

## INTEGRATED M.A. PROGRAMME IN LANGUAGES-ENGLISH

### SYLLABUS (III Semester – X Semester)

#### Semester 3

Name of the Course	<b>Introduction to Fiction</b>
Course Code	IEN3CR01
Semester	3
Number of credits	4
Number of contact hours	90

#### **Objectives:**

To familiarize the students with the genre of fiction.

To introduce the best fiction writers of different literatures.

To understand the plot, character and narrative situation in fiction writing.

#### **Course Description:**

The paper is divided into five modules. First module introduces the genre. The next four modules enable the students to traverse into the world of fiction. Starting with classical tales to evergreen tales and contemporary tales, the paper helps to understand the plot, character and narrative situations created by the best fiction writers of the world. After the completion of the course, students will be able to analyse different writing styles and modes of presentation in fiction.

#### Module 1

***An Introduction to Literary Studies . (Third edition)by Mario Klarer (pg 9-36)***

#### Module 2: Classic Tales

**The Oval Portrait-Edgar Allan Poe**

**The Signal Man-Charles Dickens**

**The Necklace-Guy De Maupassant**

**The Post Master-Rabindranath Tagore**

#### Module3: Evergreen Tales

**The Devil and the Shoemaker-Anton Chekhov**

**The Last Leaf-O Henry**

**A Cup of Tea-Katherine Mansfield**

**No Witchcraft for Sale-Doris Lessing**

Module 4: Contemporary Tales

**The Stair and Ravi-Sarah Joseph**

**The Interpreter of Maladies-Jhumpa Lahiri**

**An Internet Baby-Xiaolu Guo**

Module 5: Novel

**The Hound of Baskervilles-Arthur Conan Doyle**

## **References**

Module 1

Klarer, Mario. *An Introduction to Literary Studies*. Third Edition, Routledge, 2011.

**Module 2**

1. <http://pinkmonkey.com/dl/library1/oval.pdf>

2. <https://commapress.co.uk/resources/online-short-stories/the-signalman-charles-dickens>

3. [https://fac.ksu.edu.sa/sites/default/files/the\\_diamond\\_necklace.pdf](https://fac.ksu.edu.sa/sites/default/files/the_diamond_necklace.pdf)

4. <https://nmi.org/wp-content/uploads/PublicDomain/ThePostmaster.pdf>

**Module 3**

1. <https://americanliterature.com/author/anton-chekhov/short-story/the-shoemaker-and-the-devil>
2. [https://americanenglish.state.gov/files/ae/resource\\_files/the-last-leaf.pdf](https://americanenglish.state.gov/files/ae/resource_files/the-last-leaf.pdf)
3. <https://www.katherinemansfieldsociety.org/assets/KM-Stories/A-CUP-OF-TEA.pdf>
4. <https://icmotrospaises.files.wordpress.com/2016/07/no-witchcraft-for-sale.pdf>

#### **Module 4**

1. <https://ajaysekher.net/2012/11/08/stair-ravi-short-story-sarah-joseph/>
2. [https://jhou.weebly.com/uploads/3/0/8/0/30800919/interpreter\\_of\\_maladies.pdf](https://jhou.weebly.com/uploads/3/0/8/0/30800919/interpreter_of_maladies.pdf)
3. [https://nanopdf.com/download/file-5af7bb5a32443\\_pdf](https://nanopdf.com/download/file-5af7bb5a32443_pdf)

#### **Module 5**

1. <https://www.ibe.it/ebook/The-Hound-of-the-Baskervilles.pdf>

Name of the Course	<b>English Language and Literature and Soft Skills</b>
Course Code	IEN3CR02
Semester	3
Number of credits	4
Number of contact hours	90

### **Aim of the Course :**

To attune the student with a wide range of soft skills starting from Self-esteem, Empathy Skills and Customer Relation Skills to Honesty, cross cultural communication Skills, Positivity skills, Reliability as well as Professional Skills, Leadership Skills and Holistic and Visionary Skills

### **Objectives**

1. To employ communicative and task -based language learning for the sake of skill development and real-life oriented outcomes
2. To engage the students in pairs or groups in the pre-reading and post-reading tasks, focusing on performing the tasks
3. Introduces the student to various real life scenarios.
4. Enables the student to become the part of a dynamic learning environment in the classroom
5. Motivates the teacher to go beyond the classroom and to bring the world into the classroom

### **Course Content**

#### **Module 1**

##### **1. Self-Esteem Skills**

Legal Alien- Rutangye Crystal Butungi

##### **2. Empathy Skills**

Action will be Taken- Henrich Boll

#### **Module 2**

##### **1. Customer Relation Skills**

The Letter- C. G. Joshi

##### **2. Honesty**

Lemon Yellow and Fig- Manohar Malgonkar

#### **Module 3**



**1. Cross-Cultural Communication Skills**

Changing India- Sudha Murthy

**2. Positivity Skills**

The Dispenser of Holy Water-Guy de Maupassant

**Module 4**

**1. Reliability**

A Career- R. K. Narayan

**2. Professional Skills**

After Twenty Years- O. Henry

**Module 5**

**1. Leadership Skills**

The Power of a plate of Rice -Ifeoma Okoye

**2. Holistic and Visionary Skills**

Ilyas- Leo Tolstoy

**Prescribed Text**

Dhanavel. S. P- *English and Soft Skills*. Orient Blackswan,2019 (Price 235)

Name of the Course	<b>Advanced Course in Film Studies</b>
Course Code	IEN3CR03
Semester	3
Number of credits	4
Number of contact hours	90

## **Objective**

To familiarize the students with film theories and practical film criticism; its relation with other literary and social theories. This course will introduce the students to the practical film criticism using the film theories and criticism influenced by other literary and social theories.

## **Module 1 Film Theory**

This module includes various theories of film. This will introduce the students with the basic concept of film theories and will familiarize them with different aspects of film theories.

Sergei Eisenstein: A Dialectic Approach to Film Form

Andrew Dix: Film and Ideology

## **Module 2 Film Criticism**

This module focuses on the various facets of film criticism and enables students to critically view and analyze films with theoretical framework.

Andre Bazin: The Evolution of the Language of Cinema

Laura Mulvey: Visual Pleasure and Narrative Cinema

## **Module 3 Practical Criticism and Analysis**

This module comprises of films, which enable the students to critically analyze, evaluate and explore films with film theories and film criticism.

Text Film: Citizen Kane by Orson Welles

Text Film: Battleship Potemkin by Sergei Eisenstein

Text Film: Rashomon by Akira Kurosawa

Text Film: Inception by Christopher Nolan

#### **Module 4 Literary and Social Theories in Films**

This module includes essays of films and its relation to other prominent literary and social theories. The focus should be on the relation and reflection of these theories in the films.

Patricia White: Feminism and Film

Solanas and Getino : Towards a Third Cinema

Smelik, “Gay and Lesbian Cinema”

Cheryl Dunye : The Watermelon Woman

#### **Module 5 Films and New Technology**

This module includes essays and documentary which will enable students to understand and recognize future of film studies and film criticism with respect to the growth and development of technology.

Anne Friedberg: “The End of Cinema: Multimedia and Technological Change”

Stam and Shohat: “Film Theory and Spectatorship in the Age of the „Posts”

Rodney Ascher: Room 237(documentary)

#### **Suggested Reading**

Film Art: An Introduction by David Bordwell & Kristin Thomson

History of Narrative film by David A. Cook

Our Films & Their Films by Satyajit Ray

Film Genre: Theory & Criticism by Barry Keith Grant

A History of the Cinema: From its Origin to 1970 by Eric Rhode

The Cinema of Eisenstein by David Bordwell

Selected Essays by V.I.Pudovkin

Documentary: A History of the non-fiction Film by Erik Barnouw

Film and the Critical Eye by Dennis DeNitto, William Herman

Name of the Course	<b>Linguistics</b>
Course Code	IEN3CR04
Semester	3
Number of credits	4
Number of contact hours	90

### **Objectives:**

1. This course is an introduction to the science of linguistics. It seeks to give an overview of the basic concepts of linguistics and linguistic analysis to the students
2. To show the various organs and processes involved in the production of speech, the types and typology of speech sounds, segmental & suprasegmental features of the English language, and transcription using IPA.
3. To describe and explain morphological processes and phenomena.
4. To show the various processes involved in the generation of meaning.
5. To enhance students' awareness that natural language is structure dependent and generative and to develop their ability to observe, describe and explain grammatical processes and phenomena.

### **COURSE OUTLINE**

#### **Module 1 [Introduction to Language, Linguistics and Phonetics] (36 hours)**

What is Language? - What is Linguistics? Arbitrariness - Duality - Displacement - Cultural transmission

Basic Notions - Phonetics and Phonology - Branches of Phonetics – Articulatory, Acoustic, Auditory

Organs of Speech - Air Stream Mechanism – Pulmonic, Glottal, Velaric

Respiratory System - Phonatory System – Voiced and Voiceless Sounds

Articulatory System - Oral, nasal & nasalised sounds

Classification of Speech Sounds: Consonants and Vowels -

Criteria for Classification of Consonants - The Consonants of English RP

Place of Articulation - Bilabial, Labio-Dental, Dental, Alveolar, Post-Alveolar, Palato-

Alveolar, Palatal & Velar Sounds

Manner of Articulation – Plosives, Fricatives, Affricates, Nasals, Lateral, Frictionless

Continuants, Semi-Vowels, Trills & Taps

Criteria for Classification of Vowels - The Vowels of English RP

Tongue height: Close Vowels, Open Vowels, Half-Close Vowels, Half-Open Vowels

Part of the Tongue Raised: Front Vowels, Back Vowels, and Central Vowels

Position of Lips: Rounded Vowels, Unrounded Vowels

Diphthongs: Monophthongs and Diphthongs, Falling and Rising Diphthongs, Centring and

Closing Diphthongs, Fronting and Retracting Diphthongs

Cardinal Vowels

Vowel Diagram – Diphthongs - Tense and lax Vowels

Phonemes and Allophones

Phone, Phoneme, Minimal pairs - Allophone, Aspiration, Dark and Clear / l /

Contrastive Distribution and Complementary Distribution

Syllable

What is a syllable? - Syllabic Structure – Onset, Nucleus, Coda - Syllabic

Consonants

Consonant Clusters, Abutting Consonants

Suprasegmentals

Segmentals and Suprasegmentals - Suprasegmental Phonemes

Word Stress - Sentence Stress - Weak forms and Strong Forms

Rhythm – Intonation - Tone, Tonic Syllable, Tonicity - Intonation patterns

Intonation – Functions

Juncture

Liasion

Assimilation

Elision

Linking / r / and Intrusive / r /

Transcription

The incongruity between spelling and pronunciation in English

IPA

Broad and narrow Transcription

Transcription Practice

**Module 2 [Morphology] (36 hours)**

Basic Notions

What is morphology?

Morph, Morpheme

Morpheme Types and Typology

Free and bound morphemes

Root, Base, Stem

Different types of affixes: Prefix, Suffix, Infix

Inflection

Inflectional and derivational affixes

Class-changing and class- maintaining affixes

Allomorphy

Allomorph

Zero Morph

Conditioning of allomorphs: Phonological & Morphological

27

Word

Why is a word a difficult concept to define in absolute terms?

Lexeme

Form class and Function Class words

Morphological Operations/Processes

Affixation

Reduplication

Ablaut

Suppletion

Structure of Words

Simple Words

Complex Words

Compound Words

SEMANTICS

Basic Notions

What is semantics?

Lexical and grammatical meaning

Sense, reference, referent

Sense Relations

Synonymy – Antonymy – Hyponymy – Homonymy – Homography – Polysemy –

Metonymy

– Ambiguity – Tautology - Collocation

**Module 3 [Syntax & Branches of Linguistics] (18 hours)**

Basic Notions

What is syntax?

Grammar

Grammaticality and Acceptability  
Descriptive and Prescriptive Grammar  
Synchronic and Diachronic Grammar  
Syntagmatic and Paradigmatic Relationships  
Sign, Signified and Signifier  
Langue and Parole  
Competence and Performance  
Introduction to theories on Grammar  
Traditional Grammar  
Problems with traditional Grammar  
Structural grammars  
Phrase Structure Grammars  
Transformational Generative Grammars  
Kernel Sentences  
Deep and Surface Structures

**One question from the essay section will be compulsory and shall deal with transcribing a passage of five lines of conversation and a set of five words using IPA symbols.**

#### **READING LIST**

S. K. Verma and N. Krishnaswamy: *Modern Linguistics: An Introduction*. New Delhi: OUP, 1989.

H. A. Gleason: *Linguistics and English Grammar*. New York: Holt, Rinehart & Winston, Inc., 1965.

Radford A, Atkinson M, Britain D, Clahsen H and Spencer A: *Linguistics - An Introduction*.

Cambridge University Press, Cambridge, 1999

Robins R H: *General Linguistics: An Introductory Survey*, Longman Group Limited, London: 1971

Fasold R. W. and Connor-Linton J (ed.): *An Introduction to Language and Linguistics*, Cambridge University Press, Cambridge, 2006

Daniel Jones: *The Pronunciation of English*. New Delhi: Blackie and Sons, 1976

A. C. Gimson. *An Introduction to the Pronunciation of English*. London: Methuen, 1980.

J. D. O., Conner. *Better English Pronunciation*. New Delhi: CUP, 2008.

T. Balasubramanian. *A Textbook of English Phonetics for Indian Students*. New Delhi:

Macmillan, 1981.

T. Balasubramanian. *English Phonetics for Indian Students: A Workbook*. New

Delhi: Macmillan, 1992.



Semester 4

Name of the Course	<b><i>English II – English Language Skills for Academic Purposes</i></b>
Course Code	IEN4CCO1
Semester	4
Number of credits	4
Number of contact hours	90

### **Course Objectives:**

This course seeks to develop the basic language skills of the students. The course attempts to give the students training in writing and speaking skills.

### **Course Description:**

The course explores areas like writing and speaking skills. The course attempt to give the students training in the vocabulary and grammar. This course will equip the students to communicate effectively in English both in writing and speaking.

### **Module 1: Vocabulary and Grammar Section (36 HOURS)**

Word Formation

Tenses

Concord

The passive Voice

### **Module 2: Writing Skills (36 HOURS)**

Paragraph Writing

Email

Picture Description

Story Writing

### **Module 3: Speaking Skills (18 HOURS)**

Day to Day Conversations

Oral Presentation Skills

Narrating a story

**Core text**

*English Language Skills For Academic Purposes: A Text Book for College Students*

Name of the Course	<b>Japanese Literature</b>
Course Code	IEN4CR02
Semester	4
Number of credits	4
Number of contact hours	90

## **Course description**

The course is designed so as to introduce to the learners a microcosm of the rich literary heritage of Japan. It includes poetry and fiction cutting across different ages and issues. It intends to kindle in learners an interest in Japanese culture and to enable them to appreciate the creative output of the diverse cultural and historical context of Japan.

## **Objectives of the course**

On the completion of the course, the learner should be able to identify the major figures in Japanese literature and their articulating style. The learner should be able to appreciate the different forms of Japanese poetry and fiction. He/she should be able to analyse the narrative and poetic techniques as well as the thematic contours traversed in the corpus of Japanese literature.

## **Course Outline**

### **Module 1 – Poetry**

1. Matsuo Basho – “The Old Pond”, “Oh! Tranquility”, “ Thanks for All”
2. Yosa Buson – “The Fading of Spring”, “The Summer River”, “Autumn has Come”, “Cutting into the Ax”
3. Kobayashi Issa – “The Baby Sparrows”, “The Summer Mountains”, “The Baby Cow”
4. Suzuno Umine – “Ball Rolling”
5. Noguchi Ayako – “Thinking”
6. Ibaragi Noriko – “Your Own sensitivity At least”
7. Yoshioka Minoru- “Monks”
8. Mizuta Noriko- “Confessing To Shadows”

### **Module 2 – Short Story**

1. Zen Buddhist Stories (Anonymous authors) – “Mind Over Matter” , “The Stone Cutter”
2. Ryūnosuke Akutagawa - “The Nose”
3. Hayashi Fumiko – “Downtown”
4. Yasunari Kawabata - “The White Horse”
5. Haruki Murakami - “A Shingawa Monkey”

### **Module 3 – Novel**

Natsume Sōseki - *Kokoro* Part I – Sensei and I

### **Module 4 – Novel**

Natsume Sōseki - *Kokoro* Part II – My Parents and I

### **Module 5 – Novel**

Natsume Sōseki - *Kokoro* Part I – Sensei’s Testament

### **Suggested Reading**

- 1) *Japanese Stories: An Anthology* – Edited by Ivan Morris
- 2) *Modern Japanese Literature* – Donald Keene
- 3) *A History of Writing in Japan* – Christopher Seeley
- 4) *Theory of Literature and Other Critical Writings* – Natsume Sōseki
- 5) *The Fall of Language in the Age of English* – Minae Mizumura

Name of the Course	<b>Copy Editing: An Overview</b>
Course Code	IEN4CR03
Semester	4
Number of credits	4
Number of contact hours	90

### **Course description**

The course is intended to introduce the student to Copy editing.

### **Objectives of the course**

To develop a comprehensive understanding of the theoretical and practical aspects of copy editing.

### **Course Outline**

#### **Module 1**

What is Copy editing- Typescripts: hard-copy, electronic and camera-ready - Capturing the text electronically -Typescripts corrected by the author - Author-generated camera-ready copy and print-ready files - Copy-editing on-screen - Preliminary copy-editing, design and specimen pages

#### **MODULE 2**

Preparing the text for the typesetter-Variious legal aspects -How much copy-editing to do - Writing to the author -Complete, self-explanatory copy -A well-organized and consistent book -Marking up the typescript -Copyright permissions and acknowledgements - Before passing the typescript on -Jacket and cover copy. Illustrations: What needs to be done - Line illustrations - Maps -Graphs -Halftones.

#### **MODULE 3**

Proofs: How to read proofs-How to mark corrections- Colour-coding corrections-Minimizing corrections and costs -The author's corrected proof - Collating the proofs - Second proof - Press proof - Jacket or cover proof- After passing proofs for press. House style : Abbreviations -Bias and parochialisms - Capitalization - Cross-references - Dates and time - Foreign languages – Italic- Measurements - Money - Numbers -Proper names - Punctuation - Safety -Spelling - Miscellaneous points.

#### **MODULE 4**

Preliminary pages: Half-title -Series page -Frontispiece -Title page - Verso of title page (or imprints page)- Imprints pages for e-books - Dedication and epigraph - Contents list - Other lists - List of illustrations- List of tables- List of contributors - Preface, foreword, introduction - Acknowledgements - List of abbreviations - Other items. Indexes: What needs to be done- General organization- Style within the entry. Other parts of a book: Running heads Page numbers - Headings - Footnotes and endnotes – Tables- Appendixes – Glossaries.

## **MODULE 5**

Bibliographical references: Short-title system - Author–date system - Reference by number only - Author–number system - Lists of further reading - Uniform Resource Locator. Literary material: Quotations-Poetry - Plays - Anthologies and collections of essays - Scholarly editions- Translations. Multi-author and multi-volume works: Books with more than one author-Works in more than one volume.

### **Suggested book for reference**

Butcher, Judith et.al: Butcher’s Copy Editing, Cambridge University Press, 2011.

Name of the Course	<b>Introduction to Drama</b>
Course Code	IEN4CR04
Semester	4
Number of credits	4
Number of contact hours	90

**Objective:**

To familiarise students with different genres and masters of drama belonging to various historical periods. The plays are expected to be approached as a work of art, whose study and analysis should enable the students to become acquainted with dramatic conventions, dramatic forms (tragedy and comedy), linguistic and rhetorical devices and also with basic elements of drama such as plot, character, theme, dialogue, conflict, setting and scene. A close attention must be given to the cultural contexts of these plays, as we interrogate the relationship between dramatic literature and its representation of reality.

**Course Description:**

The paper is divided into five modules. It includes an introduction to drama which aims to acquaint students with various types and aspects of plays. It is followed by representative works from different periods to enlarge the understanding and appreciation of the functions of different dramas. On completion of the course, the students should be able to differentiate and relate with various forms of dramas and analyse the matters discussed in the political, social, historical and cultural context of the plays.

**Course outline****Module 1****Introduction to Drama:**

**Drama and fiction- Dramatic types - Dramatic Devices -Origin of the English Drama -Dramatic Modernism**

**Core Text Prasad. B. A Background to the Study of English Literature**

**Module II**

**Doctor Faustus: Christopher Marlowe**

**Module III**

**School for Scandal: Richard Brinsley Sheridan**

**Module IV**

**Arms and the Man: George Bernard Shaw**

**Module V**

**Birthday Party: Harold Pinter**

### **READING LIST**

Core Text: Prasad. B. A Background to the Study of English Literature. Trinitypress, (revised edition 2018)

(The page numbers included in the syllabus are based on the paperback edition published in 2018 by Trinity Press)

#### **FURTHER READING**

H. Granville Barker, Study of Drama. London: Sedgwick, 1931

Jean Chothia, English Drama of the Early Modern Period, 1890-1940. London: Longman, 1996

Mick Wallis And Simon Shepherd, Studying Plays (Bloomsbury 2010)

Carl H. Klaus, Miriam Gilbert and Bradford S. Field, Jr., eds Stages of Drama: Classical to Contemporary Theatre. 5<sup>th</sup> ed. Boston: Bedford/St. Martin's, 2003.



## Semester 5

Name of the Course	<b>Environmental Studies and Human Rights</b>
Course Code	IEN5CR01
Semester	5
Number of credits	4
Number of contact hours	90

**Core module syllabus for Environmental Studies& Human Rights for under- graduate courses of all branches of higher education**

### VISION

The importance of environmental science and environmental studies cannot be disputed. The need for sustainable development is a key to the future of mankind. Continuing problems of pollution, solid waste disposal, degradation of environment, issues like economic productivity and national security, Global warming, the depletion of ozone layer and loss of biodiversity have made everyone aware of environmental issues. The United Nations Conference on Environment and Development held in Rio de Janeiro in 1992 and World Summit on Sustainable Development at Johannesburg in 2002 have drawn the attention of people around the globe to the deteriorating condition of our environment. It is clear that no citizen of the earth can afford to be ignorant of environment issues.

India is rich in biodiversity which provides various resources for people. Only about 1.7 million living organisms have been described and named globally. Still many more remain to be identified and described. Attempts are made to conserve them in ex-situ and in-situ situations. Intellectual property rights (IPRs) have become important in a bio diversity-rich country like India to protect microbes, plants and animals that have useful genetic properties.

Destruction of habitats, over-use of energy resource and environmental pollution has been found to be responsible for the loss of a large number of life-forms. It is feared that a large proportion of life on earth may get wiped out in the near future.

In spite of the deteriorating status of the environment, study of environment has so far not received adequate attention in our academic programme. Recognizing this, the Hon'ble

Supreme Court directed the UGC to introduce a basic course on environment at every level in college education. Accordingly, the matter was considered by UGC and it was decided that a six months compulsory core module course in environmental studies may be prepared and compulsorily implemented in all the University/Colleges of India.

The syllabus of environmental studies includes five modules including human rights. The first two modules are purely environmental studies according to the UGC directions. The second two modules are strictly related with the core subject and fifth module is for human rights.

## **OBJECTIVES**

Environmental Education encourages students to research, investigate how and why things happen, and make their own decisions about complex environmental issues by developing and enhancing critical and creative thinking skills. It helps to foster a new generation of informed consumers, workers, as well as policy or decision makers.

Environmental Education helps students to understand how their decisions and actions affect the environment, builds knowledge and skills necessary to address complex environmental issues, as well as ways we can take action to keep our environment healthy and sustainable for the future. It encourages character building, and develops positive attitudes and values.

To develop the sense of awareness among the students about the environment and its various problems and to help the students in realizing the inter-relationship between man and environment and helps to protect the nature and natural resources.

To help the students in acquiring the basic knowledge about environment and the social norms that provides unity with environmental characteristics and create positive attitude about the environment.

## **Module I**

**(18 hours)**

Module 1: Regional

18 Hours

1. O N V Kuruppu – A Requiem for Earth
2. Vaikom Muhammed Basheer – The Inheritors of the Earth
3. Swarnalatha Rangarajan and Sreejith Varma- The Plachimada Struggle: A David-and-Goliath Story (extract from 'Introduction' to Mayilamma)

Module 2: National

18 Hours

1. Ruskin Bond – An Island of Trees

2. Indra Munshi – Loss of Land and Livelihood (extract from ‘Introduction’ to The Adivasi Question)
3. Toru Dutt – Our Casuarina Tree
4. Ashish Kaul – Load Shedding

#### Module 3: Global

18 Hours

1. Walt Whitman – Give me the Splendid Silent Sun
2. K R Srinivasa Iyengar – An Unfinished Continent
3. Swarnalatha Rangarajan – Swampspeak

#### Module 4: Environmental Science

18 Hours

1. Erach Bharucha – Global Warming
2. Erach Bharucha – Environmental Values
3. Aloka Debi – Ecology: Types of Ecosystems
4. Aloka Debi - Waste Management

#### Module 5: Human Rights

18 Hours

##### Unit 1 - Human Rights: An Introduction to Human Rights

Meaning, concept and development –History of Human Rights-Different Generations of Human Rights- Universality of Human Rights- Basic International Human Rights Documents - UDHR,ICCPR,ICESCR.-Value dimensions of Human Rights

##### Unit 2 - Human Rights and United Nations

Human Rights co-ordination within UN system- Role of UN secretariat- The Economic and Social Council- The Commission Human Rights-The Security Council and Human rights- The Committee on the Elimination of Racial Discrimination- The Committee on the Elimination of Discrimination Against Women- the Committee on Economic, Social and Cultural Rights- The Human Rights Committee- Critical Appraisal of UN Human Rights Regime.

##### Unit. 3- Human Rights National Perspective

Human Rights in Indian Constitution – Fundamental Rights- The Constitutional Context of Human Rights-directive Principles of State Policy and Human Rights- Human Rights of Women and children –minorities- Prisoners- Science Technology and Human Rights- National Human Rights Commission- State Human Rights Commission- Human Rights Awareness in Education.

Core Text: Module 1 to 4- Nature Anthem: A Textbook on Environmental Studies

##### Reference texts for Module 5:

1. Basic Documents in Human Rights: Ian Brownlie
2. Universal Human Rights in Theory and Practice: Jack Donnelly

3. Future of Human Rights: Upendra Baxi
4. Understanding Human Rights : An Overview: O P Dhiman
5. Reforming Human Rights: D.P.Khanna
6. Human Rights in India Historical, Social and Political Perspectives: Chiranjivi J Nirmal
7. Human Rights in Post colonial India: Edited by Om Prakash Dwivedi and V G Julie Rajan

CORE TEXT: Nature Anthem :A Textbook of Environmental Studies. Editors Anitha R, Jimmy James. Orient BlackSwan, 2019.

Name of the Course	<b>Literary Criticism</b>
Course Code	IEN5CR02
Semester	5
Number of credits	4
Number of contact hours	90

**COURSE DESCRIPTION:** This paper offers to introduce students to the history and principles of literary criticism and literary theory. It introduces students to important excerpts from a wide range of literary theorists and philosophers. This paper provides exposure to a range of literary texts, and essays and to cultivate in students the philosophical and critical skills with which literature can be appreciated in a different perspective.

**OBJECTIVES OF THE COURSE:**

To enhance the ability for close reading and critical thinking; reading texts from multiple standpoints

To imbibe the changing trends in Literary Criticism and Theory.

To explore how literary criticism shapes literature and culture across centuries.

**Module– I**

**CLASSICAL CRITICISM**

**18 hrs**

**Plato: Concept of Art - Mimesis, His attack on poetry, Moral Concerns of literature, Views on Drama.**

**Aristotle: Poetics - Mimesis, Catharsis, Hamartia - Defence of Poetry -**

**Definition of Tragedy-Parts of Tragedy, Plot, Tragic Hero, Three Unities, Comedy, Epic, Poetic style.**

**Horace: Ars Poetica - Definition of art, Views on Poetry and Drama.**

**Longinus: On the Sublime – The relevance of Sublimity in Aesthetics- The sources of Sublime.**

**Module 2**

**NEOCLASSICAL CRITICISM**

**18hrs**

**John Dryden: Neoclassicism – The function of Poetry, Dramatic Poesy, Observations on tragedy, comedy, satire, epic.**

**Dr. Samuel Johnson: Neoclassicism, Biographical Criticism, Historical approach, Observations on Poetry, Drama, Shakespeare, Tragicomedy, Three unities.**

### **Module 3**

#### **ROMANTIC CRITICISM**

**18 hrs**

**William Wordsworth: “Preface to Lyrical Ballads” – The Romantic Creed - Difference between Neoclassicism and Romanticism - definition of poetry – poetic diction and language.**

**Samuel Taylor Coleridge: Biographia Literaria (chapter XIV)**

### **Module 4**

#### **TWENTIETH CENTURY CRITICISM**

**18hrs**

**T.S. Eliot: “Tradition and Individual Talent” – Historical Sense – Impersonality – Poetic Emotion –Objective Correlative – Dissociation of Sensibility.**

**Cleanth Brooks: Language of Paradox.**

### **Module 5**

#### **MODERN LITERARY THEORY**

**18hrs**

**Structuralism, Poststructuralism, Deconstruction, Psychoanalysis**

**Feminism, Postmodernism, Postcolonialism, New Historicism, Ecocriticism.**

**Texts : English Literary Criticism and Theory by MS Nagarajan**

**A Glossary of Literary terms by M H Abrams**

#### **FURTHER READING**

**Harry Blamires. A History of Literary Criticism.**

**Ramaswamy S & Sethuraman V.S. The English Critical Tradition.**

**Das B. B., Literary Criticism: A Reading.**

**T. S. Dorsch, tr. Classical Literary Criticism.**

**D. J. Enright and Ernest de Chickera, eds. English Critical Texts.**

**Malcolm Bradbury and David Palmer, ed. Contemporary Criticism.**

**B Prasad, An Introduction to English Criticism.**

**Lois Tyson, Critical Theory Today.**

**Mary Klages: Literary Theory: A Guide for the Perplexed.**

**Hans Bertons. Literary Theory.**

**Terry Eagleton. Literary Theory: An Introduction.**

**Aijaz Ahmad. In Theory: Classes, Nations, Literatures.**

**Jonathan Culler. Literary Theory: A Very Short Introduction.**

**Terry Eagleton. After Theory.**

**Peter Barry. Beginning Theory.**

**R.S. Crane, ed. Critics and Criticism: Ancient and Modern.**

**Terry Eagleton, Literary Theory: An introduction.**

**Raman Selden: A Reader's Guide to Contemporary Literary Theory.**

**Rene Wellek and Austin Warren: Theory of Literature.**

**Rene Wallek, A History of Modern Criticism.**

**Bill Ashcroft, Gareth Griffith and Helen Tiffins. ed The Empire Writes Back.**

**Linda Hutcheon. The Politics of Post Modernism.**

**Patricia Waugh: Literary Theory and Criticism.**

Name of the Course	<b>Indian Writing</b>
Course Code	IEN5CR03
Semester	5
Number of credits	4
Number of contact hours	90

### **Aim of the course**

- To provide a bird's eye view into the treasure trove of Indian English writings
- To instil a literary sensibility in learners and inculcate a sense of appreciation for the literary texts
- To explore how the writers' sense of their society finds expression in their writings

### **Objectives of the course**

*On the completion, the learner should be able to:*

- analyze how Indian English writings have evolved over a course of time
- critically evaluate the Indian ethos that finds expression in literary works
- appreciate how the language envisages the individual and the social
- gauge Indian English's potential and shortcomings as a literary medium
- situate a literary text in the socio-cultural domain effectively

### **Course Outline**

#### **Module 1 Poetry**

- |                        |                         |
|------------------------|-------------------------|
| 1) Rabindranath Tagore | “Gitanjali 35”          |
| 2) Kamala Das          | “An Introduction”       |
| 3) Nissim Ezekiel      | “Background Casually”   |
| 4) JayantaMahapatra    | “Hunger”                |
| 5) A.K. Ramanujan      | “Obituary”              |
| 6) Eunice De Souza     | “Catholic Mother”       |
| 7) Agha Shahid Ali     | “Postcard from Kashmir” |



## **Module 2      Short Stories**

- |                |                            |
|----------------|----------------------------|
| 1) Tamsula A.  | “Laburnum for my Head”     |
| 2) Ruskin Bond | “The Night Train at Deoli” |
| 3) R K Narayan | “An Astrologer’s Day”      |

## **Module 3      Essays**

- |                        |  |
|------------------------|--|
| 1) Salman Rushdie      | “Commonwealth Literature Does Not Exist” |
| 2) Meenakshi Mukherjee | “Anxiety of Indianness”                  |
| 3) B R Ambedkar        | “ Speech at Mahad”                       |

## **Module 4      Drama**

- |                  |              |
|------------------|--------------|
| 1) Girish Karnad | “Hayavadana” |
|------------------|--------------|

## **Module 5      Novel**

- |                |                      |
|----------------|----------------------|
| 1) Anees Salim | “The Small Town Sea” |
|----------------|----------------------|

## **References**

- 1) Datta, Amresh. 1994. The Encyclopedia of Indian Literature. New Delhi: Sahitya Academy.
- 2) Deshpande G P (ed) 2004. Modern Indian Drama: An Anthology. New Delhi: Sahitya Academy.
- 3) De Souza, Eunice (ed). 2008. Both Sides of The Sky: PostIndependence Indian Poetry in English. New Delhi: National Book Trust.
- 4) M. K., Naik. A History of Indian English Literature. New Delhi: SahityaAkademi, 2009.
- 5) The Oxford India Anthology of Twelve Modern Indian Poets. A K Mehrotra(ed.),New Delhi: Oxford University Press,1992
- 6) Dwivedi, A.N. (Ed.) Indian Poetry in English, New Delhi: Arnold Heinemann, 1980.
- 7) Singh, R.P.N.(ed.) A Book of English Verse on Indian Soil, Bombay: Orient Longmans,1967.
- 8) Pandey Sudhakar, Raj Rao (Ed.). Image of India in Indian Novel in English, OrientBlackswan, 1991

- 9) Mehrotra, Arvind Krishna (Ed.) A Concise History of Indian Literature in English, Ranikhet: Permanent Black, 2010.
- 10) Rushdie, Salman. Imaginary Homelands: Essays and Criticism: 1981-1991. London: Granta, 1981.
- 11) Ramakrishnan, E. V. ed. Narrating India: The Novel in Search of the Nation. New Delhi: Sahitya Akademi, 2005.

Name of the Course	<b>British Literature Across Ages: A Historical Survey Part I</b>
Course Code	IEN5CR04
Semester	5
Number of credits	4
Number of contact hours	90

### **Aim of the Course :**

To introduce the learner to the Growth and development of English Literature

### **Objectives**

- 1.Familiarize the historical phase of English Literature
2. Provide Glimpses of writers and literary texts that are central to an understanding of British Literature
- 3.Trace the geneology of British Literature starting fom the Norman times to the Restoration Period.

### **Course Outcome**

CO1 : Comprehend the historic evolution of English Literature

CO2 : Understand the specific features of the Particular period

CO3 : Arrive at an idea regarding the growth and development of British Literature in association with the major historical developments

### **Course Outline**

#### **Module I- Anglo –Norman or Middle English Literature(1066-1350)**

**Norman Conquest** –Its impact-William the Conqueror and his French court-Middle English Poetry- narrative and lyric poetry- verse chronicles, religious and Didactic poetry and the Romances-three fold classification-“the matter of Rome”, “the matter of France” and “the matter of Britain”-Arthurian Cycle- Middle English Alliterative poetry- Middle English lyric-Middle English Prose-Geoffrey of Monmouth, Sir John Mandeville- John Wycliffe and the Lollards ( Chowdhary & Goswamy 13-22)

#### **Chaucer’s Contemporaries & the Growth of Drama in the Medieval Period**

The Black Death & the Peasant's Revolt\_ East Midland Dialect & its Rise as Standard English-Chaucer's Contemporaries- William Langland and John Gower-the „Scottish Chaucerians“-Robert Henryson and William Dunbar-John Lydgate (Chowdhary & Goswamy 23-25, 29-30)

The Beginning of Drama- Mystery and Miracle Play, Morality and Interlude (Chowdhary & Goswamy 31-36)

## **Module II- The Renaissance**

**The impact of Renaissance in England**-Spread of Classical Learning and Investment in Culture-The Reformation in Europe and its impact-introduction of printing in Europe and England- Growth of Classical and vernacular literature-Continental Influence-**Renaissance Humanism**-Renaissance Man/Continental Man-Tudor Poetry-Wyatt and Surrey-Tudor Poetry-Lyric –Tottel's Miscellany-Wyatt & Surrey-Tudor Prose-, Thomas Cranmer- William Caxton, Sir Thomas More, Miles Coverdale, William Tyndale (Chowdhary & Goswamy 37-49)

**Elizabethan Age**- The Nest of singing Birds-Elizabethan Lyric-Edmund Spenser, Sir Philip Sidney, Sir Walter Raleigh-George Chapman- The University Wits- John Lyly, Robert Greene, Thomas Lodge, George Peele, Christopher Marlowe-Thomas Kyd, -Elizabethan Drama- Tragedy and comedy-Elizabethan Prose-Euphuism, *The School for Abuse* and *An Apologie for Poetrie*(Chowdhary & Goswamy 50-51, 53-62, 70-71,74-87)

## **The Seventeenth Century:**

### **Module III- The Jacobean Period, Caroline Age & the Puritan Interrugnum**

**Jacobean prose**- King James Version of the Bible- Sir Francis Bacon, Izzac Walton, Sir Thomas Browne- **Jacobean Drama**-Thomas Heywood, Thomas Dekker, Ben Jonson, Beaumont and Fletcher- Thomas Middleton, John Webster-**Jacobean Poetry**-Ben Jonson and “the Tribe of Ben”: Randolph, Cartwright and Cleveland- The Metaphysical poets-John Donne, George Herbert, Richard Crashaw, Andrew Marvell and Henry Vaughan (Chowdhary & Goswamy 105-122)

**Cavalier Poetry( Caroline Poetry)**-Richard Lovelace, Sir John Suckling, Thomas Carew, Edmund Waller and George Herrick, Abraham Cowley-John Milton and his contributions-**The Puritan Interrugnum**-Cambridge Platonists-(Chowdhary & Goswamy 123-129)

## **Module IV: The Restoration (1660-1700)**

**Restoration Drama**-Heroic plays and Tragedies- John Dryden –Restoration Comedy-Thomas Shadwell - Aphra Behn(Chowdhary & Goswamy 130-37)

The Royal Society-**Restoration Prose**-Evelyn and Pepys- John Bunyan and *The Pilgrim's Progress* –Abraham Cowley, Sir William Temple, John Dryden and Jeremy Collier- Margaret Cavendish , Aphra Behn and Mary Astell -**Restoration Poetry**-Samuel Butler and John Dryden - Aphra Behn, Katherine Fowler and Anne Killigrew (Chowdhary & Goswamy 138- 149)

## **Module V : The Eighteenth Century: The Augustan Age/The Neoclassical Period**

Eighteenth Century and the European enlightenment- the parallels with the age of Augustus Caesar-the sobriquet “the neoclassical age”-**Eighteenth Century Poetry** –Satire and the Mock-heroic technique- The heroic couplet-Jonathan Swift, John Gay, Alexander Pope, Samuel Johnson-**The Graveyard School of Poetry**- Thomas Gray, William Collins, Thomas Percy and Oliver Goldsmith- Women Poets of the 18<sup>th</sup> Century- Thomas Chatterton and William Cowper

**The Rise of the Novel**-Daniel Defoe, Jonathan Swift, Samuel Richardson, Henry Fielding, Sarah Fielding -Lawrence Sterne and Tobias Smollett, Oliver Goldsmith, Fanny Burney-The Gothic Novel- Horace Walpole, Clara Reeve, William Beckford, Ann Radcliffe and Matthew Gregory

**Eighteenth Century Non\_Fictional Prose**-Edward Gibbon,James Boswell –The Periodical Essay- Addison and Steele- **Eighteenth Century Drama**-Anti-Sentimental Comedy-Goldsmith and Sheridan ((Chowdhary & Goswamy 150-81)

Source Text

Primary Source :

Chowdhury, Aditi and Rita Goswami . *A History of English Literature: Traversing the Centuries*. Orient Black Swan, 2014.

Secondary Source :

Poplawski, Paul. *English Literature in Context*.Cambridge University Press, 2008

Peck, John and Martin Coyle. *A Brief History of English Literature*.Palgrave,2002

Thornley. G.C. & Gwyneth Roberts. *An Outline of English Literature*. Longman, 1984

Albert, Edward. *History of English Literature*. (Fifth Edition). OUP, 1979

Name of the Course	<b>African Literature</b>
Course Code	IEN5CR05
Semester	5
Number of credits	4
Number of contact hours	90

### **Course description**

The course is designed so as to introduce the learners to the literary output impacted by the historical, socio-political, economic and cultural realities of the African Continent. It includes poems, short stories, essays, speeches, drama and novel, by the doyens from across Africa. The variegated charm of the rich cultural heritage of Africa is conveyed to the learners through the survey of the creative output from the African nations.

### **Course Outcome**

On the completion of the course, the learner should be able to identify the major figures in African literature and their writing style. The learner should be able to discover and appreciate the unique features of African poetry, fiction and drama. He/she should be able to analyse critically, the prose and verse techniques as well as the thematic perspectives developed in African literature.

### **Course Outline**

#### **Module 1 – Poetry**

9. Ben Okri – “You Can’t Remake the World”
10. Wole Soyinka – “Telephone Conversation”
11. Gabriel Okara – “Piano and Drums”
12. Leopold Senghor – “Night of Sine”
13. Susan N Kiguli – “I am Tired of Talking in Metaphors”

## **Module 2 – Short Story**

6. Jomo Kenyatta - “The Gentlemen of the Jungle”
7. OdunBalogu - “The Apprentice”
8. Ama AtaAidoo - “Certain Winds from the South”
9. Ahmed Essop - “The Betrayal”

## **Module 3 – Essays and Speeches**

1. Olive Schreiner - “Somewhere, Sometime, Someplace!”
2. Simon Gikandi – An excerpt from “African Literature and the Colonial Factor” (“Modern African literature ... the largest body of work by African writers was produced”)
3. WangariMaathai - “Nobel Peace Prize Lecture”
4. ChimamandaNgoziAdichie–“We Should all Be Feminists” (Ted Talk)

## **Module 4 – Play**

1. NgugiwaThiong’o–*This Time Tomorrow*

## **Module 5 – Novel**

1. Chinua Achebe–*Things Fall Apart*

## **Suggested Reading**

- 6) *Routledge Handbook of African Literature* – Edited by MoradewunAdejunmobi and Carli Coetzee
- 7) *African Short Stories*– Edited by Chinua Achebe and C L Innes
- 8) *Modern Poetry from Africa* – Gerald Moore and UlliBeier
- 9) *The Cambridge History of African and Caribbean Literature* – Edited by F. AbiolaIrele and Simon Gikandi
- 10) *Contemporary African Literature: New Approaches* – TanureOjaide



11) *African Literature from the Oral Tradition to Current Trends*—Djeneba Traore

12) *African Literature: An Anthology of Criticism and Theory* – Tejumola Olaniyan and  
Ato Quayson

## Semester 6

Name of the Course	<b>American Literature</b>
Course Code	IEN6CR01
Semester	6
Number of credits	4
Number of contact hours	90

### Objectives

To understand American experience embodied in American literature

To read a selection of well-known works in American literature

### Module 1: Prose

- |                     |   |
|---------------------|---|
| 1. Emerson          | Self-reliance   |
| 2. Robert E Spiller | The Last frontier                                       |
| 3. James Baldwin    | If Black English isn't Language, then Tell Me, What is? |

### Module 2: Poetry

- |                      |                            |
|----------------------|----------------------------|
| 1. Emily Dickinson   | A Bird came down the walk  |
| 2. Walt Whitman      | I Hear America Singing     |
| 3. E. E. Cumming     | I Carry Your Heart with Me |
| 4. Robert Frost      | Mending Wall               |
| 5. Langston Hughes"  | The Negro Mother           |
| 6. Gwendolyn Brooks" | The Good Man               |
| 7. Elizabeth Bishop: | The Unbeliever             |

### Module 3: Short Story

- |                     |                         |
|---------------------|-------------------------|
| 1. Jack London:     | To Build a Fire         |
| 2. Edgar Allan Poe: | The Cask of Amantillado |
| 3. Alice Walker:    | Everyday Use            |

### Module 4: Drama

- |                   |                     |
|-------------------|---------------------|
| 1. Arthur Miller: | Death of a Salesman |
|-------------------|---------------------|

### Module 5: Novel

- |                |                        |
|----------------|------------------------|
| 2. Harper Lee: | To Kill a Mocking Bird |
|----------------|------------------------|

Name of the Course	<b>Gender Studies</b>
Course Code	IEN6CR02
Semester	6
Number of credits	4
Number of contact hours	90

### **Course Description:**

The course seeks to present the issues, formulations, power relations and representations related to gender and sexuality. From cross -cultural and transnational perspectives, this course addresses some of the relevant debates pertaining to gender and sexuality in its intersections with ethnicity, nationality, diaspora, ecology etc. The various modules are designed to give an awareness about historical as well as contemporary feminist concerns as represented in writings of different times and spaces, paying close attention to both local and global issues. A wide variety of texts are provided with a view to provide systematic and varied perspectives on gender and related issues.

### **Objectives of the course:**

- Explore the historical variables that have contributed towards the social norms of gender and sexuality
- Analyse the intersections between gender, culture, race, class, ideology, sexuality and nationality
- Comprehend the power relationships in gender and sexuality and see how they are articulated and represented in various socio-political contexts
- Study the issues of self-positioning in the context of multicultural and transnational identities.

## **Course Outline**

### **Module 1 :Essays/Talks**

1. A Room of one's Own – Virginia Woolf
2. Betty Friedan: The Problem that has No Name (Chapter1 of The Feminine Mystique)

### **Module 2 :Poetry**

1. Kishwar Naheed: I am Not That Woman
2. Gwendolyn Brooks: —The Mother
3. Meena Kandasamy: Apologies for Living On
4. Judith Wright: The Sisters
5. Adrienne Rich : Aunt Jennifer "s Tiger
6. Fawziyya Abu Khalid: Tattoo Writing

### **Msodule3 :Short Fiction**

1. Clarice Lispector: Preciousness
2. Alice Walker: The Flowers
3. Charlotte Perkins Gilman :The Yellow Wallpaper
4. Mahashweta Devi: Breast Giver

### **Module 4 :Life Narratives**

1. Stone Eating Girl: Meena Alexander( Fault Lines, 77-89)
  2. Maya Angelou: I Know Why the Caged Bird Sings (12-16)
  3. Mayilamma: The Life of a Tribal Eco-warrior (55-59)
- JyothibaiPariyadathu

### **Module 5: Play/ Film**

1. Lorraine Hansberry: A Raisin in the Sun

Name of the Course	British Literature Across Ages: A Historical Survey Part II
Course Code	IEN6CR03
Semester	6
Number of credits	4
Number of contact hours	90

### **Aim of the Course:**

To introduce the student to the socio-political, historical, economic and literary changes occurring in the society following the French revolution

### **Objectives :**

1. Familiarize the history of English literature from the 19<sup>th</sup> century to the new millennium
2. To equip the student to follow the fast changing socio-political, historic and cultural contexts.

### **Course Outcome :**

1. To cultivate in the learner, the necessary critical thinking to discern literary merits.
2. Link literature with the historical developments that shaped English History.
3. To Enable the learner to identify techniques, themes and concerns of a literary work in relation to its historical context.

### **Module I : The Romantic Period ( 1790-1830 )**

Age of transition- transformation from to agricultural to industrial economy-the rise of capital-the emerging working class-the Industrial Revolution-Growth of population and increase in labour force- Enclosure Acts passed by the Parliament- the growth of science and technology ( Poplawski 311-17)

The French Revolution-Its Background, Consequences and Impact on English political and cultural life- Edmund Burke, Thomas Paine and William Godwin-influence on British Romantics –The Pre-romantic poets: William Blake and Robert Burns- First generation Romantics: Wordsworth, Coleridge and Southey- the reaction of the younger generation of Poets-individualism- the role of imagination–Byron and Shelley-their religious unorthodoxy-the impact of the American War of Independence and the Napoleonic Wars- Keats and Hellenism- Nature and its role-love of the past( Aditi Chowdhary & Rita Goswamy 182-209)

Novel- the Gothic Novel- Ann Radcliffe and Mary Shelley-the historical novel-Sir

Walter Scott's depiction of Scottish history - the provincial novel- Maria Edgeworth's depiction of the provinces- Jane Austen( Chowdhary & Goswamy 2015-20) the emergence of the literary journal (Poplawski 335-36) -

## **Module II**

### **The Victorian Age**

The passing of the First Reform Act (1832)– its impact-the introduction of Passenger rail (1830)- the accession of Queen Victoria to the throne (Poplawski 408-14) beginning of mass democracy-the demand for electoral reforms – Benjamin Disraeli- Legislative reforms-female visibility in society-the role of religion- science, technology and innovation-mechanisation of the press-serialization and the circulating libraries-their impact on the Victorian novel- Darwin's *Origin of the Species* and its impact-the growth of colonial expansion- (Poplawski 408-21) Chartism and the Anti-corn League- the repeal of the Corn Laws- Robert Peel-Victorian Compromise and Victorian Complacency (221-24)

## **Module III Victorian Age to Modern Age**

Macaulay's contribution to Historical writing-cardinal Newman and the Oxford Movement-Pre-Raphaelite Movement and the impact of Painting-the role of John Ruskin, the Rossettis, William Morris and Walter Pater –Victorian poetry- Arnold, Tennyson and the Brownings-the Rossettis, Hopkins and Thomas Hardy (Chawdhary & Goswamy 225-28, 246-257)

Victorian Fiction- Dickens, Thackeray and Disraeli-Major women novelists and the use of male pseudonyms-The Brontë sisters, George Eliot and Elizabeth Gaskell-Wilkie Collins and the detective novel-Thomas Hardy's fiction with Wessex setting-Henry James's novels and the „International theme“-R. L. Stevenson's psychological fiction- Lewis Carroll's children's fiction-H.G . Wells's science fiction-Oscar Wilde's "Dorian Grey (Chawdhary & Goswamy 230-46)

Victorian Drama- Oscar Wilde, Thomas Hardy and A.W. Pinero(260-61)

### **The Modern age**

Wars and their impact-The Boer Wars(1880-81 and 1899-1902) and the two World Wars-rebellion against Victorian values and attitudes- Reforms introduced by the Liberal ministry and the Rise of Labour party-Irish Home Rule- (Poplawski-530- 36) Influences on Literature- Marx, Nietzsche, Freud, Jung, Bergson, Saussure and Einstein-Experimentation, the sense of isolation and alienation brought about by the Wars- complex and elitist literature –aided by the intricacies of psychology, anthropology, natural and social sciences, and aesthetics (Chawdhary & Goswamy 262-64)

## **Module IV- Modern Age Continued**

Modern Poetry-Establishment poetry of the 1910s –Georgian Poetry(1900-14)- the poetry of the twenties and thirties(1914-30)- Rupert Brooke and the First generation War poets-the first great moderns -W.B. Yeats and Irish Nationalism-D.H. Lawrence and Nature poetry- Ezra Pound and T.S. Eliot –The Wasteland – the second generation War poets dealing with the pity and horror of war- Wilfred Owen, Siegfried Sassoon and Issac Rosenbeg -The Pink poets/pylon poets-Auden, Isherwood, Spender, C.D. Lewis, Macniece-the Scottish poets: R.S.Thomas and Dylan Thomas (Chawdhary & Goswamy 265-66, 270-86)

-The Modern Novel- Conrad and *The Heart of Darkness*, Kipling, Sir Arthur Conan Doyle and the detective story-the social realists Arnold Bennett and John Galsworthy- Ford Madox Ford and Somerset Maugham- E.M. Forster and *The Passage to India*-D.H. Lawrence and the psychological novel- the stream of Consciousness novel -Dorothy Richardson, Virginia Woolf and James Joyce- Agatha Christie, Dorothy Sayers and the detective fiction-Tolkien and the Lord of the Rings-P.G. Wodehouse and the comic novel-Huxley, C.S.Lewis and Evelyn Waugh (Chawdhary & Goswamy 287-303)

Drama-Influence of Ibsen, Strindberg and Chekhov- G.B.Shaw and the Problem Play- J.M.Barrie-W.B.Yeats, Sean O'Casey and J.M.Synge-T.S.Eliot's verse drama-J.B.Priestley, Noel Coward , John Galsworthy(Chawdhary & Goswamy 306-313)

## **Module V: The Second World War and Beyond**

Unit A;

The nuclear War and its aftermath –the Cold War era- disillusionment in Literature and art–the loss of Britain's colonies- the emergence of the postmodern trends following the Second World War and postcolonial studies- the emergence of Feminism and Queer Studies (Chawdhary & Goswamy 318-19)

Poetry – Stevie Smith and John Betjeman-The Movement Poets: Larkin, Enright, Davie, Amis and Jennings – other Contemporaries- Tomlinson, Thom Gunn and Ted Hughes, Roy Fisher, Geoffrey Hill and Craig Raine- the Irish poets: Seamus Heaney, Derek Mahon and Paul Muldoon- Wendy cope and Carol Anne Duffy-Simon Armitage, the current poet Laureate(Chawdhary & Goswamy 331-341)

Novel-, George Orwell and Graham Greene, Beckett's novels(304-05)-Henry Greene, Antony Powell and Ian Fleming's thrillers- William Golding, Lawrence Durrell ,Angus Wilson- Anthony Burgess and Arthur .C.Clarke - Barbara Pym, Iris Murdoch, Muriel Spark Doris Lessing P.D.James and detective fiction-Kingsley Amis- John Fowles –John le Carre- Anita Brookner, A.S. Byatt, Fay Weldon Margaret Drabble and Angela Carter-Salman Rushdie, Ian McEwan, Martin Amis, Kazuo Ishiguro , Jeanette Winterson- J.K. Rowling and Children's Literature-Alistair Maclean and the Bestseller fiction(Chawdhary & Goswamy 320-330)

Drama-Samuel Beckett- John Mortimer ,Peter Shaffer and Robert Bolt-John Osborne and *Look Back in Anger* -Christopher Fry, Terence Rattigan- John Arden and Joe Orton- Arnold Wesker, Harold Pinter and Edward Bond- Tom Stoppard- Caryl Churchill, Shelagh Delaney and Anne Devlin- David Hare and David Edgar- Mark Ravenhill , Sarah Kane and „in-yer-face theatre“(Chawdhary & Goswamy 341-51)

Primary Source :

Chowdhury, Aditi and Rita Goswami . *A History of English Literature: Traversing the Centuries*. Orient Black Swan, 2014.

Poplawski, Paul. *English Literature in Context*.Cambridge University Press, 2008

Secondary Source :

Peck, John and Martin Coyle. *A Brief History of English Literature*.Palgrave,2002

Thornley, G.C. & Gwyneth Roberts. *An Outline of English Literature*.Longman,1984

Albert, Edward. *History of English Literature*. (Fifth Edition).OUP,1979



<b>Name of the Course</b>	<b>Regional Literatures in Translation</b>
Course Code	IEN6EL04
Semester	6
Number of credits	4
Number of contact hours	90

### **Course Description**

This course offers a choice selection of significant modern Indian literary works, produced in regional languages which will introduce students to the priceless literary assemblage of India.. The course is a serious approach to study and contemplate Indian literary heritage through a wide range of creative voices speaking in any tongues.

### **Objectives of the course**

1. To get familiarized with the cultural heterogeneity and linguistic plurality of our country through its literature written in regional
2. To understand the multifaceted nature of cultural identities in the various Indian literatures
3. To compare literary texts produced across Indian regional landscapes to seek similarities and differences in thematic and cultural perspectives.
4. To encourage the students to explore texts outside of the suggested reading lists to realize the immense treasure trove of translated Indian literary works.
5. To inculcate a sense of oneness as Indians while learning to assert one's own cultural identity and politics.

### **Course Outline**

The course is designed in five modules. The first module focuses on the theoretical perspectives of regional literatures in translation. The second module is a survey of Indian poetry with its concerns of poverty, caste, exploitation, etc. The third module represents gender, dalit, caste and political issues in short stories as seen in Bhasha literatures. The representative dramatic pieces in the fourth module and the novels prescribed in the fifth module is intended to bring in discussion encompassing major cultural and socio –political discussions of the nation from the past to the present.

#### **Module `1**

**(18 Hours)**

1. Introduction: Folk Tales of India – A.K.Ramanujam
2. Towards an Indian Theory of Literary Translation: Ayyappa Panikker in Translation: From Periphery to Centrestage. Ed Tuntun Mukherjee. Prestige Books, New Delhi. 1998.

#### **Module 2**

**(18 Hours)**

1. A Requiem to Mother Earth : O.N.V.Kurup (Mal)
2. Geethanjali 35 : Rabindranath Tagore
3. To Mother : S.Usha (Kannada) (Oxford Anthology of Modern English Poetry. Trans A.K.Ramanujam)
4. Avatars : Indira Bhavani (Tamil) Oxford Anthology of Modern Indian Poetry eds. Vinay Dharwadker & A.K. Ramanujan
5. Banalata Sen : Jibanananda Das (Bangla)

### **Module 3**

**(18 Hours)**

1. Washing Machines : Sujatha (Tamil)
2. The Weed : Amrita Pritam (Punjabi)
3. Kuttiedathi : M.T.Vasudevan Nair (Mal)
4. Toba Tek Singh : Sadat Hassan Manto (Urdu)

### **Module 4**

**(18 Hours)**

1. The Bringer of Rain – Rishyasringa : Chandrasekhar Kambar (Kannada)

### **Module 5**

**(18 Hours)**

1. Tamas : Bhimsham Sahini (Hindi)

Name of the Course	<b>Literature from the Margins</b>
Course Code	IEN6EL05
Semester	6
Number of credits	4
Number of contact hours	90

### **Course Description**

The course introduces a whole range of texts that deal with marginality. It aims to develop sensitivity amongst students towards the underprivileged and deprived sections of society. The course examines a wide range of texts from different countries and communities. These texts deal with different issues related to marginalized sections such as caste, gender, sexuality, indigeneity and race.

### **Objectives:**

- 1.To introduce students to the concept of margins and marginality
- 2.To study literatures of the margins
- 3.To develop a sensitivity and a sensibility towards the underprivileged sections and their representation in literature
- 4.To critically evaluate issues related to representation and resistance.
- 5.To raise social and cultural consciousness with regard to the need for liberation and change
6. To discuss how the question of marginality has evolved by giving space to new and till now avoided categories of outcastes, bodily and culturally and how such people develop their own styles of articulation and subsequent theoretical foundations.

### **Module 1 Essay**

- 1.Dipesh Chakrabarty, “Minority Histories, Subaltern Pasts” Provincializing Europe: Postcolonial Thought and Historical Difference
2. Waharu Sonawane:Literature and Adivasi Culture
- 4.Ashis Nandy-"History's Forgotten Doubles"

### **Module 2 Prose Fiction**

1. K K S Das-“My Soil, The Black Dance” (Malayalam)
- 2.Balbir Madhopuri- “My Old Man, Horse and the Old Man”, A Poets Aspiration, My Caste (Punjabi)
- 3.Baburao Bagul- “Mother” (Poisoned Bread)
- 4.Indira Goswami- “The Offspring”
5. Ely Shipley-“The Letter Q”
- 6.James Baldwin- “Giovanni's Room”

### Module 3 Poetry

1. Tana- “The Man and the Tiger”
2. S Joseph- “Identity Card”
3. Meena Kandaswami- “Mascara”
4. Mina Asadi- “A Ring to me is a Bondage”
5. Tenzin Tsundue : “Refugee”
6. Mahmud Darwish: “Passport”.
7. Namdeo DRasal: “Cruelty”.

### Module 4 Play

1. *Budhan Theatre. Budhan Bolta Hai* published in Painted Words: An Anthology of Tribal Literature

### Module 5 Life Writings

1. C.K. Janu- *Mother Forest* Autobiography

Name of the Course	<b>Mini Project</b>
Course Code	IEN6PR06
Semester	6
Number of credits	4

## Semester 7

<b>Name of the Course</b>	<b>Medieval English Literature</b>
Course Code	<b>IEN7CR01</b>
Semester	7
Number of credits	4
Number of contact hours	90

### Course description

A purview of diverse areas of literary output during the Pre-Chaucerian, Chaucerian and Pre - Renaissance periods. The paper focuses primarily on the advent of Biblical allegories which prompted the birth of time-tested epics, romances and dramatic compositions. It also acquaints students with the oeuvres of English literature upto the early Renaissance period.

### Objectives of the course

The course intends to provide students with a composite awareness of the landmark advent of transformations occurred in the areas of poetry, prose and drama during the Medieval phase of English literature. It enables the students to get a protracted view of the gradual growth and development of every genres of literary forms such as lyric, ballads, allegory, romances and literary style.

### Module 1

Exeter Book: *The Husband's Message* (53 lines), *The Wife's Lament* (53 lines)

*Dream of the Rood* ( 156 lines )

Layamon: *Brut* (36 lines)

### Seminar

*The Ballad of Nut Brown Maid* ( 36 lines )

### Module 2

*The Second Shepherds' Play*

*The Death of Pilate*

*The York Play of the Crucifixion*

### Seminar

The Easter Verses of the Three Marys

King Alfred: Preface to *Pastoral Care*

### Module 3

Caedmon : *Cynewulf's Riddles* I and VII

Thomas Malory: *Le Morte D'arthur* (Book 5) *King Arthur defeats Roman Emperor Lucius*.

### Seminar

*Sir Gawayne and The Green Knight*

*Sir Orfeo*

#### **Module 4**

General Prologue to *Canterbury Tales* : Introduction

From *The Canterbury Tales*: ‘ *The Wife of Bath Prologue and Tale* ’.

#### **Seminar**

*The House of Fame*

#### **Module 5**

John Lydgate :*London Lickpenny*

Thomas Hoccleve: *Lament for Chaucer*.

#### **Seminar**

William Langland’s *Piers Plowman*- Prologue

#### **Additional Readings:**

- 1) A.C. Rickett :*A History of English Literature from Earliest Times to 1916*. Universal, New Delhi.
- 2) Albert Edward :*History of English Literature*. Revised by J A Stone: 5<sup>th</sup> Edn.. OUP, 1979.
- 3) Alfrd H Upham: *The Typical form of English Literature*. AITBS Publishers, New Delhi, 2000.
- 4) Bruce Mitchell and Fred C Robinson: *A Guide to Old English*. Wily Blackwell, 8<sup>th</sup>ed., 2012.
- 5) Corinne Saunders (ed): *A Concise Companion to Chaucer*. Blackwell, 2006.
- 6) Dream Vision/Dream Poetry, Apocalypse and Pagan Christian Hybridity in *The Dream of the Rood*.
- 7) *Everyman* and Thematic and Generic Conventions of Middle English Drama.
- 8) Jeannette C Brocks: *The Dream of the Rood* and the Image of Christ in the Early Middle Ages.
- 9) Laurel Amtower and Jacqueline Vanhoutte (ed.) *A Companion to Chaucer and Contemporaries*, Brodview Press, 2009.
- 10) Malcolm Godden and Michael Lapidge: *The Cambridge Companion of Old English Literature*. Cambridge University Press, 1986.
- 11) Margaret Drabble & Jenny Stringer (ed): *The Concise Oxford Companion to English Literature*. OUP, 1987.
- 12) M.H. Abrams, Stephen Greenblatt, et al (eds):*The Norton Anthology of English Literature*, 9<sup>th</sup> ed, (Vol 1), 2012.
- 13) Nitish K Basu: *A History of English Literature: Part II: The Norman Conquest to the Dawn of Renaissance and Geoffrey Chaucer*. Book land Pvt. Ltd, Calcutta, 1983.
- 14) Philip Pulsiano and Elaine Treharne; *A Companion to Anglo-Saxon Literature*. Blackwell, 2001.
- 15) R.M. Liuzza: *Old English Poetry: An Anthology*. Broadview Press, 2014.
- 16) William Henry Hudson: *An Introduction to the Study of Literature*. Kalyani Publishers, Ludhiana, 1992.
- 17) William Langland; *Piers Plowman* and the Social and Religious Issues of the day.
- 18) William J Long: *English Literature: Its History and its Significance*- Kalyani Publisher,

New Delhi.

- 19) W.W.Norton and Company's *The Norton Anthology of English Literature: The Linguistic and Literary Contexts of Beowulf*.



Name of the Course	<b>Renaissance Literature</b>
Course Code	<b>IEN7CR02</b>
Semester	7
Number of credits	4
Number of contact hours	90

## Course Description

The course is schematised to make the students critically engage with the cultural, historical and literary mode of the Renaissance period. The syllabus is designed in such a way that the students can adequately historicise the period that had radically changed our intellectual paradigms. Representative literary and critical works are selected to map the shift from the medieval to the modern with a view to effect a change of outlook in the students.

## Objectives of the course

Consisting of representative pieces from poetry, drama and prose, this course introduces the students to the literature of the English Renaissance. Along with Shakespeare, other writers are prescribed for understanding how they shaped the sentiment of the period. Instead of delving into the historical archive of the Renaissance, the students, with the help of modern theoretical outlook, are adequately equipped to contextualise the period with its perennial cultural ripples.

## Course Outline

### Module 1

1. -Historical, Cultural and Intellectual Context|| Chapter 1 of *Renaissance Literature and Culture* by Lisa Hopkins and Matthew Steggle.
2. -The Word of God in the Age of Mechanical Reproduction|| Chapter 2 of *Renaissance Self-Fashioning from More to Shakespeare* by Stephen Greenblatt.

**Seminar:** Thomas More: *Utopia*

### Module 2

1. William Shakespeare: *Hamlet*

**Seminar:** William Shakespeare: *Twelfth Night*

### Module 3

1. William Shakespeare: *Hamlet*

**Seminar:** William Shakespeare: *The Taming of the Shrew*

### Module 4

1. John Webster: *The White Devil*
2. Ben Jonson: *The Alchemist*

**Seminar:** Christopher Marlowe: *Doctor Faustus*

### Module 5

1. William Shakespeare: Sonnets 116 and 129
2. Edmund Spenser: *The Faerie Queene Book 1*
3. Philip Sidney: Sonnet 45 from *Astrophel and Stella*
4. John Donne: —A Valediction: Forbidding Mourning‖
5. Francis Bacon: —Of Truth‖ and —Of Envy‖

**Seminar:** Thomas Nash: *The Unfortunate Traveller*

**Reference:**

1. Jerry Brotton: *The Renaissance: A Very Short Introduction*
2. Stephen Greenblatt: *Renaissance Self-Fashioning from More to Shakespeare*
3. Charles G. Nauert: *Humanism and the Culture of Renaissance Europe*
4. A.C. Bradley: *Shakespearean Tragedy*
5. Jan Kott: *Shakespeare Our Contemporary*
6. John Dover Wilson: *What Happens in Hamlet*
7. Ania Loomba: *Race, Gender and Renaissance Drama*
8. John Fuller: *The Sonnet*

Lisa Hopkins and Matthew Steggle: *Renaissance Literature and Culture*

Name of the Course	<b>Critical Discourses Across Ages</b>
Course Code	IEN7CR03
Semester	7
Number of credits	4
Number of contact hours	90

### **Course Description**

The paper is a survey of Western literary theory and criticism with an emphasis on the most prominent theorists, texts, schools, and ideas. It is a course on the history of ideas—specifically, ideas related to the theory and criticism of literary texts. Emphasis is given to the continuity of key ideas in the history of criticism, as well as the subversion of once-revered concepts such as -greatness,|| -meaning,|| and -beauty||. The paper also considers the ideological debates surrounding multiculturalism, political correctness, textual authority and the literary canon and helps to understand what their impact has been on the current practice of literary criticism.

### **Objectives of the course:**

- 1) To introduce the learners to a wide range of critical methods and literary theories
- 2) To enable them to use the various critical approaches and advanced literary theories
- 3) To enhance their analytical skills
- 4) To equip them to mobilise various theoretical parameters in the analysis of literary and cultural texts
- 5) To familiarise the learners with the trends and cross-disciplinary nature of literary theories
- 6) To introduce them to the conventions of research paper

### **Course Outline**

#### **Module 1**

Northrop Frye: The Archetypes of Literature

Cleanth Brooks: The Language of Paradox

Victor Shklovsky: Art as Technique

#### **Seminar:**

T S Eliot: The Metaphysical Poets

#### **Module 2**

Levi Strauss: Incest and Myth

Jaques Derrida: Structure Sign and Play in the Discourse of Human Sciences.

Roland Barthes: Death of the Author

#### **Seminar:**

Foucault: What is an Author?

#### **Module 3**

Lyotard: Answering the Question: What is Postmodernism? from Postmodern Condition

Baudrillard: Simulacra and Simulation

Louis Althusser: Ideology and Ideological State Apparatuses

#### **Seminar:**

Linda Hutcheon: Historiographic Metafiction: Parody and the Intertextuality of History

#### **Module 4**

Homi Bhabha: Of Mimicry and Man: The Ambivalence of colonial discourse

Gayatri Spivak: Can the Subaltern Speak?

Stuart Hall – Cultural Identity and Diaspora

#### **Seminar:**

Chandra Talpade Mohanty: Under Western Eyes

#### **Module 5**

Walter Benjamin: Art in the Age of Mechanical Reproduction

Cheryll Glotfelty – Literary Studies in An Age of Environmental Crisis

Helen Cixous: The Laugh of the Medusa

#### **Seminar:**

Edward Said: Travelling Theory

#### **Background reading:**

F R Leavis: Four Kinds of Meaning

David Lodge (ed.): Twentieth Century Literary Criticism: A Reader [Longman]

Umberto Eco: The Role of The Reader

Terry Eagleton: Literary Theory: An Introduction

Christopher Norris: Deconstruction: Theory and Practice

Kiernan Ryan: New Historicism and Cultural Materialism: A Reader

M.A. R Habib: Literary Criticism from Plato to the Present: An Introduction

Peter Barry: Beginning Theory

Bruno Latour: We Have Never Been Modern

Jonathan Culler: Literary Theory: A Very Short Introduction

Rosi Braidotti: The Posthuman

Katherine Hayles: How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics

Judith Butler: Gender Trouble

Eve Sedgwick: Epistemology of the Closet

Judith Halberstan: Queer Temporality and Postmodern Geographies

Name of the Course	<b>Cultural Studies</b>
Course Code	IEN7CR04
Semester	7
Number of credits	4
Number of contact hours	90

## Course description

This course primarily aims at providing the students a brief introduction to the field of cultural studies. It also focuses on familiarizing the students with various aspects of the idea of culture and the methodologies of cultural studies. The first module offers a discussion on the concept of culture and its multiple layers. The second module looks at representations of various cultural communities and the third module extends a discussion on popular culture. The fourth module comprises of cultural analysis of sports, fashion and food. The last module examines the role of English language teaching in the Indian cultural context.

## Objectives

1. To get a brief idea about culture and the perspectives from which cultural artifacts to be looked at.
2. To understand the intricacies of representation in the cultural realm.
3. To analyze popular culture and the production of meaning in daily life and practices.
4. To critically evaluate the role of English language and literature as well as English education in the cultural context of India.

## Module I

### Introduction to Cultural Studies

Raymond Williams, "Culture is Ordinary" (*The Everyday Life Reader*. Ben Highmore ed., Routledge, 2002. pp 91-100)

Stuart Hall, -Cultural Studies: Two Paradigms ( *Media, Culture and Society*, vol. 2, 1980, <https://journals.sagepub.com/doi/10.1177/016344378000200106> pp. 57-72)

Madhav Prasad, -Culture ( *International Encyclopaedia of the Social and Behavioural Sciences*, Oxford: Elsevier Science, 2001 (10 pages))

## Module II

### Representation

bell hooks, -Loving Blackness as Political Resistance ( *Black Looks: Race and Representation*, South End Press, 1992, pp. 9- 20)

Robin Jeffrey, -[NOT] being there: Dalits and India's newspapers ( *South Asia: Journal of South Asian Studies*, 24:2, 2001, pp. 225-238)

## Seminar:

Udaya Kumar, -Autobiography as a Way of Writing History: Personal Narratives from Kerala and the Inhabitation of Modernity|| (*History in the Vernacular*, eds. Partha Chatterjee and Raziuddin Aquil, Permanent Black, 2008.)

### **Module III**

#### **Popular Culture**

John Berger, Chapter 1. *Ways of Seeing*, Penguin Classics, 2008. Pp. 1-34

M. S. S. Pandian, -Culture and Subaltern Consciousness: An Aspect of MGR Phenomenon.|| (*Economic and Political Weekly*, Vol. 24, No. 30, Jul. 29, 1989, pp. PE62-PE68)

#### **Seminar:**

Nandini Chandra:, -Cultural Banking|| (*The Classic Popular: Amar Chitra Katha, 1967-2007*, Yoda Press, 2008, pp. 201-226)

### **Module IV**

#### **Lifestyles**

Sarah Berry, -Fashion|| (*A Companion to Cultural Studies*, Toby Miller ed., Blackwell, 2001, pp. 457-470)

Ashis Nandy, -The Changing Popular culture of Indian Food: Preliminary Notes|| (*South Asia Research*, [www.sagepublications.com](http://www.sagepublications.com) DOI: 10.1177/0262728004042760 VOL 24 NO1MAY 2004 Vol. 24(1), pp. 9-19)

#### **Seminar:**

Suvendrini Perera, -Cricket, with a Plot: Nationalism, Cricket, and Diasporic Identities|| (*A Companion to Cultural Studies*, Toby Miller ed., Blackwell, 2001, pp. 510-527)

### **Module V**

#### **Culture and English Language**

Susie Tharu, -Government, Binding and Unbinding: Alienation and the Teaching of Literature|| (*Subject to Change: Teaching Literature in Nineties*, Susie Tharu ed., Orient Blackswan, 1998, pp. 1-32)

Gayathri Spivak, -The Burden of English|| (*An Aesthetic Education in the Era of Globalization*, Harvard University Press, 2012, pp. 35-56)

#### **Seminar:**

M. Dasan, -Englishing Dalits: Problems and Perspectives|| (*English in the Dalit Context*, Uma, Rani and Manohar. eds., Orient Blackswan, 2014, pp. 51-61)

## Background reading

1. Simon During (ed.): *The Cultural Studies Reader*. Routledge, 1993.
2. Simon During: *Cultural Studies: A Critical Introduction*. Routledge, 2005.
3. Michael Ryan: *Cultural Studies: A Practical Introduction*. Wiley-Blackwell, 2010.
4. Pierre Bourdieu: *The Field of Cultural Production*. Polity Press, 1993.
5. Anthony Easthope: *Literary Into Cultural Studies*, Routledge, 1991.
6. John Fiske: *Understanding Popular Culture*, Routledge, 1989.
7. Theodor Adorno: *The Culture Industry: Selected Essays on Mass Culture* (ed., with intro.), J.M. Bernstein. Routledge, 1991.
8. Andrew Edgar and Peter Sedgwick (eds.): *Cultural Theory: The Key Concepts*. Routledge, 2008.
9. Toby Miller (ed.): *A Companion to Cultural Studies*. Blackwell, 2001.
10. Michael Ryan (ed.): *Cultural Studies: An Anthology*. Blackwell, 2008.



Name of the Course	<b>Post Colonial Literature</b>
Course Code	IEN7CR05
Semester	7
Number of credits	4
Number of contact hours	90

### Course Description

This course engages with Postcolonialism as a site of cultural theorizing and intends to explore colonialism and anti-colonial resistance through the cultural legacies and literary imprints that they leave. Literary texts produced in current former colonies in Africa, Asia, the Caribbean, Australia, Canada and Latin America will be analysed in their cultural and historical contexts alongside the central concepts, questions, and debates in postcolonial studies. Topics will include postcolonial modernity, nation and narration, migrant and diasporic aesthetics, marginality and hybridity, new imperialisms and gender in post-colonised history.

### Course Objectives

1. Students are expected to navigate through the expansive labyrinth of postcolonial concepts and theoretical terms and equipped for critical encounters with the texts and situations that relate to the postcolonial world.
2. Students will learn to think critically about the contexts of exploration and colonialism in relation to postcolonial societies.
3. Students are expected to understand the varied approaches to culture, nationalism, multiculturalism, migration, gender and race in the context of post-colonial societies.

### Course Outline

#### Module 1 Essays

1. Ashcroft, Bill, Gareth Griffiths, Helen Tiffin.: -Introduction‖ *The Empire Writes Back: Theory and Practice in Post Colonial Literatures* Second Edition pp 1-13
2. Fanon, Frantz -The Fact of Blackness‖, Translated by Charles Lam, Mark Mann . *Theories of Race and Racism A Reader* Back, Les and Solomos, John(ed) 2000.pp 257-265
3. Loomba, Ania. — Feminism, Nationalism and Post –Colonialism‖. *Colonialism/Post Colonialism* Second Edition 2005 Routledge pp 180-191

#### Module II Poetry

1. -Australia‖– A D Hope
2. -Ruins of a Great House‖- Derek Walcott
3. -You Laughed and Laughed and Laughed‖- Gabriel Okara
4. -In the Month of July‖– Jean Arasanayagam
5. -Curfew Summer‖-Maki Kureishi
6. -If you Want to Know Me‖ – Noemia De Souza



### **Seminar**

1. -From Homecoming|| - R. Parthasarathy
2. -Journey to the Interior|| - Margaret Atwood
3. -Pestilence in Nineteenth Century Calcutta|| – Keki N Daruwalla

### **Module III Short Fiction**

1. -The Day they Burnt the Books|| - Jean Rhys
2. -The Loons||- Margaret Laurence
3. -When Mr Pirzada Came to Dine|| – Jhumpa Lahiri
4. -Civil Peace||- Chinua Achebe
5. — The Old Chief Mshlanga ||- Doris Lessing

### **Seminar**

1. -The Drover's Wife|| – Henry Lawson
2. -Ballad for the New World|| – Lawrence Scott

### **Module IV Drama**

*Death and the King's Horseman* – Wole Soyinka

### **Seminar**

1. *Kullark* – Jack Davis
2. *This Time Tomorrow*- N'gugi wa Thiong'o

### **Module V Fiction**

1. *Kite Runner* –Khaled Hosseini
2. *Running in the Family* –Michael Ondaatje

### **Seminar**

1. *The White Tiger*- Aravind Adiga
2. *In the Castle of My Skin* – George Lamming

### **Suggested Reading**

Graham Huggan (Ed). *The Oxford Handbook of Postcolonial Studies*. Oxford University Press

Bill Ashcroft, Gareth Griffiths, Helen Tiffin. *Postcolonial Studies: The Key Concepts* Routledge.

John McLeod. *Beginning Postcolonialism*. Manchester Univ. Press

Leela Gandhi. *Postcolonial Theory: An Introduction*. Edinburgh Univ. Press

Frantz Fanon . *BlackSkin, White Masks*

Homi K. Bhabha (ed.), *Nation and Narration*. Routledge

Aijaz Ahmed. *In Theory: Classes, Nations, Literatures*. Verso

### Links for the Texts

#### Module 1 Essays

1. Ashcroft, Bill, Gareth Griffiths, Helen Tiffin.: -Introduction|| *The Empire Writes Back: Theory and Practice in Post Colonial Literatures* Second Edition pp 1-13  
[https://elearning.alberts.edu.in/wp-content/uploads/2020/05/Ashcroft\\_Bill\\_Gareth\\_Griffiths\\_Helen\\_Tif-1.pdf](https://elearning.alberts.edu.in/wp-content/uploads/2020/05/Ashcroft_Bill_Gareth_Griffiths_Helen_Tif-1.pdf)
2. Fanon, Frantz -The Fact of Blackness||, Translated by Charles Lam, Mark Mann . *Theories of Race and Racism A Reader* Back, Les and Solomos, John(ed) 2000.pp 257-265  
<https://blogs.umass.edu/afroam391g-shabazz/files/2010/02/Frantz-Fanon.pdf>
3. Loomba, Ania. — Feminism, Nationalism and Post –Colonialism||. *Colonialism/Post Colonialism* Second Edition 2005 Routledge pp 180-191  
[http://armytage.net/pdsdata/%5BAnia\\_Loomba%5D\\_Colonialism\\_Postcolonialism\\_\(The\\_New\(Book4You\).pdf](http://armytage.net/pdsdata/%5BAnia_Loomba%5D_Colonialism_Postcolonialism_(The_New(Book4You).pdf)

#### Module II Poetry

1. -Australia||– A D Hope  
<https://allpoetry.com/poem/8509645-Australia-by-A-D-Hope>
2. -Ruins of a Great House||- Derek Walcott  
<https://www.cse.iitk.ac.in/users/amit/books/narasimhaiah-1990-anthology-of-commonwealth.html>
3. -You Laughed and Laughed and Laughed||- Gabriel Okara  
<https://www.cse.iitk.ac.in/users/amit/books/narasimhaiah-1990-anthology-of-commonwealth.html>
4. -In the Month of July||– Jean Arasanayagam  
<https://www.noolaham.net/project/62/6131/6131.pdf>

5. -Curfew Summer||-Maki Kureishi  
<https://tribune.com.pk/article/7223/poetry-for-monkeys>
6. -Identity Card||-Mahmoud Darwish  
<https://www.twn.my/title2/resurgence/2016/310-311/poetry1.htm>

### **Module III Short Fiction**

1. -A Cup of Tea|| -Katherine Mansfield  
[http://tvtolstova.narod.ru/olderfiles/1/A\\_Cup\\_of\\_Tea.pdf](http://tvtolstova.narod.ru/olderfiles/1/A_Cup_of_Tea.pdf)
2. -Boys and Girls|| - Alice Munro  
[http://www.giuliotortello.it/shortstories/boys\\_and\\_girls.pdf](http://www.giuliotortello.it/shortstories/boys_and_girls.pdf)
3. -Draupadi|| - Maheswata Devi  
[https://warwick.ac.uk/fac/arts/english/currentstudents/postgraduate/masters/modules/femlit/gayatri\\_spivak\\_-\\_draupadi\\_by\\_mahasveta\\_devi.pdf](https://warwick.ac.uk/fac/arts/english/currentstudents/postgraduate/masters/modules/femlit/gayatri_spivak_-_draupadi_by_mahasveta_devi.pdf)
4. -Civil Peace|| - Chinua Achebe  
<http://vtenged10.pbworks.com/f/Chinua+Achebe-Civil+Peace.pdf>
5. -Balthazar's Marvellous Afternoon|| - Gabriel Garcia Marquez  
<http://gilgens.org/icl/onlinereading/Marquez-Balthazars-Marvelous-Afternoon.pdf>

### **Module IV Drama**

*Tughlaq* –Girish Karnad

<http://arvindguptatoys.com/arvindgupta/tughlaq.pdf>

### **Module V Fiction**

*Kite Runner* –Khaled Hosseini ( Detailed Study)

[http://mrsmeganparrish.weebly.com/uploads/3/8/0/5/38056115/the\\_kite\\_runner.pdf](http://mrsmeganparrish.weebly.com/uploads/3/8/0/5/38056115/the_kite_runner.pdf)

*Handmaid's Tale* – Margaret Atwood

[https://mrpickersgill.weebly.com/uploads/5/2/8/1/52818823/handmaid\\_s\\_tale\\_-\\_atwood\\_margaret.pdf](https://mrpickersgill.weebly.com/uploads/5/2/8/1/52818823/handmaid_s_tale_-_atwood_margaret.pdf)

Name of the Course	<b>Neoclassical Literature</b>
Course Code	<b>IEN8CR01</b>
Semester	8
Number of credits	4
Number of contact hours	90

### **Course Description:**

Module 1 incorporates studies on the term -neoclassical, the rise of the novel form and the significant contributions of the periodical essay.

Module 2 deals with the towering genius of the poetry of John Milton, John Dryden and Alexander Pope.

Module 3 dwells on the restoration drama of Oliver Goldsmith, R B Sheridan and William Congreve.

Module 4 presents the pioneering fiction of Aphra Behn, Samuel Richardson and Jonathan Swift.

Module 5 accommodates the ground-breaking non-fictional works of Mary Wollstonecraft, Immanuel Kant and Samuel Johnson.

**Objectives of the course:** This course familiarizes the learner with Neoclassical literature in varied forms of poetry, drama, fiction and non-fiction, along with relevant analyses.

### **Course Outline**

#### **Module 1**

1. Edwin Berry Burgum. —The Neoclassical Period in English Literature: A Psychological Definition. *The Sewanee Review* 52.1 (1944) pp 247-265
2. Ian Watt. -Realism and the Novel Form. *The Rise of the Novel*. 9-33. (1957).
3. Robert J. Allen. -Introduction. *Addison and Steele: Selections from the Tatler and the Spectator*. v-xvi. (1969).

#### **Module 2**

1. John Milton. *Paradise Lost*. Book I. (1-263)
2. John Dryden. *Mac Flecknoe*, *Alexander's Feast*

**Seminar:** Alexander Pope. *The Dunciad*

#### **Module 3**

1. Oliver Goldsmith. *She Stoops to Conquer*
2. R. B. Sheridan. *The School for Scandal*

**Seminar:** William Congreve. *Love for Love*

#### **Module 4**

1. Aphra Behn. *Oroonoko or The Royal Slave: A True History*
2. Samuel Richardson. *Clarissa*

**Seminar:** Jonathan Swift. *Gulliver's Travels*

## Module 5

1. Mary Wollstonecraft. *A Vindication of the Rights of Woman*
2. Immanuel Kant. —Answering the Question: What is Enlightenment?||

**Seminar:** Samuel Johnson. *Preface to a Dictionary of the English Language*

References:

1. Ernst Cassirer: *Philosophy of Enlightenment*
2. T W Adorno: *Dialectic of Enlightenment*
3. Basil Wiley: *Eighteenth Century Background*
4. Martin Evans: *John Milton: Twentieth Century Perspectives*
5. John Sitter: *The Cambridge Companion to Eighteenth Century Poetry*
6. Ronald W. Vince: *Neoclassical Theatre: A Historiographical Handbook*
7. J. A. J. Downie: *The Oxford Handbook of the Eighteenth Century Novel* (Part I)
8. N. Hudson: *Samuel Johnson and Eighteenth-Century Thought*

Name of the Course	<b>Romantic and Victorian Literature</b>
Course Code	<b>IEN8CR02</b>
Semester	8
Number of credits	4
Number of contact hours	90

### **Objectives:**

The course aims to familiarize students with the fundamental premises of the Romantic Movement and Victorian literature, their theoretical and ideological frameworks, and the major trends and offshoots across various genres. A rough time span of one and a half centuries which witnessed an initial flowering of Romanticism, followed by the rapid growth of industrialization, scientific thinking and materialism all of which find expression in the texts chosen for study.

### **Course Description:**

The first module introduces the theoretical premises of the British Romantic Movement as well as the Victorian Age. The second module throws light on the historical significance of the Ode as a poetic form best suited to examine the subjective and individualistic imagination of the romantic poets as most of the poems in this section are odes. The Third Module marks the shift to the Victorian Sensibility with increased attention being paid to the decline of the romantic sensibility, the growth of reason, ascent of materialism etc. The fourth module deals with the best novels in the English language while the last one focuses on prose and Drama

#### Module 1:

- 1.1 C.M. Bowra: The Romantic Imagination
- 2.2 Raymond Williams: -The Romantic Artist|| Culture and Society, 1780-1950
- 3.3 Isobel Armstrong: -Introduction: Rereading Victorian Poetry|| Victorian Poetry: Poetry, Poetic, politics, London, 1993

#### Module 2:

- 2.1 Wordsworth: Immortality Ode
- 2.2 Coleridge: Dejection: An Ode
- 2.3 Shelley: Ode to The West Wind

John Keats: Ode on a Grecian

Urn

William Blake: -The Tyger||, -The

Lamb||

- #### Module 3:
- 3.1 Lord Tennyson: The Lotos Eaters

3.2 Robert Browning: Andrea Del Sarto<sup>20</sup>

3.3 Matthew Arnold: The Scholar Gypsy

3.4 D.G. Rossetti: The Blessed Damozel

Seminar:

3.5 Elizabeth Barrett Browning:

-If thou must love me (Sonnet 14),

-When our two souls stand up erect and strong (Sonnet 22)

Module 4:

4.1 Jane Austen: Pride and Prejudice

4.2 Charles Dickens: Hard Times

4.3 Emily Brontë: Wuthering Heights

Thomas Hardy: Tess of the

Urbervilles

Seminar: Charlotte Brontë: Jane

Eyre

Module 5:

5.1 Charles Lamb: Oxford in the Vacation & -A Dissertation Upon A Roast Pig

5.2 William Hazlitt: My First Acquaintance with Poets

5.3 Lytton Strachey: Thomas Arnold (From Eminent Victorians)

5.4 Oscar Wilde: The Importance of Being Earnest

Seminar:

5.6 Carlyle: Hero as Poet

Texts for Consultation:

1. M.H. Abrams: The Mirror and the Lamp

2. C.M. Bowra: The Romantic Imagination

3. Duncan (ed): A Companion to Romanticism, Blackwell, 1998

4. Walter Allen: The English Novel

5. Terry Eagleton: The English Novel: An Introduction

6. Hugh Walker: The English Essay and Essayists

7. Graham Hough: The Last Romantics

8. Boris Ford (ed): From Blake to Byron: The New Pelican Guide to English Literature (Vol

5)

9. M.H. Abrams (ed); English Romantic Poets: Modern Essays in Criticism. OUP London, 1975

10. Harold Bloom: The Visionary Company, Cornell University Press, 1971

11. Patricia MeyerSpacks: The Female Imagination

12. Joseph Bristow (ed); The Cambridge Companion to Victorian Poetry, 2000



Name of the Course	<b>Linguistics and History of Language</b>
Course Code	<b>IEN8CR03</b>
Semester	8
Number of credits	4
Number of contact hours	90

## Objectives

- To enrich learners with the knowledge of the scientific study of language and to provide insights into the nature of language.
- To familiarize learners with the discourse of linguistics and to provide exposure to the variety of theoretical and practical manifestations of linguistics.
- To enable students to gain an informed approach on how language interfaces with literature as well as with societal concerns and also to show how it feeds into the discipline of cognitive sciences.
- To motivate students to pursue research in various branches of applied linguistics.

## Course Content

### Unit I: History of Language

1. Human and non-human systems of communication; Language and its Properties
2. Language Family, Indo-European Family of Languages, Grimm's Law, Verner's Law, Umlaut, Ablaut, the Great Vowel Shift
3. Old English, Middle English
4. Semantic Changes, Standard English, Major Foreign Influences on English

### Unit II: Introduction to the Fields of Linguistics

1. Introduction to Linguistics:  
Major subdivisions of Linguistics: Phonetics, Phonology, Morphology, syntax and semantics. Pragmatics  
Traditional, structural, and cognitive approaches to linguistics

Interdisciplinary fields of Linguistics:

2. Sociolinguistics: language variety; languages in contact—bilingualism, multilingualism, diglossia, code-switching/code-mixing, pidgins and creoles
3. Psycholinguistics: Universal Grammar, Innateness Hypothesis; Learning Theories. The brain and language organisation  
Language Disorders: Aphasia, Dyslexia, Dysgraphia, Clinical Syndromes.
4. Applied Linguistics: contrastive analysis; error analysis; linguistics and language teaching. Speech Acts.

Seminar:

1. Neurolinguistics. Computational Linguistics. Corpus Linguistics.

### Unit III: Phonetics and Phonology:

1. Phonetics: Air-stream mechanisms; Organs of Speech; Classification and Description of Vowels and Consonants of English; Cardinal Vowels
2. Phonology: Phone, Phoneme, Allophone, Aspiration, Free Variation

3. RP, IPA. Syllable, Syllabic Structure, Types of Syllable, Syllabic Consonant. Accent, Rhythm and Intonation. Supra-segmental features; Word stress and Sentence Stress
4. Principles of Phonemic Analysis: Contrastive Distribution, Complementary Distribution, Phonetic Similarity, Pattern Congruity, Economy
5. Phonological Conditioning; Assimilation; Elision; Similitude
6. Phonetic Transcription

Seminar:

1. General Indian English, American English, British English, and International English

#### **Unit IV: Morphology and Semantics:**

A. Morphology: Scope and Nature.

1. Concepts of Morpheme, Morph, Allomorph, Word, Lexemes and Word Forms  
Complementary Distribution, Free Variation, Morphological Conditioning
2. Classification of Morphemes: Lexical and Grammatical morphemes, Free and Bound morphemes, Base (root) and Affixes, Stem, Stem formatives
3. Suffixes, Prefixes, Infixes; Inflectional and Derivational Affixes; Class Maintaining and Class Changing Affixes. Form Classes and Function Classes

B. Semantics: Scope and nature.

4. Meaning – Types of meaning. Sense and Reference – Sense properties and Relations. Elements of Meaning: Conceptual, Connotative, Stylistic, Affective, Reflective, Collocative, Thematic
5. Sources of Meaning: Lexical, Grammatical, Intonational, Phonological, Sociocultural; Sememe, Pragmeme
6. Word-building Processes; Morpho-phonological phenomena

Seminar:

1. Synonymy, Polysemy, Homonymy; Metaphor, Metonymy, Ambiguity
2. Antonym, Hyponym, Homophones, Homograph, Heteronym.

#### **Unit V: Syntax**

1. Traditional and Structuralist Hypothesis
2. Descriptive grammar/ Structural grammar: Saussure, system and structure, language as a system of signs
3. Syntactic devices in English: Word order, Function words, Government, Concord, Intonation
4. IC Analysis– Generative Syntax - Kernal Sentences- TG Grammar.
5. Phrase Structure Grammar —context-free and context-sensitive rules, optional and obligatory rules, selectional restrictions
6. Transformational Grammar, Rules and Constraints on rules, Theory of Govt. and Binding

Seminar:

1. Contributions of Bloomfield

Name of the Course	<b>Translation Studies</b>
Course Code	<b>IEN8CR04</b>
Semester	8
Number of credits	4
Number of contact hours	90

### **Objectives**

To familiarize the students to the diversity of world views brought about through the process of translation and to place language itself in a multicultural matrix. The paper intends to chart out the theoretical realm of Translation Studies as an independent academic discipline. The paper undertakes to view the process of translation as a political activity that often plays with the notions of gender, culture and coloniality. The different modules survey all the genres of literature in translation. The final module specifically acquaints the students with contemporary aspects of translation.

### **Module 1**

#### **Translation in Theory**

The first module acquaints the students with different theoretical works that are pivotal in understanding both the objective and process of translation.

1. Susan Bassnet and Harish Trivedi: \_Introduction: Of Colonies, Cannibals and Vernaculars. ‘(pp 1 - 18 in Postcolonial Translation: Theory and Practice).
2. Walter Benjamin: \_The Task of the Translator. ‘ (Translation Studies Reader pp 15-25)
3. Gayatri Chakravorty Spivak: The Politics of Translation(Translation Studies Reader pp 397-416)

### **Module II**

#### **Translation in Fiction**

1. Kamala Das – My Story
2. Perumal Murugan – The story of a Goat. Translated from Tamil by N. Kalyan Raman.

### **Seminar**

Gabriel Garcia Marquez- News of a Kidnapping.

### **Module III**

#### **Translation in Drama**

1. Mahashweta Devi - Bayen
2. Vijay Tendulkar- Silence! The Court is in Session.

### **Seminar**

Kavalam Narayana Paniker- Karimkutty.

### **Module IV**

#### **Translation in Poems**

1. Paul Celan- Death Fugue(German)
2. Tadeusz Rozewicz- A Sketch for a Modern Love Poem(polish)
3. Pablo Neruda-Ode to the Cat

### **Seminar**

Ayyappa Panicker- Bhagavathy Kunjamma \_s Bharatanatyam

### **Module V**

#### **Translation in Practice**

The fifth module hinges on the practical aspects of Translation as we encounter in day to day life. In a machine-driven, globalized world, effective application of translation helps students to navigate between multi linguistic and multicultural domains.

1. Key Concepts and Terminology: Source Language, Target Language, Types of translations. Translatability, Equivalence.
2. Translating News Articles: Effective strategies and skills for translating News articles
3. Subtitling of Films : The significance and scope of subtitling- technical and polysemiotic nature
4. Machine Translation: Significance and types of MT, Future of MT

#### **Background Reading**

1. The Translation Studies Reader: Lawrence Venuti (ed): Routledge: 2000
2. Susan Bassnett: Translation Studies: Routledge: 2000
3. Susan Bassnett and Harish Trivedi (eds): Post-Colonial Translation: Theory and Practice: Routledge: 2000
4. Introducing Translation Studies: Jeremy Munday: Routledge: 2003
5. Edith Grossman: Why Translation Matters: Orient Blackswan: 2011
6. Eugene Nida and Charles Taber. The Theory and Practice of Translation.
7. Routledge Encyclopedia of Translation Studies. Ed. Mona Baker. 1998. London: Routledge, 2001:

Name of the Course	<b>English Language Teaching</b>
Course Code	<b>IEN8EL05</b>
Semester	8
Number of credits	4
Number of contact hours	90

### **Course Description**

This course is designed to generate an awareness about the process of teaching . The course is set up in a manner that the participants will get a chance to integrate and apply their knowledge of theories of SL learning and approaches to SL teaching in the classroom contexts. The course will deal with the pedagogical aspects of second language teaching and will provide a good understanding of the new developments in the field that have a bearing on effective learning and teaching.

### **Course objective**

The main objectives of this course are :

1. To familiarise the learners with the basic principle, concepts, theories and methods of teaching English Language.
2. To provide a historical view of English Language Teaching.
3. To enable learners to gain practical skills in classroom teaching at different levels.
4. To train learners to design, develop and administer tests and evaluate language teaching and learning.
6. To acquaint learners with the Technology Integrated Language Teaching.

### **Course Outline**

#### **Module I Fundamental Concepts of Language Teaching**

A brief history of language teaching- The distinction between L1 and L2- Second language learning and bilingualism.

Teaching of Language-I (communicative ELT-CLT in the classroom- Task based language teaching-TBLT).

Teaching of Language-II (language teaching through literature- Teaching vocabulary and grammar for critical literacy- Discourse-based language teaching).

Skills and competencies needed for an English teacher.

#### **Module II-Methods and Approaches**

Methods

Grammar-Translation Method-Direct Method-Audiolingual Method-Bilingual Method-Dr. West's Method-Substitution Method-Inductive and Deductive Methods.

## Approaches

Structural Approach-Situational Approach-Oral Approach-Communicative Approach-Functional Approach-Humanistic Approach-Suggestopaedia-Total physical Response(TPR)-The Silent Way-Community Language Learning(CLL)-Natural Approach-Teacher centred, Learner -Centred Approaches.

## Module III-English for Academic Purposes

The teaching of 4 Skills-Listening-Speaking-Reading-Writing.

Listening-Developing Listening-Barriers to Listening-Listening Activities-Types of Listening-Evaluating Listening skill ..

Speaking-Developing Speaking Skill –Speaking Activities-Evaluating Speaking Skill.

Reading-Developing Reading Skills-Mechanics /Methods of Reading-Faulty Reading habits-Place of Readers-Supplementary Readers-Importance of Library-Class Library.

Writing-Importance and Characteristics of Good Handwriting-Writing Scripts-Written Exercises-Spelling-Causes of poor spelling-Remedial measures.

Teaching of Prose, Poetry And Grammar - Objectives- methods for its effective teaching.

## Module IV Technology and ELT

Technology Integrated Language Teaching-Multimedia and its Uses in Teaching English-Flipped Classroom- Collaborative Language Learning Tools-Web 2.0 Tools and App Based Language Learning.

## Module V Testing and Evaluation

Evaluation in the Teaching of English- Criteria for Good Language Test-Importance of Tests and Examinations-Types of Questions-Criteria of a good test -Evaluation-Internal and External Assessment/Evaluation, Types of Tests-Achievement and Diagnostic Tests -Types of Evaluation-Formative and Summative-Functions of Evaluation- Tools and Techniques.

## Recommended Reading

Richards, Jack C.and Theodore S. Rodgers. *Approaches and Methods in Language Teaching: A Description and Analysis* . Cambridge University Press. 1986.

Patel, M. F. and Praveen M. Jain. *English Language Teaching :Methods, Tools & Techniques*. Sunrise Publishers.2008. Pages-71-89.133-145.

Sachdeva, M.S *Teaching English as a foreign Language* Tandon Publications,Ludhiana Pages 64-95,105-123,134-156, 232-245

Sivarajan, K.*Trends and Developments in Modern Educational Practices*,2007.(Twelfth Revised Edition)Pages 3-64,167-172

Jamaluddeen,K *Effective Teaching of English*,2016.(Fifth Edition)Pages 34-61,129-164 176-184 188-198, 354-364

Mowla,Shaik *Techniques of Teaching English*,2002(Third Edition)Pages-38-70,103-114, ,136-163, 197-219

Pahuja, N.P.*Teaching of English*(Reprint 2001)Pages 62-98, 145-204,217-228 252-264

Baruah,T.C *The English Teacher 's Handbook*,1991(Thrd Revised Edition)Pages 166-292

Jayendran, Nishevita et.al. *Language Education: Teaching English in India*. Routledge. 2022. Pages-103-146.

Renandya, Willy A. and Handoyo Puji Widodo. *English Language Teaching Today: Linking Theory and Practice*. Springer International Publishing .2016. Pages- 257-277.

Name of the Course	<b>Life Narratives</b>
Course Code	<b>IEN8EL06</b>
Semester	8
Number of credits	4
Number of contact hours	90

## Course Description

This course is designed to create a new awareness among the students regarding Life Narratives and various forms of it. Module I introduces to the learners the concepts that underlie the theoretical framework of Life Narratives. Module II and III encapsulate Feminist and Dalit Life Narratives where the learners get acquainted with the politics and aesthetics of these narratives. Module IV presents the most endearing form of Life writing; Diaries and Letters. Biopic as the most popular and ever booming genre is detailed in the fifth module where the learners get an opportunity to experience and analyse these films through a theoretical lens.

## Objectives of the Course

This course intends to familiarize the learners with the features of Life Narratives and enable them to explore the theoretical perspectives underlying these narratives. It also provides them an opportunity to ‘deconstruct’ the genre and formulate new theories of their own as it is closely associated with the idea of authenticity and reliability.

## Module I

### Introduction to Life Narratives

- Marlene Kadar (ed)- *-Coming to Terms : Life Writing –from Genre to Critical Practice* taken from Essays on Life Writing .
- Sidonie Smith & Julia Watson- Life Narrative in Historical Perspective.

## Module II

### Feminist Life Narratives

- Kamala Das- *My Story*
- Anne Sexton- *-Sylvia’s Death* , *-Menstruation at Forty*
- Phillis Wheatley- *— On Being Brought from Africa to America*
- Maya Angelou--*The Phenomenal Woman*, *- Still I Rise*
- Meena Kandasamy- *-Touch*, *-Agression*

## Module III

### Dalit Life Narratives

- Sharat Chandra Muktibodh- *-What is Dalit Literature*?
- Savitribai Phule- *-Go, Get Some Education*, *-Rise, to Learn and Act*
- Hira Bansode- *-Slave*, *- Woman*



- d. Bama- *Karukku*
- e. Narendra Jadhav – *Outcaste: a Memoir* ( Chapter I)

#### **Module IV**

##### **Diaries / Letters**

- a. Diaries of Ann Frank
- b. Letters from Birmingham Jail- Martin Luther King

#### **Module V**

##### **Biopics**

- a. Bindu Menon - *-Affective Returns: Biopic as Life Narratives*||
- b. 1. Dr. Babasaheb Ambedkar – Jabbar Patel
- 2. Mary Kom- Omung Kumar
- 3 .Lincoln – Steven Spielberg
- 4.Diana- Oliver Hirschbiegel

## Semester 9

Name of the Course	<b>Modernist Literature</b>
Course Code	<b>IEN9CR01</b>
Semester	9
Number of credits	4
Number of contact hours	90

### Course Description

This Course examines the break from the Victorian and late Nineteenth century concerns in literature, and the subsequent transformation arising out of the changed world scenario, chiefly responsible for the two World Wars and the threat of total annihilation of the human race. The first module provides the theoretical framework of the artistic movement termed Modernism and its differing interpretations. The Second and third modules are devoted exclusively to poetry which developed unique techniques, form and vocabulary to reflect this Apocalyptic vision in literature. The fourth module encompasses the vast developments in theatre beginning with Ibsen's influence, and goes on to illustrate Samuel Beckett's Absurd theatre and its philosophical premises through Martin Esslin's essay and finally, the disillusionment that haunts the British following the loss of its colonies all over the world, mirrored in the Angry Young Men epitomised by Jimmy Porter in Osborne's play. The last module is devoted to Experimentation in modernist fiction under the influence of psychology through the technique of Stream of consciousness in Woolf and Joyce that introduces Psychological time and also the Freudian concept of Oedipal complex in Lawrence. The colonial Expeditions undertaken by the Western imperial powers and the subsequent outcome form the subject of Conrad's novel while Greene's work seeks to address the eternal tussle between sin and salvation

### Objectives of the course

The Objectives of this course are to:

- ❖ familiarize the students with the socio-cultural impulses that shaped the twentieth century English society both during and after the two World Wars
- ❖ introduce and examine the various movements that dominated the literature, culture, and arts of the first half of the century responsible for the significant shifts in the patterns of thought and living of the people, especially in the period between the two World Wars and immediately afterwards.
- ❖ introduce the students to the poets, novelists, dramatists, essayists, prose writers and critics of the age

### Course Outline

#### Module 1

George Lukacs : -The Ideology of Modernism||

Malcolm Bradbury & James Macfarlane: —The Name And Nature of Modernism||  
(Chap 1 of *Modernism: A guide to European Literature (1890-1930)*)

Jurgen Habermas : —Modernity : An Incomplete Project||

## **Module 2: Poetry**

Hopkins: The Windhover

W.B. Yeats : The Second Coming

Dylan Thomas: Fern Hill

W.H. Auden : In Memory of W.B. Yeats

Philip Larkin : Church Going

Seamus Heaney ; Punishment

Thom Gunn : On the Move

### **Seminar:**

Robert Graves : Ulysses

Carol Anne Duffy : Anne Hathaway

## **Module 3 ;**

T. S. Eliot : The Wasteland

Seminar :

Wilfred Owen : Strange Meeting

## **Module 4 : Drama**

J.M. Synge : Riders to the Sea

Becket : Waiting for Godot

John Osborne ; Look back in Anger

Seminar :

George Bernard Shaw : Pygmalion

Esslin, Martin. —Introduction: The Absurdity of the Absurd. In *The Theatre of the Absurd*.

1961. New ed. London: Bloomsbury, 2013. 19-28.

## **Module 5 : Fiction**

Joseph Conrad : Heart of Darkness

D.H. Lawrence : Sons and Lovers

Virginia Woolf : To the Light House

James Joyce : Portrait of the Artist as A Young Man

### **Seminar**

Graham Greene : The Power and the Glory

## Recommended Reading

Perkins, David. *A History of Modern Poetry: From the 1890s to the High. Modernist Mode*. Harvard UP, 1976.

—. *A History of Modern Poetry: Modernism and After*. Cambridge: Harvard UP, 1987.

Bayly C. A. *The Birth of the Modern World 1780–1914: Global Connections and Comparisons*. Blackwell, 2004

Berman M, *All That is Solid Melts into Air*. London Penguin Books, 1988

Bradbury Malcolm and James McFarlane, eds. *Modernism 1890–1930*. Penguin, 1976.

Bradbury, Malcolm. *The Social Context of Modern English Literature*. New York 1971.

Burger, Peter, *Theory of the Avant-Garde*. Trans. Michael Shaw. Minneapolis: University of Minnesota Press, 1984.

Childs, Peter. *The Twentieth Century in Poetry: A Critical Survey*. Routledge, 1999.

Fish, James F. *A Concise Companion to Contemporary British Fiction* Blackwell, 2006.

Ford, Boris, ed. *The New Pelican Guide to English Literature*. Vol. 7 (From James to Eliot) and Vol. 8 {From Orwell to Naipaul}. London: Penguin, 1997.

Gay Peter, *Modernism: The Lure of Heresy*, New York : Norton, 2010  
Head, Dominic. *The Cambridge Introduction to Modern British Fiction*. Cambridge UP, 2003

Inges, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge UP, 2002..

Lane, David. *Contemporary British Drama: Edinburgh Critical Guides to Literature*.

Leavis, F.R. *New Bearings in English Poetry*. Harmondsworth: Penguin, 1963. Print.

Lefebvre Henri, *Introduction to Modernity*, London: Verso, 1995

Levenson Michael . *A Genealogy of Modernism*. Cambridge: Cambridge University Press, 1984.

Levenson, Michael, ed. *The Cambridge Companion to Modernism*.  
1999. CUP, 2003.

Nicholls Peter, *Modernism: A Literary Guide* , U of California P, 1995

P Brooker and others (ed) *Oxford Handbook of Modernisms* , Oxford: OUP, 2010.

Rainey Lawrence, *Modernism: An Anthology*, London, Wiley-Blackwell. 2005.

Ross Alex, *The Rest is Noise: Listening to the Twentieth Century*. New York: Farrar,  
Straus & Giroux, 2007.

Timms Edward and David Kelley, *Unreal City: Urban Experience in Modern  
European in Literature & Art*, Manchester: Manchester University Press, 1985.

Williams, Raymond. *The Politics of Modernism: Against the New Conformists*. London:  
Verso, 1989.

Name of the Course	<b>Post Modernism</b>
Course Code	<b>IEN9CR02</b>
Semester	9
Number of credits	4
Number of contact hours	90

### **Course Description:**

Module 1 introduces to the learners the concepts that underlie the theoretical framework of postmodernism. Module 2 brings out the variety in theme and technique of poetry that is postmodern in its essence. The complexity and multiplicity that characterises postmodernism is more elaborately expressed in fiction and hence modules 3 and 4 are devoted to the works before and after 1970 respectively. Module 5 deals with the masters of postmodern dramatic technique.

### **Objectives of the Course:**

This course intends to familiarize the learners with the features of postmodernism as a literary and cultural movement. First they have to be acquainted with the major dimensions of postmodern thought. It should be stressed that postmodernism deviates from many assumptions of modernism and embarks on a path of its own. The learners should be cautioned that postmodern thought displays a radical distrust of knowledge systems as well as political discourses. Then they are to be introduced to the literary works that reflect this thought process. These works display playfulness, irony, black humour, Fragmentation, and magic realism. They are also metafictional and Intertextual by their very nature. This course should cultivate in the learners the ability to discern and thereby appreciate these characteristics.

### **Module 1**

#### **Required Reading**

1. Jean-Francois Lyotard: — Answering the Question: What is Postmodernism? from *The Postmodern Condition: A Report on Knowledge*. Trans. Regis Durand (pp. 71-82).
2. John Storey: — "Postmodernism and Popular Culture" from *The Routledge Companion to Postmodernism*. Ed. Stuart Sim (pp. 147-157).
3. John Barth: — "The Literature of Replenishment: Postmodernist Fiction" from *The Post-Modern Reader*. Ed. Charles Jencks (pp. 172-180)

### **Module 2:**

#### **Required Reading:**

1. John Ashbery: — "But What is the Reader to Make of This"
2. Sylvia Plath: — "Daddy"
3. Frank O'Hara: — "The Day Lady Died"
4. Denise Levertov: — "Goodbye to Tolerance"

#### **Seminar**

5. Charles Bukowski: "The Lucky Ones"
6. Kenneth Koch: — "Variations At Home And Abroad"

### **Module 3:**

Required Reading:

1. Kurt Vonnegut: *Slaughterhouse-Five*
2. Thomas Pynchon: *The Crying of Lot 49*

### **Seminar**

3. Jack Kerouac: *On the Road*

### **Module 4**

Required Reading

1. Angela Carter: *Nights at the Circus*
2. Mark Haddon: *The Curious Incident of the Dog in the Night-Time*

Seminar

3. Neal Stephenson: *Snow Crash*

### **Module 5**

Required Reading

1. Edward Bond: *Lear*
2. Tom Stoppard: *Jumpers*

Seminar

3. Sam Shepard: *True West*

### **Background Reading**

1. Ihab Hassan: *The Postmodern Turn*
2. Linda Hutcheon: *A Poetics of Postmodernism: History, Theory, Fiction*
3. Fredric Jameson: *Postmodernism or the Cultural Logic of Late Capitalism*
4. Hans Bertens and Joseph Natoli eds: *Postmodernism: The Key Figures*
5. Paul Hoover: *Fables of Representation*
6. Mutlu Konuk Blasing: *Politics and Form in Postmodern Poetry*
7. Michael Bernhard Golston: *Poetic Machinations: Allegory, Surrealism, and Postmodern Poetic Form*
8. Brian McHale: *Postmodernist Fiction*
9. Bran Nicol: *The Cambridge Introduction to Postmodern Fiction*
10. Graham J. Murphy and Lars Schmeink eds: *Cyberpunk and Visual Culture*
11. Stephen Watt: *Postmodern/Drama: Reading the Contemporary Stage*
12. Johannes Birringer: *Theatre, Theory, Postmodernism*

Name of the Course	<b>Literature And Ecology</b>
Course Code	<b>IEN9CR03</b>
Semester	9
Number of credits	4
Number of contact hours	90

## **LITERATURE AND ECOLOGY**

**Course Description:** The course constitutes literary works from different genres, different places, and different times, but all bound with a common perception of Nature as a seamless web, enmeshed with reciprocal interdependence of various life processes.

**Objectives:** This course intends to bring to light the dearth of adequate responses to environmental crises, the deconstruction of romanticized conceptions of nature, the need of a shift from anthropocentric vision to ecological vision and the human obligation to promote environmental justice and ethics to ensure life on earth for a few more centuries. The texts unveil the ecological sensibility that can trigger us into significant action in the political, cultural, social, and economic spheres of society and also reinforce the larger vision literature puts forth in this regard.

### **Course Outline**

#### **MODULE 1: *History, Definitions, Introduction***

William Rueckert, "Literature and Ecology: An Experiment in Ecocriticism."  
*The Ecocriticism Reader*. Cheryll Glotfelty & Harold Fromm. Ed. Athens and London: TheUniversity Press, 1996.

Cheryll Glotfelty and Harold Fromm: -Introduction: Literary Studies in an Age of Environmental Crisis. || *The Ecocriticism Reader*. Athens and London: The University Press, 1996.

Selvamony, Nirmal, -Introduction. || *Essays in Ecocriticism*. New Delhi and Chennai: Sarup and Sons, and OSLE-India, 2007.

#### **Seminar**

Position papers on Ecocriticism titled -Defining Ecocritical Theory and Practice. || [https://www.asle.org/wp-content/uploads/ASLE\\_Primer\\_DefiningEcocrit.pdf](https://www.asle.org/wp-content/uploads/ASLE_Primer_DefiningEcocrit.pdf)

#### **MODULE 2: *Critiquing The Romantic Ecology* - Poems**

Coleridge: -The Rime of the Ancient Mariner||

Wordsworth: -The Daffodils||

Frost: —Stopping by Woods on a Snowy Evening||

Alice Walker: —A Woman is not a Potted Plant||

A. K. Ramanujan : -Ecology; River||

#### **Seminar**

Rain at Night ( Rathrimazha by Sugathakumari translated by H. Hridayakumari)



## 2. 7 Gerard Manley Hopkins: -Binsley Poplars||

### Suggested Reading:

Rangarajan, Swarnalatha. -Ecocriticism and Romanticism.|| *Ecocriticism: Big Ideas and Practical Strategies*. Bengaluru and other places: Orient Blackswan, 2018.

Hess, Scott. -Picturesque Vision, Photographic Subjectivity, and the (Un)framing of Nature.|| *William Wordsworth and the Ecology of Authorship: The Roots of Environmentalism in Nineteenth-Century Culture*. Charlottesville and London: University of Virginia Press, 2012.

### MODULE 3: *Place and Space*- Prose

Rachel Carson : Chapter 1 -A Fable for Tomorrow||, Chapter 2 -The Obligation to Endure||, *Silent Spring*, Houghton Mifflin, 1962.

Sunderlal Bahuguna: -Chipko: A Hope for the Survival of Humankind||. *The Road to Survival*. Mathrubhumi Books. 2009.

### Seminar

Chief Seattle's -Letter to All||

Jane Goodall : My Friends the Wild Chimpanzees

### MODULE 4: *Animals and Ecology* - Fiction

John Steinbeck : The Grapes of Wrath

Sara Joseph : Gift in Green

Ernest Hemmingway : The Snows of Kilimanjaro (Short Story) Seminar

Margaret Atwood: Surfacing

### MODULE 5: *Transcorporeality, Ecological Imperialism and Slow Violence* - Visual Eco-Narratives

#### Documentaries to watch:

Dir. Pankaj Rishi Kumar. *In God's Land*  
([https://www.youtube.com/watch?v=rG8BW\\_PGz4Y](https://www.youtube.com/watch?v=rG8BW_PGz4Y))

Dir. David Fedele. *E-Wasteland*  
(<https://www.youtube.com/watch?v=yUCoToorc9M&t=330s>)

Dir. Kunal Vohra. The Plastic Cow  
(<https://www.youtube.com/watch?v=SifRIYqHfcY&t=183s>)

### Suggested Reading:

Monani, Salma. -*In God's Land*: Cinematic Affect, Animation, and the Perceptual Dilemmas of Slow Violence.|| Rayson K. Alex and S. Susan Deborah, eds. *Ecodocumentaries: Critical Essays*. New York and London: Palgrave Macmillan, 2016.

Donmex, Basak Agin. —Ecological Imperialism in the Age of the Posthuman: David Fedel's *E-Wasteland*.|| Rayson K. Alex and S. Susan Deborah, eds. *Ecodocumentaries: Critical Essays*. New York and London: Palgrave Macmillan, 2016.

Chang, Chia-ju. —Wasted Humans and Garbage Animals: Deadly Transcorporeality and

Documentary Activism.‡ Rayson K. Alex and S. Susan Deborah, eds. *Ecodocumentaries: Critical Essays*. New York and London: Palgrave Macmillan, 2016.

Name of the Course	<b>Indian Aesthetics</b>
Course Code	<b>IEN9CR04</b>
Semester	9
Number of credits	4
Number of contact hours	90

## **Course Description**

**This course aims at introducing the plethora of Indian aesthetic theories and traditions to the students which may enable them to comprehend and appreciate literature and art in a new perspective. The student is expected to develop an insight into the several poetic deliberations suggested by the ancient Indian scholars and sages.**

## **Objectives of the course**

- 1. This course intends to introduce the major trends and traditions of Indian aesthetics to the students.**
- 2. The students get acquainted to the important theoretical postulations of the ancient Indian schools of aesthetics.**
- 3. At the end of the course the student may develop the ability to appreciate and interpret literary works applying the different perspectives employed in the Indian tradition.**

## **Course outline**

**The course is designed in five modules. The first module is an inquiry into the different aesthetic schools to create awareness among the students. The basic concepts of Indian aesthetics is dealt with in this module. The second module is a discussion of the theory of Rasa. Chapter 6 of Natya Sastra and the explanatory essay are prescribed for study. Module three is a deliberation of the theory of Dhvani as proposed in the Dhvanyaloka. Kunjunni raja's text on dhvani also is given for reading. Module four and five are the analyses of the literary works with specific reference to the theories discussed in the previous modules.**

## **Module 1**

### **Introduction to Indian Aesthetics**

- 1. An Outline survey of the ancient schools of Indian Aesthetics.**
  - a) The theory of Rasa**
  - b) Theory of alamkara**
  - c) Theory of Dhvani**
  - d) Theory of Vakrokti**
  - e) Theory of Aucitya**
  - f) Theory of Anumana**
  - g) Riti Theory**
- 2. -Indian Aesthetics: A Historical and Conceptual Overview|| from *An Introduction to Indian Aesthetics: History, Theory and Theoreticians* by Mini Chandran and Sreenath V S.**

3. -Is there an Indian Way of Thinking? - A. K. Ramanujan

**Seminar:** *Sanskrit Criticism* by V. K. Chari, Motilal Banarsidass

## **Module 2**

### **Theory of Rasa**

1. Chapter 6 from *Natya Sastra*- translated and edited by M. Ghosh
2. *The Theory of Rasa* - S.N. Dasgupta

**Seminar:** -Introduction from *A Rasa Reader: Classical Indian Aesthetics* by Sheldon Pollock

## **Module 3**

### **The Theory of Dhvani**

1. Kunjunni Raja: -The Theory of Dhvani ( *Indian Aesthetics* edited by V.S. Sethuraman)
2. Anandavardhana — Dhvani : Structure of Poetic Meaning from *Dhvanyalokha* Translated from Sanskrit by K. Krishnasmorthy from *Indian Literary Criticism* ed. G N Devy

**Seminar:** *The Aesthetic Experience according to Abhinavagupta* by Raniero Gnoli- 1956

## **Module 4**

### **Drama**

1. Chapters V and VI from *The Sanskrit Drama in Its Origin, Development, Theory and Practice* by Arthur Berriedale Keith
2. *Abhijnana Shakuntalam*- Angha 4 translated by William Jones

**Seminar:** Shudrak : *Mrichchakatikam (The Clay Cart)*

## **Module 5**

### **Poetry**

1. Gitanjali (35, 36)- Rabindranath Tagore
2. -Introduction from *Speaking of Siva* by A K Ramanujan and the poems of
  1. Basavanna- 97
  2. Devara Dasimayya-120
  3. Mahadeviyakka- 251
  4. Allana Prabhu – 629 from the text.

**Seminar** : **Chilappathikaram**

### **Suggested Reading**

1. The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art – Ed by Arindam Chakrabarti
2. The Main Aspects of Indian Poetics: S Kuppaswami Sastri
3. Indian Literary Criticism: Theory and Interpretation Ed by G. N. Devy

<b>Name of the Course</b>	<b>Narratology and Narratives</b>
Course Code	<b>IEN9EL05</b>
Semester	9
Number of credits	4
Number of contact hours	90

### **Course Description**

The introductory module offers a basic introduction to narratology with special attention given to aspects like narrator, author, reader, plot, fabula, syuzhet, style, focalisation, perspective, points of view, and time. The second module gives some insights about the various approaches that have been pivotal in the systematic study of narrative. The third module looks at the interplay between text and reader and how narratives work toward establishing modes of reading. The fourth module gives attention to "truth" in narrative; particularly the issue of narrative distortion in the representations of "actual" events. The last module demonstrates the artistic vitality of the formal intersections between narrative fiction and other media; particularly visual media.

### **Objectives of the course**

1. To offer a basic introduction to narratology, and to examine the discursive agenda of varied narrative structures.
2. To examine the ways in which narratives are framed and what constitutes the act of narration and how these are interpreted within various socio-political frameworks.
3. To understand the pivotal significance of narrative in human life, literature, and culture, and
4. To define core concepts in the history and theory of narrative studies and apply them to specific narratives.

### **Course Outline**

#### **Module 1**

Fludernik, Monica. -The Structure of Narrativell in An Introduction to Narratology.

Trans. Patricia Hausler-Greenfield and Monika Fludernik. New York and London: Routledge, 2009, pp. 21-39.

#### **Seminar:**

Charles Dickens: *David Copperfield*

Virginia Woolf: *Mrs. Dalloway*.

#### **Module 2**

David Darby: "Form and Context: An Essay in the History of Narratology" in *Poetics Today*, Volume 22, Number 4, Winter 2001, Duke University Press. pp. 829-852.

#### **Seminar:**

William Faulkner: *The Sound and the Fury*

Michael Ondaatje: *The English Patient*.

### Module 3

- 3.1 Wolfgang Iser: -The Reading Process: A Phenomenological Approach. In *Modern Criticism and Theory*, eds. David Lodge and Nigel Wood. New Delhi: Pearson, 2007, pp. 207-223.

#### Seminar:

Martin Amis: *Time 's Arrow*.

T.D. Ramakrishnan: Sugandhi Alias Devanayaki

### Module 4

- 4.1 Hayden White: "The Historical Text as Literary Artifact" in *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames*. Ed. Brian Richardson. Columbus: Ohio State UP, 2002. pp. 191-210.

#### Seminar:

Doris Lessing: *The Golden Notebook*.

Salman Rushdie: *Midnight 's Children*.

### Module 5

Celestino Deleyto: "Focalisation in Film Narrative" in *Atlantis*. Vol. 13, No. 1/2, November 1991, pp. 159-177.

#### Seminar:

Alfred Hitchcock directed *Rear Window*. Paramount Pictures, 1954.

Akira Kurosawa directed *Rashomon*. 1950.

### Specific Additional Readings

1. Brian Richardson: "Beyond Story and Discourse: Narrative Time in Postmodern and Nonmimetic Fiction" in *Narrative Dynamics: Essays on Time, Plot, Closure, and Frame (Theory and Interpretation of Narrative)*. Ohio State University Press, 2002. pp. 47-63.
2. H. Porter Abbott: *The Cambridge Introduction to Narrative*. Cambridge: Cambridge UP, 2002.
3. Mieke Bal: *Narratology: Introduction to the Theory of Narrative*. Toronto: U of Toronto P, 1985.
4. Seymour Chatman: *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca: Cornell U P, 1978.
5. Gerard Genette: *Narrative Discourse: An Essay on Method*, trans. Jane E. Lewin. Ithaca: Cornell U P, 1972.

6. Gerald Prince: *A Dictionary of Narratology*. Lincoln: U of Nebraska P, 1987.
7. Fludernik, Monika. -Histories of Narrative Theory (II): From Structuralism to the Present|| in *A Companion to Narrative Theory*, eds. James Phelan and Peter J. Rabinowitz. Malden: Blackwell Publishing, 2005, pp. 36-59.
8. Hayden White: *The Fiction of Narrative: Essays on History, Literature, and Theory, 1957-2007*. Baltimore: The Johns Hopkins University Press. 2010.
9. Paul Ricoeur: *Time and Narrative, Vol. I*. Trans. McLaughlin, Kathleen and David Pellauer. University of Chicago Press, 1983, pp.5-51
10. Marie-Laure Ryan: "Narration in Various Media" in *The Living Handbook of Narratology*. 2012. <https://www.lhn.uni-hamburg.de/node/53.html>
11. Annalee Edmondson: "Narrativizing Characters in *Mrs. Dalloway*" in *Journal of Modern Literature*, Vol. 36, No. 1 Fall 2012, Indiana University Press. pp. 17-36.
12. Alison Case: "Gender and History in Narrative Theory: The Problem of Retrospective Distance in David Copperfield and Bleak House" in *A Companion to Narrative Theory*. Eds. James Phelan and Peter J. Rabinowitz. Blackwell Publishing Ltd, 2005. pp. 312-321.

Name of the Course	<b>Scientific Imagination in Literature</b>
Course Code	<b>IEN9EL06</b>
Semester	9
Number of credits	4
Number of contact hours	90

## Course Description

Science Fiction is a literary genre that deals with the impact of actual or imagined science on society or individuals. Major science fiction themes include space travel, robots, alien beings, time travel, cyberspace etc. The course will focus on science fiction and fantasy as genres melding literary art, scientific and philosophical speculation, and the evocation of the peculiar emotion often characterized as the -sense of wonder. It will survey the history of the genre and then delve into representative themes, rhetoric, and methods of storytelling in fictional texts.

## Course Objectives

1. To identify the relationship between science and society
2. Express in writing a sound knowledge of the historic development of science fiction and fantasy into their modern forms as literary genres and modes of entertainment and art.
3. Describe and analyze common science fiction and fantasy themes, tropes, and modes of expression and repercussions these reflections have had in relation to our current perception of our contemporary world, existentially, philosophically, religiously and politically.

## Course Outcomes

1. Students will get a thorough understanding regarding the Science Fiction genre and they will be able to read, appreciate, interpret and write creatively and critically.
2. They could understand the relevance of germination of an idea, infusion of imagination and thought process and the implementation of it in the practical world.
3. The course materials could transform their perception regarding the role of a scientist/engineer
4. It will also help students to Place representative works of science fiction and fantasy in a larger cultural, intellectual, and aesthetic context.

## Module 1 Critical Essays

Science Fiction (Raymond Williams)

Racism and Science Fiction (Samuel Delany)

Seminar: A Cyborg Manifesto (Donna Haraway)

## Module 2 Fiction

H.G. Wells, *The Time Machine* (1895)

Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968)

Seminar: Amitav Ghosh. *The Calcutta Chromosome*

## Module 3 Short Fiction

-All You Zombies (Robert Heinlein)



-Weep for Dayll (Indraparmit Das)

-Moxon's Masterll (Ambrose Bierce)

Seminar: -Trouble with the Nativesll ( Arthur C. Clarke)

#### **Module 4 Theatre and Film**

Harvest (Manjula Padmanabhan)

Stanley Kubrick (dir.), *2001: A Space Odyssey* (1968)

Tarkovskij (dir.), *Solaris* (1972)

Seminar: Christopher Nolan (dir.), *Interstellar* (2014)

#### **Module 5 Graphic Cyber Punk**

Alexandro Jodorowsky & Moebius, *John Difool* (1980-88)

Seminar: Kelly Sue DeConnick & Valentine De Landro, *Bitch Planet* (2017)

## Semester 10

Name of the Course	<b>Writing for the Media: Fundamentals and Practice</b>
Course Code	<b>IENXCR01</b>
Semester	10
Number of credits	4
Number of contact hours	90

### Course Description:

The paper is designed with a view to initiate the students to the basic concepts and systems of the media and to introduce the basic skills and techniques required for the media. It envisages to introduce the main styles and techniques of writing and presentation used in mass media, social media, advertising and public relations.

### Objectives of the course:

1. Acquire basic knowledge and skill in different forms of communication practices, technologies and platforms related to dissemination of information
2. Learn the basic principles, concepts and techniques related to media productions and initiatives
3. Understand the structure, language and skills used in various programmes
4. Learn the basics of media reporting, writing and editing

### Course Outline

#### Module I

Introduction to Mass Media and Public Domain - – Functions, Role and Impact of Mass Media - Television as a mass medium – TV Newsroom - TV Crew - Anatomy of News Cast and News Gathering – Various Programmes – General and Special Audience Programmes - TV News Production; Anchoring; Use of Clippings; TV Interview; Basic Principles of Camera Work; Live Coverage through Satellite- TV News Agencies -- Television and Society Scope of Television Journalism

#### Seminar:

1. TV News Scripting
2. Various formats of TV Programmes
3. TV Commercials

#### Module II

Radio – Growth and Development in India – Characteristics and nature of the medium - role and social objectives – Various types of Radio services – National, Regional, Local and External services – Private FM stations –Radio Programmes – General and Special audience Programmes – Community Radio, Internet Radio, Educational Radio- Recent Developments in FM Broadcast - Radio Jockey- BBC and other International Radio Stations

#### Seminar:

1. Radio News Scripting
2. Various formats of Radio Programmes
3. Radio Commercials

#### Module III

Introduction to New Media - Different kinds of New Media - New Media aesthetics -New Media Ethics -Cyber Journalism – E-newspapers - Internet TV - Internet Radio - New Media terminologies - Writing for online newspapers- Blogs- nature, purpose and features. Types of blogs, Principles of blog writing – Portals - Podcasting – vodcasting - Social Media and socio cultural dynamics - Ethics and basic writing skills for social media - Online communication- online platforms of communication

**Seminar:**

1. Creating and managing blogs
2. Creating and managing social media networks
3. Social media streaming (FB/Youtube/Twitter)

**Module IV**

Advertising: Nature, structure and scope - Types of Advertising- Print, TV, Radio, Magazine, Online / web advertising. Ad-Copy Writing— Effective copy –Criteria – Types of advertising copy – Making of an advertising copy – Steps – Slogan and Headline - Ad Lay-out – Headlines – Sub headlines– Body of the copy – Illustration – - Desired Effects – Creative strategies – Basic appeals – Basic tactics – Creative mix -- Identification mark – advertising jargons - TV advertisement - Creating story boards and shooting scripts for TV ads - Ad-administration and Video production – Online advertising - types of online ads – CPC –CPM – CPA

**Seminar:**

1. Create a Print/ Online Ad
2. Design an advertising campaign for a product/ Service
3. Scripting for TV ad

**Module V**

Public Relations :Nature and Scope - Elements of PR - Functions of PR – PR as a Management Function - PR and Marketing - PR campaign - Image Management - PRO: Qualifications and Functions - Tools of Public Relations - Media Relations - Press Release - Press Conference - House Journal - Community Relations - Government relations - Corporate Public Relations - PR in Public Sector- Financial PR -Shareholder Relations - PR for Hospitals, Charitable Institutions, NGOs. Types of publicity - Organizing exhibitions, Trade Fairs, Open house etc, - PR Agencies

**Seminar:**

1. Organize a PR Campaign
2. Promoting a product/service/social cause using social media

Name of the Course	<b>Modern European Drama</b>
Course Code	<b>IENXCR02</b>
Semester	10
Number of credits	4
Number of contact hours	90

### **Course Description**

**Objectives:** To familiarize the student with modern European Drama in terms of topics, perspectives, and dramatic literature . Course Description: This paper contains representative works to acquaint the student with the social and cultural contexts that inform modern European Drama. The conventions of play beginning from the turn of the century realistic plays to the postmodern experiments are chosen. The paper contains representative plays of the Realistic, Naturalistic, Modernist, epic theatre, Theatre of the Absurd and postmodernist theatre. The paper has five modules. The first module consists of introductory essays on both modernist and postmodernist theatre along with some key terms associated with it. The teacher and the learner are expected to address these terms while studying the representative plays. The second, third and fourth modules consist of representative plays of the various modernist dramatic modes. The fifth Module entirely consists of postmodern plays. While dealing with them the teacher and the learner are expected to keep in mind the characteristics of postmodern plays in general. The student is also encouraged to revisit the ideological foundations of modernism. The student is to be acquainted with how the diversified movements in post-modernist theatre are informed by the theatre's increasing propensity to self consciousness besides discussing poststructuralist theories and feminist theatre, environmental theatre, multicultural theatre, performance theories, threat from the cinema and the future of theatre.

#### **Module 1:**

John Fletcher and James McFarlane: -Modernist Drama: Origins and Patterns in Modernism: A Guide to European Literature. Eds. Malcolm Bradbury and James McFarlane. Penguin, 1991.

Philip Auslander: -Postmodernism and Performance. (Pages 97- 115) Published in Cambridge Guide to Postmodernism. Edited by Steven Connor. Cambridge: Cambridge University Press, 2004

1.3 Key Terms: Realist Theatre, Naturalist Theatre, Meta theatre, Epic Theatre, Poor Theatre, Theatre of the Absurd, Theatre of Cruelty and Feminist Theatre.

#### **Module 2:**

2.1 Henrik Ibsen: A Doll's House

2.2 August Strindberg: Miss Julie Seminar:

2.3 Anton Chekhov: The Cherry Orchard

### Module 3:

Luigi Pirandello: Six Characters in Search of an Author

Bertolt Brecht: The Life of Galileo

Seminar: 3.3 Federico Garcia Lorca: Blood Wedding

### Module 4:

4.1 Sartre: The Flies

4.2 Jean Genet: The Maids

Seminar: 4.3 Eugene Ionesco: Rhinoceros

### Module 5:

5.1 Heiner Muller: Hamletmachine

5.2 Georg Büchner: Woyzeck

Seminar: 5.3 Samuel Beckett: Catastrophe

### Specific Additional Readings:

1. Catastrophe, in Collected Shorter plays of Samuel Beckett (London: Faber, 1984) 295-301)

2. Beryl S. and John Fletcher, Student's Guide to the Plays of Samuel Beckett 2d ed.(London: Faber, 1985)

3. Jonathan Kalb, The Theater of Heiner Müller (Cambridge: Cambridge University Press, 1998)

4. David Barnett, Literature versus Theatre. Textual Problems and Theatrical Realization in the Later Plays of Heiner Müller (Berne: Lang, 1998)

5. A Glossary of Literary Terms 10th (tenth) Edition by Abrams, M.H., Harpham, Geoffrey published by Cengage Learning (2011)

6. Cambridge Guide to Postmodernism Edited by Steven Connor. Cambridge: Cambridge University Press, 2004

7. Modernism: A Guide to European Literature. Eds. Malcolm Bradbury and James McFarlane. Penguin, 1991.

8. No Exit and Three Other Plays. By Jean Paul Sartre. NO EXIT (Huis Clos). THE FLIES (Les Mouches) translated from the French by Stuart Gilbert.

<b>Name of the Course</b>	<b>On the Job Training – Project (Major)</b>
Course Code	IENXPR03
Semester	10
Number of credits	8

<b>Name of the Course</b>	<b>Comprehensive Viva Voce</b>
Course Code	IENXVV04
Semester	10
Number of credits	4

\*\*\*\*\*

### **SEMESTER 3 (Complementary Course - Political Science)**

<b>Name of the Course</b>	<b>POLITICAL SCIENCE I - AN INTRODUCTION TO POLITICAL SCIENCE</b>
<b>Course Code</b>	<b>IEN3CM06</b>
<b>Semester</b>	<b>3</b>
<b>No. of Credits</b>	<b>4</b>
<b>No. of Contact Hours</b>	<b>90</b>

**Course Rationale:** The course follows a basic historical-analytical framework of the discipline. It stresses upon a critical understanding of constitutional design and institutional framework of government. Integral to the course is the understanding that ideas of democracy and freedom and corresponding social relations and political and institutional practices took shape the discipline in a more meaningfully. The course aims therefore to develop among students the ability to comprehend contemporary politics as a relationship between institutional structures and historically constituted political processes.

#### **Module I**

- i. Political Science: Definition, Nature & Scope of the Discipline.
- ii. Approaches to the study of Political Science: Traditional, Behavioural, Post-Behavioural and Marxian approaches

**(20 Hours)**

#### **Module II: Essential Concept in Political Science.**

- i. State-Concept-Origin of State-Evolutionary Theory.
- ii. State in a Globalised Era.
- iii. Key Concepts in Political Science: Liberty - Positive and Negative, Equality - Formal and Political, Law - Rule of Law, Justice-Distributive Justice.

**(30 Hours)**

#### **Module III: Major Political Ideologies.**

- i. Liberalism.
- ii. Gandhism.
- iii. Marxism.
- iv. Fascism.

**(20 Hours)**

#### **Module IV: Democracy and Classification of Government.**

- i. Democracy: Liberal, Deliberative and Representative.
- ii. Forms of Government: Parliamentary & Presidential, Federal & Unitary.

**(20 Hours)**

## References:

- Adam Swift (2001) *Political Philosophy: A Beginners Guide for Student's and Politicians*. Cambridge: Polity Press.
- Amal Ray and M. Bhattacharya, *Political Theory: Ideas & Institutions*, World Press.
- Andrew Heywood, *Political Theory* Palgrave Macmillan, (latest edition).
- Andrew Heywood: *Political ideologies – An Introduction* (Macmillan Press Ltd., London, 1998, Second edition).
- Catriona McKinnon (ed.) (2008) *Issues in Political Theory*. New York: Oxford University Press.
- Eddy Asirvatham, *Political Theory* (latest edition).
- J. C. Johari (1987): *Contemporary Political theory*, New Delhi: Sterling Publishers Private limited.
- Jonathan Wolf (2008) 'Social Justice', in McKinnon, Catriona. (ed.) *Issues in Political Theory*. New York: Oxford University Press.
- Krishna Menon (2008) 'Justice', in Bhargava, Rajeev and Acharya, Ashok. (eds.) *Political Theory: An Introduction*. New Delhi: Pearson Longman, pp. 74-86.
- M. P. Jain, *Politics: Liberal Marxian*, Authors Guild (latest edition).
- O.P. Gauba, *Political Theory*, Macmillan, (latest edition).
- Paula Casal & Andrew William (2008) 'Equality', in McKinnon, Catriona. (ed.) *Issues in Political Theory*. New York: Oxford University Press.
- Rajeev Bhargava & A. Acharya (2008): *Political Theory*, New Delhi: Pearson Longman.
- S. Ramaswamy (2002): *Political Theory: Ideas and Concepts*, Delhi: Macmillan.



### SEMESTER IV (COMPLEMENTARY Course-Political Science)

Name of the Course	POLITICAL SCIENCE II - INDIAN CONSTITUTION: SOCIAL ISSUES IN INDIA
Course Code	IEN4CM06
Semester	4
No. of Credits	4
No. of Contact Hours	90

**Course Rationale:** This course acquaints students with the constitutional design of state structures and institutions, and their actual working overtime. The Indian Constitution accommodates conflicting impulses (of liberty and justice, territorial decentralization and a strong union, for instance) within itself. The course traces the embodiment of some of these conflicts in constitutional provisions, and shows how these have played out in political practice. It further encourages a study of state institutions in their mutual interaction, and in interaction with the larger extra-constitutional environment.

#### Module I

- i. Constituent Assembly.
- ii. Salient Features of the Indian Constitution.
- iii. The Preamble.
- iv. Fundamental Rights.
- v. Fundamental Duties.
- vi. Directive Principles of State Policy.

(25 Hours)

#### Module II

- I. Indian Federalism - Structure and Features.
- II. Decentralisation - Panchayat Raj Institutions.

(20 Hours)

#### Module III

- I. Union Government: Indian Parliament - Rajya Sabha and Lok Sabha.
- II. Executive - President and Prime Minister.
- III. Judiciary - The Supreme Court-Judicial review.
- IV. Public Interest Litigation and Judicial Activism-Lok Pal.

(25 Hours)

#### Module IV

- I. Challenges to the Indian Political System: Caste, Communalism, Terrorism, Regionalism and Naxalism.

(20 Hours)

#### References:

- A. G. Noorani (2000): *Constitution questions in India: The President, Parliament and the States*, New Delhi: OUP.
- A. Vanaik and R. Bhargava eds., (2010): *Understanding Contemporary India: Critical Perspectives* New Delhi: Orient Blackswan.
- B. Chakravarty, & K. P. Pandey (2006) *Indian Government and Politics*. New Delhi: Sage.

- B.Chandra et al., (2010): *India after Independence*. New Delhi.
- B.L. Fadia, *Indian Government and Politics*, (Latest Edition)
- C. P. Bhambhri, *The Indian State: Fifty Years*, New Delhi, Shipra, 1997.
- D. D. Basu, *An introduction to the Constitution of India*, New Delhi, Prentice Hall, 2005 (Reprint)
- G Austin (1999) *Indian Constitution: Corner Stone of a Nation*, New Delhi: Oxford University Press.
- G. Austin (2004) *Working of a Democratic Constitution of India*, New Delhi: Oxford University Press.
- Granville Austin, *Working in a Democratic Constitution: A History of the Indian Experience*, OUP, 2003
- Hoyeda Abbas et al. (2011) *Indian Government and Politics*. New Delhi: Pearson, 2011.
- Madhav Khosla, *The Indian Constitution: Oxford India Short Introductions*, OUP, 2012
- Menon, N. and Nigam, A. (2007) *Power and Contestation: India since 1989*. London: Zed Book.
- N. Chandhoke & Priyadarshi eds., (2009) *Contemporary India: Economy, Society, Politics*, New Delhi: Pearson.
- N. G Jayal and P. B. Maheta, (eds.) (2010) *Oxford Companion to Indian Politics*, New Delhi: Oxford University Press.
- P.M. Bakshi, *Constitution of India*, Universal Law Pub. (Latest Edition), Penguin.
- Paul Brass, *Politics of India since Independence*, Hyderabad,
- Pratap Bhanu Mehta, *The Burden of Democracy*, Penguin India, 2003
- Rajeev Bhargava ed., *Politics and Ethics of the Indian Constitution*, OUP, 2009
- Singh, M.P. & Saxena, R. (2008) *Indian Politics: Contemporary Issues and Concerns*. New Delhi: PHI Learning.
- Subhash Kashyap, *Our Constitution*, National Book Trust (Latest Edition)
- Subhash Kashyap, *Our Parliament*, National Book Trust (Latest Edition)
- Sujit Choudhary et al., *The Oxford Handbook of the Indian Constitution*, OUP, 2016
- Sunil Khilnani, *The Idea of India*, Penguin India, 2004
- W. H. Morris Jones, *Government and Politics in India*.
- Zoya Hasan et al., eds., *Indias's Living Constitution*, Permanent Black

### **SEMESTER 3 (Complementary Course-History)**

<b>Name of the Course</b>	<b>HISTORY I - ROOTS OF THE MODERN WORLD</b>
<b>Course Code</b>	<b>IEN3CM05</b>
<b>Semester</b>	<b>3</b>
<b>No. of Credits</b>	<b>4</b>
<b>No. of Contact Hours</b>	<b>90</b>

The course intends to give the students a general idea on the origins of the modern world and the force and course of various developments in different parts of the world.

#### **Module-1**

Pre-capitalist formations in the pre modern world - Decline of Feudalism- Pre capitalist formations in Afro-Asian societies-Asiatic Mode of production - Prebendalism -Tributary State Segmentary State - Manchu State in China and Feudalism in Japan

#### **Module-2**

Renaissance and Reformation.Origin of the Nation State.Genesis of Capitalism Mercantilism - Commercial revolution.Transformation of ideas and cultural life in Europe - Protestant Ethics.The Ideology of Enlightenment from Locke to Rousseau.

#### **Module-3**

Scientific Revolutions - Industrial revolution and Agricultural revolution - Evolution of English Democracy- French Revolution- History of Nationalism - Liberalism and Democracy- History of Socialism

#### **Module-4**

Capitalism World System Theory- Colonialism- in Asia , Africa and South America- Colonial Encounters-Piracy, Proselytisation - Slave trade. Orientalism in theory and Practice, Civilizing Mission Education Religion, Role of Missionaries - Socio-Economic Transformation of Colonies.

### **REFERECES**

1. A.J. Stavrianos, *World since 1500*.
2. R.R. Palmer, *History of the Western World*.
3. R.Hilton, (ed.,) *The Transition From Feudalism to Capitalism*.
4. Maurice Dobb, *Studies in the Development of Capitalism*.
5. Cranbriton, *Anatomy of Revolution*

6. E.J. Hobsbawn, Age of Revolution.
7. L. Huberman, Mans Worldly Goods.
8. L.S. Stavrianos, A Global History.
9. UNESCO : History of Mankind (All the Vols.)
10. K.N.Panikkar, Asia and Western Dominance.
11. Rondo Cameron, A Concise Economic History of the World

## SEMESTER 4 (Complementary Course-History)

<b>Name of the Course</b>	<b>HISTORY II - TRANSITION TO THE CONTEMPORARY WORLD</b>
<b>Course Code</b>	<b>IEN4CM05</b>
<b>Semester</b>	<b>4</b>
<b>No. of Credits</b>	<b>4</b>
<b>No. of Contact Hours</b>	<b>90</b>

This course explains the trials and turbulences and transition that the world had experienced over the years and analyses the problems of the present day world developments.

### Module-1

Implications of French Revolution - Continental impact and reactions - Metternich and Congress of Vienna - German & Italian Unification

### Module-2

Imperialism-Theories of Imperialism, Inter- Imperialist Rivalry and the two World Wars.Rise of Fascism and Nazism in Europe. Russian Revolution of 1917-Lenin and Stalin - Spread of Communist Ideology - New Economic Policy . The Soviet Union an its fortunes. The spread of Communism in East Europe. The Chinese Revolution of 1948- Interpretation, Impact and Consequences.

### Module-3

The Great Depression in 1929-33.Post-depression economic political order Globalization and its instruments - Development vs. Sustainable Development debate.

### Module-4

Emergence of Anti-Colonial Movements in Asia and Africa .World Bodies-League of Nations UNO - NAM and other Regional Groupings. Growth of Mass Media and Information Technology - Terrorism

## REFERENCES

1. Arjun Dev and Indira Dev, History of the World,Orient Blackswan
2. L.S.Stavrianos, A Global History.
3. E.J. Hobsbawn, Age of Revolutions.
- 4 , Age of Capital
- 5, Age Empire.
- 6, Age of Extremes.

7. R.R. Palmer, History of the Modern World.
8. Cran Briton, Anatomy of Revolution.
9. Albert Sboult, French Revolution.
10. E.H.Carr, History of Soviet Russia (3 Vols).
- 11., Russian Revolution 1917-21
12. I.Wallerstein, Historical Capitalism.
13. A.G.Frank, Latin America and Underdevelopment.
14. Immanuel C. Y. Hsu, The Rise of Modern China.
15. Jerome Chen, Mao and the Chinese Revolution.
16. T.K. Hopkins and I.Wallerstein, World System Analysis.
17. Basil Davidson, A History of Africa.
18. J.R. Hicks, Theory of Economic History.
19. UNESCO, History of Mankind.
20. Suyin Han, The Morning Deluge:Mao Tse-Tung and the Chinese Revolution 1893-1953.
21. Harry Magdoff, Imperialism
22. Jaideep Saikia (ed.), Terrorism, Sage India, New Delhi, 2009