B. Speaking Skills

- a) The speaking process
- b) Articulation of English Vowels and Consonants
- c) Stress, Accent and Intonation
- d) Conversations
- e) Effective Speaking Strategies

Unit – II: Communication Skills in Practice

- 1) Practising Listening Skills
 - a) Listening in various contexts
 - b) Active Listening Practice
- 2) Practising Speaking Skills
 - a) Speaking in Job Interviews and Group Discussions

b) Presentation Skills and Public Speaking

c) Speaking in meetings

3) Practising Reading Skills

The Reading Process

a) Types of Reading

i) Extensive Reading

ii) Intensive Reading

iii) Rapid Reading

b) Skimming

c) Scanning

4) Practising Writing Skills

a) Writing paragraphs

b) Summarizing & Paraphrasing

c) Writing different types of essays

d) Précis Writing

e) Report Writing and Review Writing

f) Writing Letters & emails

g) Writing CVs and Resumes

Unit-III: Managing Communication Skills

1) Personal Appearance

2) Eye Contact

3) Maintaining Distance

4) Gestures

5) Maintaining Posture

6) Facial Expressions

7)

Unit IV: Language Management

1) Words and Expressions Commonly misused

2) Managing Vocabulary

i. Formal and Informal words


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- ii. Essential, Elementary, Intermediate and Advanced Vocabulary
 - iii. One-word Substitutes
- 3) Correction of Sentences

Suggested Reading:

1. Hornby, A. S. *Guide to Patterns and Usage in English*. 2nd ed. Oxford: Oxford UP, 1975.
2. Mohan, Krishna & Meera Benarji. *Developing Communication Skills*. India: Macmillan, 2007
3. *Oxford Advanced Learner's Dictionary of Current English*. 8th ed. Oxford: Oxford UP, 2010.
4. Raman, Meenakshi. *Technical Communication: Theory and Practice*. New Delhi: Oxford UP, 2006.
5. Rizvi, M. Ashraf. *Effective Technical Communication*. Tata McGraw Hill, 2005.



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SEMESTER – III
COURSE – I
AMERICAN LITERATURE: EARLY TO THE 19TH CENTURY

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	6	25	75	100

Course Outcome: At the end of the course, the student is introduced to some major ideas and texts that gave American literature its place of pride among the literatures of other cultures and nations.

Course Description: It begins with texts that acquaint students with the literature of America, the transitional socio-historical records leading to the texts of the American Renaissance, and a fair sampling of the nineteenth century classics.

Background:

American Puritanism, American Revolution, American Romanticism and Transcendentalism, American Civil War, Naturalism, Autobiography, Racism.

Unit I

- Ralph Waldo Emerson - "The American Scholar"
- Henry David Thoreau - "Civil Disobedience"

Unit II

- Frederick Douglass - "*Narrative of the Life of Frederick Douglass, an American Slave*"
- Edgar Allen Poe - "The Purloined Letter" (available online)

Unit III

- Nathaniel Hawthorne - *The Scarlet Letter*
- Mark Twain - *The Adventures of Huckleberry Finn*

Unit IV

- Walt Whitman - "When Lilacs Last in the Dooryard
Bloomed"
- Henry Wadsworth Longfellow - "Flowers" (available online)
"A Psalm of Life" (available online)

Emily Dickinson

- "Because I could not Stop for Death"

"I Taste the Liquor Never Brewed"

"I Felt a Funeral, in my Brain"

"Success is Counted Sweetest"

Textbooks:

1. Baym, Nina. ed., *The Norton Anthology of American Literature*. 5thed, Vol.1. New York: W. W Norton & Co. 1998.
2. Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave*. Gyan Publishing House-2018.
3. Hawthorne, Nathaniel. *The Scarlet Letter*. New York: Penguin, 2003
4. Poe, Edgar Allan. *The Purloined Letter*, Tale Blazers, 1980.
5. Twain, Mark. *Adventures of Huckleberry Finn*. 3rd ed. Ed. by Thomas Cooley. New York: Norton, 1998.


Suggested Reading:

1. Bradbury, Malcolm and Roland. eds., *From Puritanism to Postmodernism: A History of American Literature*, New York: Penguin Books, 1992.
2. Cleanth Brooks & Robert Penn Warren. *American Literature: The Makers and the Making*. Vol 1; New York: St. Martin's Press, 1973.
3. Harnsberger, Caroline Thomas. *Everyone's Mark Twain*. New Jersey: A. S Barnes Company, 1972.
4. Spiller, Robert et al. eds., *Literary History of the United States*. New York: Macmillan, 1968.
5. Trent, Peterfield William. et al. eds., *The Cambridge History of American Literature*. New York: Macmillan, 1921 & 2007.
6. Tucker, Martin. ed. *The Critical Temper: A Survey of Modern Criticism on English and American Literature from the Beginnings to the 20th Century. Vol.1: Victorian Literature, and American literature*. New York: Frederic Unger Pub, 1989.
7. ---, *Moulton's Library of Literary Criticism of English and American Authors Vol.2 Neo-Classicism to the Romantic Period*. New York: Frederic Unger Pub, 1989.
8. ---, *Moulton's Library of Literary Criticism of English and American Authors Vol.3: The Romantic Period to the Victorian Age*. New York: Frederic Unger Pub, 1989.
9. ---, *Moulton's Library of Literary Criticism of English and American Authors Vol.4: The Mid-Nineteenth Century to Edwardianism*. New York: Frederic Unger Pub, 1989.
- 10.

SEMESTER – III
COURSE – II
INDIAN WRITING IN ENGLISH

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: At the end of the course the student will get familiarized with the origin, evolution and current status of Indian Writing in English.


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Course Description: The paper gives the student an exposure to various cultures and traditions of India. This also enables the students to sympathize and empathize with various thematic strands as they all come under the broad concept of “Indianness”.

Background Study: English Education Act, Modern Indian Poetry in English, Communalism, Narrative Poetry, Varna System, Confessional Poetry.

Unit – I: Poetry

Toru Dutt	-	“Buttoo”
Nissim Ezekiel	-	“Goodbye Party for Miss Pushpa T.S.”
Kamala Das	-	“An Introduction”
Jayanta Mahapatra	-	“Hunger” (available online)

Unit – II: Drama

Girish Karnad	-	<i>Hayavadana</i>
Mahesh Dattani	-	<i>Final Solutions</i>

Unit – III: Fiction

R.K. Narayan	-	<i>The Guide</i>
Arundhati Roy	-	<i>The God of Small Things</i>

Unit – IV: Prose

Dr. B.R. Ambedkar	-	Excerpts 4, 5 & 6 from <i>Annihilation of Caste</i>
Salman Rushdie	-	“Imaginary Homelands” from <i>Imaginary Homelands</i>

Textbooks:

1. Ambedkar. B.R., *Annihilation of Caste*. Navyana Publishers, 2015.
2. Dattani, Mahesh. *Final Solutions*. New Delhi: Penguin India, 2005.
3. Gokak, Vinayak Krishna, ed. *The Golden Treasury of Indo-Anglian Poetry 1828-1965*. New Delhi: Sahitya Akademi, 2006.
4. Karnad, Girish. *Hayavadana*. New Delhi: Oxford UP, 1997.
5. Narasimhaiah, C. D., ed. *An Anthology of Common Wealth Poetry*. New Delhi: Macmillan, 1990.
6. Narayan, R.K. *The Guide*, Indian Thought Publications, 2010.
7. Roy, Arundhati. *The God of Small Things*, Penguin India, 2002.
8. Rushdie, Salman. *Imaginary Homelands*, Penguin Classics.
9. Sachidanandan, K., ed. *Gestures: An Anthology of South Asian Poetry*. New Delhi: Sahitya Akademi, 2001.


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Suggested Reading:

1. Iyengar, K.R. Srinivasa. *Indian Writing in English*. New Delhi: Sterling, 1973.
2. Jaydipsingh, Dodiya, ed. *The Plays of Girish Karnad: Critical Perspectives*. New Delhi: Prestige Books, 1999.
3. King, Bruce, ed. *Modern Indian Poetry in English*, New Delhi: OUP, 1987.
4. Krishnaswamy, N. & Lalitha Krishnaswamy. *The Story of English in India*. New Delhi: Foundation Books Pvt Ltd., 2006.
5. Naik, M. K. *Indian English Poetry: From the Beginnings upto 2000*. Delhi: Pencraft International, 2006.
6. Narasimhaiah, C. D, ed. *Makers of Indian English Literature*. Delhi: Pencraft International, 2000.
7. Naik, M.K. & Shyamala A Narayan. *Indian English Literature 1980- 2000: A Critical Survey*, Delhi: Pencraft International, 2001.

SEMESTER –III COURSE -III POSTCOLONIAL LITERATURE

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: At the end of the course, the student will be introduced to the writing of those peoples across the world, who were colonized by Britain. The student will also be introduced to those theories which have great potential to reinforce the understanding of postcolonial issues and for abrogating Eurocentric concepts.

Course Description: The texts prescribed present the common experience of colonization, as well as the special and distinctive characteristics of the respective countries they are produced in.

Background Study: Colonial Encounter, Postcolonialism, Counter Discourses and Decolonization.

Unit – I: Poetry

- a) Gabriel Okara – "You laughed and laughed and laughed," "The Mystic Drum"
- b) Judith Wright – "Bullocky"
- c) Mervyn Morris – "Literary Evening in Jamaica"

Unit – II: Drama

- a) Wole Soyinka - *Kongi's Harvest*
- b) Derek Walcott - *Dream on Monkey Mountain*

Unit – III: Fiction


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- a) Chinua Achebe - *Things Fall Apart*
 b) V.S. Naipaul - *A House for Mr. Biswas*

Unit – IV: Prose

- a) Frantz Fanon - “The Negro and Language”
 (from *Black Skin, White Masks*. Chapter – 1)
 b) Ngugi WaThiong’O - “The Language of African Literature”
 (from *Decolonizing the Mind: The Politics of Language in African Literature*)

Textbooks:

1. Achebe, Chinua. *Things Fall Apart*. New Delhi: UK: Penguin, 2001.
2. Franz, Fanon. *Black Skin, White Masks*. New York: Grove Press, 2008
3. Naipaul V. S. *A House for Mr. Biswas*. New York: Penguin Books, 1992
4. Narasimhaiah, C.D, ed. *An Anthology of Commonwealth Poetry*. New Delhi: Macmillan, 1990
5. Ngugi WaThiong’O. *Decolonising the Mind*. East African Publishers, 1986.

Suggested Reading:

1. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989.
2. Driesen, Cynthia Vanden, ed. *Centering the Margins: Perspectives on Literatures in English from India, Africa and Australia*. New Delhi: Prestige Books, 1995.
3. Kayyoom, S.A, ed. *Chinua Achebe: A Study of His Novels*. New Delhi: Prestige Books, 1999.
4. Mcleod, A. L, ed. *The Canon of Commonwealth Literature: Essays in Criticism*. New Delhi: Sterling Publishers, 2003.
5. Narasimhaiah, C.D, ed. And C.N. Srinath, Ed. *New Directions in African Writing*. Mysore: Dhvanyaloka Publishers, 2005.
6. ---, *Essays in Commonwealth Literature: Heirloom of Multiple Heritage*. Delhi: Pencraft International, 1995.
7. Nayar, Pramod. K. *Postcolonial Literature: An Introduction*. Hyderabad: Pearson, 2008.
8. Panduranga, Mala, ed. *Chinua Achebe: An Anthology of Recent Criticism*. Delhi: Pencraft International, 2006.
9. Soyinka, Wole; *Myth, Literature and the African World*. Cambridge: Cambridge UP, 1990.

**SEMESTER – III
 COURSE -IV
 LITERARY CRITICISM**

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: At the end of the course, the student will recognize the change of concentration in literary criticism from content to form. The course shall provide the student a useful conceptual scheme for distinguishing between different kinds of critical principles.

Course Description: The texts prescribed signal a shift from traditional critical attitudes to modern ways of critical observation. The paper offers a variety of approaches exhibited by modern literary criticism.

Background: Mimesis, Indian Aesthetics, Rasa, Dhvani, New Criticism, Feminism

Unit – I

Aristotle - *Poetics*

Unit – II

Bharata - "Selections from *Natyasastra*"

Anandavardhana - "Selections from *Dhvanyaloka*"

Unit – III

T.S. Eliot - "Tradition and Individual Talent"

Cleanth Brooks - "The Language of Paradox"

Unit – IV

Elaine Showalter - "Towards a Feminist Poetics"

Sandra M. Gilbert & Susan Gubar - "Infection in the Sentence: The Women Writer and the Anxiety of Authorship"

Textbooks:

1. Aristotle – *Poetics* (Available online)
2. Eliot, T.S. *The Sacred Wood: Essays on Criticism and Poetry*. Forge Books Pub., 2015.
3. Lodge, David, ed. *20th Century Literary Criticism – A Reader*. Pearson Longman, 1972.
4. Sethuraman, V.S. *Indian Aesthetics*. Chennai: Macmillan, 1992.

Suggested Reading:

1. Barry, Peter. *Beginning Theory: An Introduction To Literary And Cultural Theory*. Manchester University Press, 2002.
2. Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press, 1983.

3. Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. USA: Blackwell, 2005.
4. Waugh, Patricia, ed. *Literary Theory and Criticism*. New York: Oxford UP, 2006.
5. Wimsatt, W.K.&Cleanth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford IBH, 2004.

SEMESTER –III
COURSE -V
INTRODUCTION TO ELT

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: At the end of the course, the student will be introduced to the history, methods, approaches and techniques followed in English Language Teaching. It exposes student to the basic concepts of teaching language through literature.

It enriches the students in the skills of language teaching, and makes them eligible for getting employment as second language teachers, soft skill trainers, and resource persons for training language Teachers

Course Description- The course provides a basic and detailed approach to English Language Teaching. Introducing various approaches, methods of English Language Teaching, the course provides a comprehensive view of teaching of the language skills, testing, vocabulary, pronunciation and many important components. It also explores the area of teaching language through literature by introducing the student to the teaching of various genres, author and texts. The concepts of Lesson Plan and Peer Teaching equip the student with practical knowledge of Class room Management.

Unit – I: History of Approaches and Methods in ELT

- a) General History of ELT, Scope and Nature
- b) ELT in India
- c) Psychology and Language Teaching
 - i) Behaviorism
 - ii) Cognitivism
 - iii) Constructivism
 - iv) Blended Learning
- d) Grammar Translation Method
- e) Direct Method
- f) Audio Lingual Method
- g) Communicative Language Teaching
- h) New approaches
 - i) The Natural approach
 - ii) Content -based Instruction
 - iii) Task-based Language Teaching

Unit – II: Teaching of the Language Skills

- a) Teaching of Listening
- b) Teaching of Speaking
- c) Teaching of Reading
- d) Teaching of Writing

Unit – III: Teaching for Language Proficiency

- a) Teaching of Vocabulary
- b) Teaching of Grammar
- c) Teaching of Pronunciation
- d) Lesson Plan

Unit – IV: Teaching Language through Literature

- a) Teaching of different forms of Literature
 - i) Teaching Prose
 - ii) Teaching Poetry
 - iii) Teaching Drama
 - iv) Teaching Fiction
- b) Teaching of Different Authors and Texts
- c) Peer Teaching

Suggested reading:

1. Aebersold, Jo Ann, Mary Lee Field. *From Reader to Reading Teacher. Issues and Strategies for Second Language classrooms.* Cambridge: Cambridge UP, 1997.
2. Brumfit, C.J.K. Johnson *The Communicative Approach to Language Teaching.* Oxford: Oxford UP, 1994.
3. Doff, Adrian. *Teacher's Handbook, Teach English. A Training Course for Teachers.* Cambridge: Cambridge UP, 1995.
4. Hughes, Arthur. *Testing for Language Teachers.* Cambridge: Cambridge UP, 1989.
5. Krishnaswamy, N and Lalitha Krishnaswamy. *Teaching English: Approaches, Methods and Techniques,* 2005.
6. Krishnaswamy, N. and Lalitha Krishnaswamy. *The Story of English in India.* Delhi: Foundation Books. 2007.
7. Lazar, Gillian. *Literature and Language Teaching.* Cambridge: Cambridge UP, 1993.
8. Raghavendra N Surya & Abhisheik Krishnaveer Chala, *Handbook of Principles and Techniques in English Language Teaching.* Allahabad, Cyberwit.net, 2018.
9. Leech, G. and M. Short. *Style in Fiction.* London: Longman, 1988.
10. Nunan, D. *The Learner-Centered Curriculum.* Cambridge: Cambridge UP, 1988.
11. Scrivener Jim, *Learning Teaching.* Great Brittan, Macmilan, 2009

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SEMESTER – IV
COURSE – I
AMERICAN LITERATURE: MODERN & CONTEMPORARY

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: At the end of the course, the student will have studied some major writers and sample contemporary issues in American literature and thought.

Course Description: Representative texts from the last century reflecting ethnic, linguistic, political, cultural and social concerns including those of gender and race will figure in the discussions.

Background Study: Race, Ethnicity, Gender, American Postmodernism and American Realism, Harlem Renaissance, Womanism, African American Writing

Unit I

- Robert Frost - "Birches"
Elizabeth Bishop - "One Art"
Maya Angelou - "Caged Bird"
Langston Hughes - "The Negro Speaks of Rivers"

Unit II

- Ernest Hemingway - *Old Man and the Sea*

Unit III

- William Faulkner - *The Sound and the Fury*
Tony Morrison - *Beloved*

Unit IV

- Arthur Miller - *The Death of a Salesman*
Le Roi Jones - *Dutchman*
(Imamu Amiri Baraka)

Textbooks:

1. Baym, Nina, ed. *The Norton Anthology of American Literature*. 5th ed. New York: W. W Norton & Co
2. Faulkner, William. *The Sound and the Fury*. A Norton Critical Edition, 2nd edition.


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- New York: W. W. Norton & Co, 1994.
3. Hemingway, Ernest. *The Old Man and the Sea*. London: Vintage Books, 2000.
 4. Miller, Arthur. *The Death of a Salesman*. London: Penguin Books, 2000.
 5. Morrison, Tony. *Beloved*, Vintage Classics.

Suggested Reading:

1. Brooks, Lewis & Warren. *American Literature: the Makers and the Making*. New York: St. Martin's Press, 1973.
2. Rao, Nageswara E., ed. *Ernest Hemingway: Centennial Essays*. Delhi: Pencra Interna onal, 2000.
3. Shams ,Ishtheyaque. *The Novels of Ernest Hemingway: A Cri cal Study*. New Delhi: Atlan c Publishers, 2002
4. Spiller, E. Robert et al., eds. *Literary History of the United States*. New York: Macmillan, 1968.

SEMESTER – IV
COURSE – II
INDIAN LITERATURE IN ENGLISH TRANSLATION

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: At the end of the course, the student will have studied some seminal literary and critical texts from Indian languages available in English translation.

Course Description: The paper acquaints the students with some basic concepts of Indian esthetics and Indian poetics. It familiarizes the students to some important literary and socio-cultural movements in India.

Background: Naatya, Kaavya, Bhakti Movement, Sufi Movement, Progressive Writers Movement, Existentialism, Dalit Feminism, Dalit Writing.

Unit I-Poetry

a) Classical Poetry:

Nannaya: Entering the Mahabharata, first 3 verses

Peddana: The Brahmin Meets the Courtesan

b) Medieval Devotional Poetry:

Kabir Das : Song 2 - "O saint brethren, the storm of knowledge has
arrived"

Song 9 - "Such a mystery and big duality"

Basavanna: Vachana 6 - "Can a crane, though for long with swans"

Vachana 10 - "Can a blind man see the philosopher's stone"


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c) **Modern poetry:**

Sri Sri - "The Bull in the City"

Hiran Bhattacharya- "The Earth, My Poem"

Balachandran Chullikkad- "A Labourer's Laughter"

Unit II-Drama

Sudraka - *Mrichakatika* (Trans. R.P. Oliver)

Badal Sircar - *Evam Indrajit*(Trans. Girish Karnad)

Unit III-Fiction

U.R Anantha Murthy - *Samskara :A Rite for a Dead Man*

Bama - *Sangati: Events*

Unit IV-Prose

Dhananjaya - "Definitions and Descriptions in Drama"
Dasarupa[10 cen.]. Tr. from Sanskrit by
George G.O. Hass. Pages 41-45)

Sharan Kumar Limbale - Chapters 2&3 from *Towards an Aesthetic
of Dalit Literature: History, Controversies
and Considerations.*

Text Books:

1. Ananthamurthy, U. R. *Samskara: A Rites for a Dead Man*. Trans. A. K Ramanujan. Oxford UP; New Delhi, 2011.
2. Bama, *Sangati: Events*. Trans. Lakshmi Holmstrom. US:Oxford UP, 2009.
3. Devy, G.N. ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 2002.
4. Karnad, Girish, ed. *Three Modern Indian Plays*. New Delhi: Oxford UP, 2008.
5. Misra, Tilottoma, ed. *The Oxford Anthology of Writings from North-East India: Poetry and Essays*. New Delhi, Oxford UP, 2011.
6. Narayana Rao, Velcheru & David Shulman, eds. *Classical Telugu Poetry - An Anthology*. New Delhi: Oxford UP, 2002.(Page numbers: 77, 78 & 243).
7. Paniker, Ayyappa, ed. *Anthology of Medieval Indian Literature*, Vol 2. New Delhi: Sahitya Akademi, 1999.(Page numbers 449, 451 & 648, 649).
8. Satchidanandan, K, ed. *Signatures: One Hundred Indian Poets*. National Book Trust.
9. Sharankumar, Limbale. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Trans. Alok Mukherjee. Orient Longman, 2004.
10. Sudraka, *Mrichakatika*. Trans. R.P.Oliver . New Delhi: Global Vision Publishing House, 2004

Suggested Reading:

1. Das, Sisir Kumar. *History of Indian Literature: 500-1399: From the Courtly to the Popular*. New Delhi: Sahitya Akademi, 1999.
2. Devy, G.N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. Orient Longman, 1992. (Pages 74-82)
3. Indra, C.T. & Sethuraman V.S. *Indian Aesthetics: An Introduction*. Macmillan, India, 2000.
4. Mukherjee, Sujit. *Translation as Discovery*. Orient Longman, 1994.
5. ---- *A Dictionary of Indian Literature: Beginnings-1850*. New Delhi: Orient Longman, 1999.

**SEMESTER – IV
COURSE -III
CONTEMPORARY LITERARY THEORY**

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Description: By the end of the course, the student is exposed to some of the seminal essays that have influenced contemporary Literary criticism and theory. It focuses on the way varied disciplines have merged and interfused to give a new orientation to critical appreciation of literature.

Course Outcome: At the end of the course the student will have familiarized with the Literary Theory of the latter part of the 20th century that was fundamentally influenced by concepts borrowed from Philosophy, Linguistics, and Marxism

Background: Author, Semiotics, Language/Langue/Parole, Semiotics, Russian Formalism, Structuralism, Poststructuralism, Dialogism, Discourse, Carnavalesque, Deconstruction and Reader Oriented Theory.

Unit – I

V.S. Sethuraman, C.T. Indra and Sriraman: Practical Criticism – Analysis of a Passage: Prose or Poem

Unit - II

Ferdinand D Saussure - "The Object of Study"
(From *Course in General Linguistics*)

Roman Jakobson - "Linguistics and Poetics"

Unit – III

Mikhail Bakhtin - "Discourse in the Novel"
Part I: "Discourse in the Poetry and
Discourse in the novel"

Part 3&4: "Heteroglossia in the Novel"

Michel Foucault - "What is an Author?"

Unit – IV

Roland Barthes - "Death of the Author"

Jacques Derrida - "Structure, Sign and Play in the Discourse of the Human Sciences"

Textbooks:

1. Lodge, David. *Modern Criticism and Theory: a Reader*. United Kingdom: Longman, 2008.
2. Lodge, David. *Twentieth Century Literary Criticism*. United Kingdom: Longman, 1972.
3. Saussure, Ferdinand de. *Course in General Linguistics*. Chicago, Open Court, 1972,
4. Sethuraman, V, Ed. *Contemporary Criticism: An Anthology*. New Delhi: Macmillan, 1989.

Suggested Reading:

1. Aston, N.M, ed. *Trends in the Twentieth Century Literary Criticism*. New Delhi: Prestige Books, 1998.
2. Bretons, Hans. *Literary Theory: The Basics*. London: Routledge, 2008.
3. Krishnaswamy, N. & John Varghese. *Contemporary Literary Theory: A Students Companion*. New Delhi: Macmillan, 2000.
4. Simons, Jon, ed. *Contemporary Critical Theorists: From Lacan to Said*. New Delhi: Atlantic Pub, 2004.

SEMESTER – IV
COURSE -IV
ENVIRONMENTAL LITERATURE

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: At the end of the course, the student will be familiarized about how nature and the natural world are imagined through literary texts. In the context of environmental concerns, it is premised that the contemporary attitude toward environment can be understood through its literary history.

Course Description: The course offers a range of literary, non-literary, and audio-visual texts reflecting environmental concerns for appreciation and study, given the interdisciplinary nature of the paper. Students shall watch the Audio-visual texts of unit –V. Only internal examination shall be conducted for these texts.

Background Study: Ecocriticism, Ecofeminism, Anthropocentrism, Environmental Justice movement, Climate Change, Deep Ecology, Paris Agreement.


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Unit – I: Poetry

- A.K. Ramanujan - "A River", "Snakes" and
"Ecology" (Available Online)
- Mamang Dai - "Remembrance" (Available Online)
- DilipChitre - "The Felling of the Banyan Tree" (Available Online)

Unit – II: Fiction

- Edward Abbey - *The Monkey Wrench Gang*
- Mahasweta Devi - *Chotti Munda and his Arrow*

Unit – III: Drama

- Rabindranath Tagore - *Mukta Dhara*

Unit – IV: Non-Fiction

- Rachel Carson - *Silent Spring*
- Amitav Ghosh - *The Great Derangement*
- JothibaiPariyadath - *Mayilamma: The Life of a Tribal Eco-Warrior*
(Translated by Swarnalatha Rangarajan and Sreejith Varma)

Unit – V: Documentary Texts (Only for Internal Examination)

- Ramesh Menon - "The Slow Poisoning of India"
- Nila Madhab - "Climate's First Orphans"
- Werner Boote - "Plastic Planet"

Textbooks:

1. Abbey, Edward. *The Monkey Wrench Gang*. Harper Perennial Modern Classics, 2006.
2. Carson, Rachel. *Silent Spring*. London: Penguin Publishers, 2000.
3. Devi, Mahaswetha. *Chotti Munda and His Arrow*. Blackwell Publishers, 2003.
4. Gosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. London: Penguin Publishers, 2016.
5. Pariyadath, Jothibai. *Mayilamma: The Life of a Tribal Eco-Warrior*. Orient Black Swan, 2018.
6. Tagore, Rabindranath. *Three Plays: Mukta Dhara/ Natir Puja/ Chandalika*. New York: Oxford University Press Publishers, 1983.


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Suggested Reading:

1. Clark, Timothy. *The Cambridge Introduction to Literature and the Environment*. Cambridge University Press Publishers, New York, 2011.
2. Garrard, Greg. *Ecocriticism (The New Critical Idiom)*. Routledge Publishers, 2011.
3. Garrard, Greg, ed. *The Oxford Handbook of Ecocriticism*. Oxford University Press Publishers, 2014.
4. Lorraine Anderson, Scott P. Slovic, John P O'Grandy. *Literature and the Environment: A Reader on Nature and Culture*. Pearson Publishers, 2012.
5. Nixon, Bob. *Slow Violence and the Environmentalism of the Poor*. Harvard University Press Publishers, 2013.
6. Slovic, Scot. *Nature and Environment*. Salem Press Publishers, 2012.

ELECTIVES
SEMESTER – IV
ELECTIVE – COURSE -I
FURTHER STUDIES IN THEORY AND PRACTICE OF ELT

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: At the end of the course, the student will realize the scope and wide application of the purpose-driven ELT by introducing the foundational concepts of its emerging areas. The paper aims at making the student see the existence of purpose and needs from both the teacher's and the learner's point of view in the language teaching-learning situation.

It improves the prospects of students to teach English for specific purposes, while directing them to take up further research in the areas of ELT.

Course Description: In order to accomplish the objective of this course the first two units serve as a gateway into the theoretical basis and methods of purpose driven language teaching-learning situations.

Unit – I: English for Specific Purposes:

- 1) The origins & Development of ESP
- 2) Needs Analysis & Course Design
- 3) The Syllabus
- 4) Materials Evaluation: An Introduction
- 5) Methodology
- 6) Evaluation

Unit – II: English for Academic Purposes:

- 1) EAP and Study Skills: Definitions and scope


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2) Students' Difficulties and Needs analysis

3) Study Skills: Reference skills

Vocabulary development

Academic reading

Academic writing

Lectures and note-taking

Unit – III: Teaching Language through Technology:

1) Computational Linguistics and Artificial Intelligence

2) Introduction to Computer Assisted Language Learning (CALL)

i) History of CALL

ii) Advantages of CALL

iii) Teaching Language Skills through CALL

iv) Organizing Language Labs

3) Digital Media Assisted Language Learning

a) Youtube

b) Whats App

c) Facebook

d) Webinars

4) Mobile Assisted Language Learning (MALL)

5) MOOCs

Unit – IV: Teaching Practice

i) Lesson Plan

ii) Observation Reports

iii) Diary Keeping

iv) Participation in Discussions

v) Overall Growth and Development

Suggesting Readings:

1. A Chappelle Carol. *Computer Applications in Second Language Acquisition: Foundation for Teaching, Testing and Research* (Cambridge Applied Linguistics). Cambridge UP, 2001.

2. Basturkmen Helen. *Ideas and Options in English for Specific Purposes* (ESL & Applied Linguistics Professional Series). Lawrence Erlbaum Associates, 2005.
3. Dudeney Gavin. *The Internet and the Language Classroom* (Cambridge handbooks for language teachers). 2nd ed. Cambridge UP, 2007.
4. Dudley Tony. *Developments in English for Purposes: A Multi-disciplinary Approach*. Cambridge UP, 1999.
5. Fotos Sandra, M. Browne Charles. *New Perspectives on CALL for Second Language Classrooms*. (ESL and applied linguistics professional series). Routledge, 2004.
6. Harding Keith. *English for Specific Purposes (Resource Books for Teachers)*. USA: Oxford UP, 2007.
7. HutchinSon, Tom & Alen Waters. *English for Specific Purposes: A Learning-Centred Approach*. Cambridge UP, 1987.
8. Jordan, R.R. *English for Academic Purposes: A Guide and Resource Book for Teachers*. Cambridge UP, 1997.
9. Raghavendra N Surya & Abhisheik Krishnaveer Challa, *CALL: The New Teaching Idiom*, Allahabad, Cyberwit.net, 2017.
10. Sanderson, Paul. *Using Newspapers in the Classroom* (Cambridge handbooks for language teachers). Cambridge UP, 1999.
11. Sherman Jane. *Using Authentic Video in the Language Classroom* (Cambridge handbooks for language teachers). Cambridge UP, 2003.
12. Raghavendra N Surya, *Digital Media Assisted Language Learning*. Allahabad, Cyberwit.net, 2018.
13. Dudeney Gavin, *Teach English with Technology*, Pearson Longman, 2007

SEMESTER – IV
ELECTIVE - COURSE -II
TRANSLATION: THEORY AND PRACTICE

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: At the end of the course, the student will learn 'Translation' as a practice, and feel confident in attempting translation of various texts using appropriate methods.

Course Description: The course covers Translation Studies from its theoretical and practical dimensions most comprehensively giving the student a thorough understanding of the important issues, kinds, methods and the historical evolution of the theory of translation.

Unit I: Main Issues in Translation

- 1) What is Translation?
- 2) Language and Culture Interrelation
- 3) Translatability/ Untranslatability
- 4) Equivalence in Translation (Formal & Dynamic)
- 5) Loss and/or Gain in Translation
- 6) The Role of Translator
- 7) The Principle of Correspondence
- 8) Translation Procedure: a) Analysis b) Transfer c) Restructuring d) Testing

Unit II: Theory of Translation


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- 1) What is Translation Theory About?
- 2) Translation: Art or Science or Craft?
 - 3) A Brief History of Translation Theory
 - 4) Theories of Translation (Humanistic, Linguistic and Political)

Unit – III: Kinds and Methods of Translation

- 1) Roman Jakobson's Classification of Translation
 - a) Intralingual Translation
 - b) Interlingual Translation
 - c) Intersemiotic Translation

- 2) Translation of Different Kinds of Texts
 - a) Translation of Literary Texts
 - i) Translating Poetry
 - ii) Translating Drama
 - iii) Translating Novel
 - iv) Translating Prose
 - b) Translation of Non-literary & Scientific Texts
 - c) Translation of Scriptures (Religious Texts)
 - d) Translation of Idioms & Proverbs

- 3) Machine Translation
- 4) Methods of Translation
 - a) Word for word translation
 - b) Sense for sense Translation
 - c) Literal Translation
 - d) Free Translation
 - e) Communicative Translation
 - f) Semantic Translation


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Unit - IV

Practice from English into Telugu and Vice- Versa

Suggested Reading:

1. Bassnett, Susan MacGuire. *Translation Studies*. 3rd ed. Routledge, 2002.
2. Das, Bijay Kumar. *A Handbook of Translation Studies*. Atlantic Publishers and Distributors, 2008.
3. Jakobson, Roman, ed. "On Linguistic Aspects of Translation" from *The Translation Studies Reader*. Lawrence Venuti, 2003.
4. Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. London: Routledge, 2005.
5. Newmark, Peter. *Approaches to Translation*. Language Teaching Methodology Series. Oxford: Pergamon, 1984.
6. Nida, E.A. *Contexts in Translating*. John Benjamin's Pub Co, 2001.
7. ---. *The Theory and Practice of Translation*. Leiden: E. J Brill, 1974.
8. ---. *Towards a Science of Translating*. Leiden: E.J Brill, 1964.
9. Schule, Rainer and John Biguenet, eds. *Theories of Translation: An anthology of Essays from Dryden to Derrida*. The University of Chicago Press, 1992.
10. Venuti, Lawrence, ed. *The Translation Studies Reader*. London: Routledge, 2003.

SEMESTER – IV
ELECTIVE - COURSE - III
MODERN CLASSICS IN ENGLISH TRANSLATION

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: At the end of the course, the student will be introduced to various cultures across the world by means of texts available in English translation.

Course Description: The paper familiarizes students to various modern literary movements and trends that evolved out of the cultural and social conditions in various countries around the globe. The chosen texts are representative of the consciousness and response of the writers to the modern world reflected through different techniques adopted by them.

Background: Enlightenment, Symbolism, Surrealism, Impressionism, Nouveau Roman Avant-garde, The Absurd, Existentialism, Epic Theatre, Magic Realism.

Unit-I: Poetry

Charles Baudelaire - "Autumn", "Correspondences", "Elevation"

Pablo Neruda - "A Dog Has Died", "Chant to Bolivar",
"Poet's Obligation"

Joseph Brodsky - "Odysseus to Telemachus", "Part of Speech", "Elegy"

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Unit-II: Fiction

Gustav Flaubert - *Madame Bovary*

Albert Camus - *The Outsider*

Unit-III: Drama

Anton Chekhov - *Cherry Orchard*

Bertolt Brecht - *Caucasian Chalk Circle*

Unit-IV: Short Fiction

Franz Kafka - "Metamorphosis"

Jorges Luis Borges - "Pierre Menard, author of Don Quixote"

Textbooks:

1. Brecht, Bertolt. *Mother Courage and the Children*. New Delhi: Oxford University Press, 1997.
2. Chekov, Anton Pavlovich. *The Cherry Orchard*, New Edition, Dover Publications, 1991.
3. Flaubert, Gustav. *Madame Bovary*. Trans. Lowell Bair, Random Publishing Group, 1982.
4. Jorge, Borges Luis. "Pierre Menard, Author of Don Quixote", *Labyrinths: Selected Stories and Other Writings*. London: Penguin Books.
5. Kafka, Frantz. *The Metamorphosis*. Arcturus Publishing, 2009.
6. Kundera, Milan. *Book of Laughter and Forgetting*. 4th edition. tr. Aaron Asher, Harper Perennial, 1999.
7. Martin, Walter, Ed. *Complete Poems of Charles Baudelaire*. Fyfield Books. 2007
8. Pablo Neruda & Ilan Stavans. *The Poetry of Pablo Neruda*. Farrar Straus and Girox, 2005.

Suggested Reading:

- 1) Connor, Steven, ed. *The Cambridge Companion to Postmodernism*. Cambridge: Cambridge UP.
- 2) Hewitt, Nicholas, ed. *The Cambridge Companion to Modern French Culture*. Cambridge: Cambridge UP.
- 3) Kolinsky, Eva and Wilfred Van Der Will, eds. *The Cambridge Companion to German Culture*. Cambridge: Cambridge UP.
- 4) Levenson, Michael, ed. *The Cambridge Companion to Modernism*. Cambridge: Cambridge UP.
- 5) Roberts, J.M. *The Penguin History of Europe*. 4th ed. Penguin Books, 1998.
- 6) Sherry, Vincent, ed. *The Cambridge Companion to The Literature of the First World War*. Cambridge: Cambridge UP.
- 7) Unwin, Timothy, ed. *The Cambridge Companion to Flaubert*. Cambridge: Cambridge UP.
- 8) Williamson, Edwin. *The Penguin History of Latin America*. revised edition. Penguin Books, 2010.


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SEMESTER – IV
ELECTIVE - COURSE - IV
WOMEN'S WRITING

Teaching hours per week	Credits	Internal marks	External marks	Maximum marks
6	5	25	75	100

Course Outcome: At the end of the course, the student will be familiarized with various perspectives of gender, its beginnings and evolution over the ages.

Course Description: The course offers a range of literary texts about gender oriented issues from cultural, religious, social, racial, regional perspectives.

Background Study: Feminism (Anglo/French), Third World Feminism, Queer Theory, African American Feminism, Subaltern, Gender based violence, Male gaze.

Unit – I: Poetry

- Sylvia Plath - “Three Women” (available online)
Margaret Atwood - “Spelling”

Unit – II: Fiction

- Bapsi Sidhwa - *The Ice-Candy Man*
Alice Walker - *Color Purple*
Mahasweta Devi - “Draupadi”

Unit – III: Drama

- Manjula Padmanabhan - *Harvest*

Unit – IV: Prose

- Mary Wollstonecraft - *A Vindication of the Rights of the Woman*
Simone de Beauvoir - “Dreams, Fears, Idols”
Chandra Talpade Mohanty - “Under Western Eyes: Feminist Scholarship and Colonial Discourses”

Textbooks:

1. Baym, Nina, ed. *The Norton Anthology of American Literature*. 5th ed. New York: W.W Norton & Co


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2. De Beauvoir, Simone. *The Second Sex*. (Chapter 3, Essay 9) New York: Vintage, 1989*.
3. Devi, Mahaswetha. *Breast Stories*, Seagull Books, 2014.
4. Mohanty, Chandra Talpade. *Feminism without Borders: Decolonising Theory, Practising Solidarity*, Duke University Press, 2003.
5. Padmanabhan, Manjula. *Harvest*. Aurora Metro Press, 2003.
6. Sidhwa, Bapsi. *The Ice-Candy Man* (paperback). New Delhi: Penguin Books, 2000.
7. Walker, Alice. *The Color Purple*. New York: A Harvest Book, 1982.
8. Wollstonecraft, Mary. *A Vindication of the Rights of the Woman*. Norton Critical Edition. New York: WW Norton Company, 2009.

Suggested Reading:

1. Gaur, Rashmi. *Ice Candy Man: A Reader's Companion*. Penguin Books, 2004.
2. Kudchedkar, Shirin, ed. *Postmodernism and Feminism: Canadian Contexts*. Delhi: Pencra Interna onal, 1995.
3. Mohanty, Chandra Talpade. *Feminism Without Borders: Decolonizing Theory, Practising Solidarity*. New Delhi: Zubaan, 2005.
4. Papke, Mary E. *Verging on the Abyss: the Social Fiction of Kate Chopin and Edith Wharton*. New York: Greenwood, 1990.
5. Singh, Sushila. *Feminism: Theory, Criticism, Analysis*. Delhi: Pencra Interna onal, 1997.
6. Skaggs, Peggy. *Kate Chopin*. Boston: T. Wayne Pub, 1985.


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