Central University of Haryana
Department of English & Foreign Languages
(M.A. English)

(Revised Syllabi Approved in the Meeting of BOS Held on 3rd May 2016 and AC in its Meeting Held on 27th May 2016, and in accordance with decision of Standing Committee of AC on 16th Aug. 2016)

Semester-I

S. No.	Course Code	Course Title	L	T	P	Credit
Core Courses						
1	SLLCH ENG 01 01 C 01 3104	Literary Criticism- I	3	1	0	4
2	SLLCH ENG 01 01 C 02 3104	British Poetry- I	3	1	0	4
3	SLLCH ENG 01 01 C 03 3104	British Drama- I	3	1	0	4
4	SLLCH ENG 01 01 C 04 3104	British Fiction- I	3	1	0	4
5	SLLCH ENG 01 01 C 05 3104	American Literature	3	1	0	4
Elective Courses						
1	SLLCH ENG 01 01 E 01 2103	Communication Skills in English (General Elective)	2	1	0	3
2	SLLCH ENG 01 01 E 02 2103	Literature and Cinema	2	1	0	3
3	SLLCH ENG 01 01 E 03 2103	Dalit Literature and Aesthetics	2	1	0	3

L: Lectures T: Tutorial P: Practical Cr: Credits

Semester-II

S. No.	Course Code	Course Title	L	T	P	Credit
Core Courses						
1	SLLCH ENG 01 02 C 06 3104	Literary Theory and Criticism –I	3	1	0	4
2	SLLCH ENG 01 02 C 07 3104	British Poetry -II	3	1	0	4
3	SLLCH ENG 01 02 C 08 3104	British Drama –II	3	1	0	4
4	SLLCH ENG 01 02 C 09 3104	British Fiction –II	3	1	0	4
5	SLLCH ENG 01 02 C 10 3104	History of English Literature-I	3	1	0	4
Elective Courses						
4	SLLCH ENG 01 02 E 04 2103	Media and Communication (General Elective)	2	1	0	3
5	SLLCH ENG 01 02 E 05 2103	Diaspora and Literature	2	1	0	3
6	SLLCH ENG 01 02 E 06 2103	Literature and Philosophy	2	1	0	3

L: Lectures T: Tutorial P: Practical Cr: Credits

Semester-III

S. No.	Course Code	Course Title	L	T	P	Credit
Core Courses						
1	SLLCH ENG 01 03 C 11 3104	Literary Theory and Criticism-II	3	1	0	4
2	SLLCH ENG 01 03 C 12 3104	Indian Writings in English	3	1	0	4
3	SLLCH ENG 01 03 C 13 3104	Modern World Literature	3	1	0	4
4	SLLCH ENG 01 03 C 14 3104	History of English Literature-II	3	1	0	4
Elective Courses						
7	SLLCH ENG 01 03 E 07 2103	Research Methodology (General Elective)	2	1	0	3
8	SLLCH ENG 01 03 E 08 2103	Literature of Protest	2	1	0	3
9	SLLCH ENG 01 03 E 09 2103	Introduction to Linguistics	2	1	0	3

L: Lectures T: Tutorial P: Practical Cr: Credits

Semester-IV

S. No.	Course Code	Course Title	L	T	P	Credit
1	SLLCH ENG 01 04 C 15 3104	Indian Literary Criticism	3	1	0	4
2	SLLCH ENG 01 04 C 16 3104	Modern Indian Literature in English Translation	3	1	0	4
3	SLLCH ENG 01 04 C 17 3104	Postcolonial Theory and Literature	3	1	0	4
4	SLLCH ENG 01 04 C 18 0066	Dissertation#	0	0	6	6
Elective Courses						
10	SLLCH ENG 01 04 E 10 2103	Literature and Gender (General Elective)	2	1	0	3
11	SLLCH ENG 01 04 E 11 2103	Comparative Literature and Translation Studies	2	1	0	3
12	SLLCH ENG 01 04 E 12 2103	Introduction to Cultural Studies	2	1	0	3
13	SLLCH ENG 01 04 E 13 2103	Literature and Theatre	2	1	0	3

Note: #. Dissertation shall carry six credits for the students enrolled in the session 2015-16 and for the students enrolled in 2016-17, dissertation shall carry 12 credits. Therefore, the Course Code shall get changed to SLLCH ENG 01 04 C 18 001212.

L: Lectures T: Tutorial P: Practical Cr: Credits

Total Credit Requirements: 96 to 104

Syllabus M.A. English

Semester-I

Course Title: Literary Criticism-I
Course Code: SLLCH ENG 01 01 C 01 3104

L	T	P	Credits
3	1	0	4

Objective: The course intends to provide a critical understanding of the developments in literary criticism from the beginnings to the end of 19th century. Moreover some selected texts/critics are prescribed for detailed study whose contribution to this area constitutes a significant benchmark in each era. It also provides a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.

Prescribed Texts:

Unit - A

Aristotle: *Poetics* (Chapters i-xvi, xxvi)

Unit - B

William Wordsworth: *Preface to Lyrical Ballads* (1802 edition)

Unit - C

Matthew Arnold: *The Function of Criticism in the Present Time*

Unit - D

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

Suggested Readings:

Abrams, M. H. *A Glossary of Literary Terms.* Singapore: Harcourt Asia Pvt. Ltd., 2000.

Arnold, Matthew. *Essays in Criticism*. New York: MacMillan and company, 1865.

Blamire, Harry. *A History of Literary Criticism.* Delhi: Macmillan, 2001.

Daiches, David. *Critical Approaches to Literature,* 2nd ed. Hyderabad: Orient Longman, 2001.

Ford, Boris (ed). *The Pelican Guide to English Literature,* Vols. 4 & 5. London: Pelican, 1980.

Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present.* Oxford: Blackwell, 2005.

House, Humphrey. *Aristotle's Poetics.* Ludhiana: Kalyani Publishers, 1970.

Lucas, F. L. *Tragedy in Relation to Aristotle's Poetics.* New Delhi: Allied Publishers, 1970.

Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History.* Hyderabad: Orient Longman, 2006.

Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide.* Delhi: OUP, 2006.

Wellek, Rene. *A History of Modern Criticism: 1750-1950,* Vols. I-IV. London: Jonathan Cape, 1958.

Course Title: British Poetry-I
Course Code: SLLCH ENG 01 01 C 02 3104

L	T	P	Credits
3	1	0	4

Objective(s): This course intends to generate an understanding of poetry as a genre and as a language form. Poetry is an expression, a different language in itself. It is the highest form of expression. The course focuses on the works of pioneer poets from Chaucer to Alexander Pope. Moreover it includes the general awareness of the historical and literary developments in the field of poetry.

Unit -A
Geoffrey Chaucer
'The Prologue' to *The Canterbury Tales*

Unit –B John Donne:
"A Valediction: Forbidding Mourning", Holy sonnet XIV: "Batter My Heart, Three – Person'd God"

Andrew Marvel:
"To His Coy Mistress"

Unit -C
John Milton
The Paradise Lost (Book 1)

Unit –D
Alexander Pope
The Rape of the Lock

Suggested Readings:

Abrams, M.H., *English Romantic Poets: Modern Essays in Criticism*, 2nd ed., Oxford: Oxford University Press, 1975.

Bate, Walter Jackson. ed. *Keats: A Collection of Critical Essays*, New Delhi: Prentice Hall India Pvt. Ltd., 1978.

Bennett, Joan. *Five Metaphysical Poets.* Cambridge: Cambridge University Press, 1964.

Benson, Robert G. and Susan J. Ridyard. eds. *New Readings of Chaucer's Poetry* (*Chaucer Studies*). D. S. Brewer, 2003.

Bowden, Muriel A. *A Reader's Guide to Geoffrey Chaucer*. London: Thames & Hudson, 1964.

David Aers. *Chaucer (New Readings*). Kent: The Harvester Press, 1986.

Fraser, G.S. ed., *Keats: The Odes*, London: Macmillan, 1971.

Gardner, Helen. ed. *John Donne: A Collection of Critical Essays (Twentieth Century Views Series).* New Delhi: Prentice Hall India Ltd., 1979.

Course Title: British Drama -I
Course Code: SLLCH ENG 01 01 C 03 3104

L	T	P	Credits
3	1	0	4

Objective(s): Drama combines the literary arts of storytelling and poetry with the world of live performance. As a form of ritual as well as entertainment, it has served to unite communities and challenge social norms by vitalizing its audiences. In order to understand this rich art form more fully, a sampling of plays, which exemplify different kinds of dramatic structure, will be examined. Students will be encouraged to read widely for enrichment and enjoyment.

Unit A

Christopher Marlowe : *Doctor Faustus*

Unit B

William Shakespeare : *Othello*

Unit C

R.B. Sheridan : *The School for Scandal*

Unit D

George Bernard Shaw : *Candida*

Suggested Readings:

Abrams, M.H. *A Glossary of Literary Terms*. India: Macmillan, 1970. Print.

Adelman, Janet (ed.). *Twentieth Century Interpretations of King Lear*. New Delhi: Prentice Hall India, 1980. Print.

Anderson, Michael. Anger *and Detachment: A Study of Arden, Osborne and Pinter*. London: Pitman, 1976. Print.

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. USA: OUP, 2009 (3ed.). Print.

Bentley, Eric. *Bernard Shaw*. London: Limelight Editions, 1985. Print.

Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. New Delhi: Dodo Press, 2009. Print.

Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914. Print.

Harbage, Alfred. *Shakespeare: The Tragedies (A Collection of Critical Essays)*. New Delhi: Pearson, 2005. Print.

Hayman, Ronald. *John Osborne (Contemporary Playwrights Series)*. London: Heinemann Educational, 1970. Print.

Innes, Christopher (ed.): *Cambridge Companion to George Bernard Shaw*. Cambridge: Cambridge University Press, 2006. Print.

Loftis, J. *Comedy and Society from Congreve to Fielding*. Stanford: Calif, 1959. Print.

Loomba, Ania. *Post-colonial Shakespeare*. London: Routledge, 1998.

Course Title: British Fiction- I
Course Code: SLLCH ENG 01 01 C 04 3104

L	T	P	Credits
3	1	0	4

Objective(s): To introduce fiction as a genre of literature through a critical study of the thematic and stylistic aspects of the following prescribed texts.

Unit A

The Origin and Rise of Novel: A Historical Perspective

Henry Fielding: *Joseph Andrews*

Unit B

Jane Austen: *Pride and Prejudice*

Unit C

Dickens: *Hard Times*

Unit D

Thomas Hardy: *Jude the Obscure*

Suggested Readings:

Chesterton, G.K. *Charles Dickens*. U.K.: House of Stratus, 2001.

Forster, E.M. *Aspects of the Novel.* Penguin, 1927.

Gardner, John. *The Art of Fiction.* New York: Alfred A. Knopf, 1984.

Kettle, Arnold. *An Introduction to the English Novel Vol. I*. London: Hutchinson, 1974

Lubbock, Percy. *The Craft of Fiction*. U.S.A.: Create Space, 2010.

Lucas, George. *The Theory of Novel*. London: Merlin Press, 1971.

Rimmon-Kenan, Shlomith. *Narrative Fiction.* London: Routledge: 2002.

Seager, Nicholas. *The Rise of Novel.* U. K.: Macmillan, 2012.

Williams, Raymond. *Culture and Society: 1780-1950*. New York: Columbia University, Press, 1958.

Course Title: American Literature
Course Code: SLLCH ENG 01 03 C 5 3104

L	T	P	Credits
3	1	0	4

Objective(s): To introduce American literature as a distinct branch of English literature through a critical study of the thematic and stylistic aspects of the following prescribed texts.

Unit A: Essays

Ralph Waldo Emerson

"The American Scholar"

Henry David Thoreau

"Civil Disobedience"

Unit B: Poetry

Walt Whitman

"There was a Child Went Forth"

"When Lilacs Last in the Dooryard Bloom'd"

Emily Dickinson

"Success is Counted Sweetest"

"Because I could not stop for Death".

Robert Frost

"Mending Wall",

"The Road Not Taken"

Unit C: Novel

Ernest Hemingway

The Old Man and the Sea

Unit D: Play

Edward Albee

Who is Afraid of Virginia Woolf **?**

Suggested Readings:

Barett, M. O. *The Irrational Man*. <http://www.philosophymagazine.com/others/MO_ Barrett_Irrational.html >. 20 August 2011.

Camus, Albert. *The Myth of Sisyphus.* http://www.sccs.swarthmore.edu/ users/00/pwillen 1 /lit/msysip.htm>. 14 January 2005.

Fisher, William J. *The American Literature of the Nineteenth Century: An Anthology.* New Delhi Eurasia Publishing House Pvt Ltd, 1970. Print.

Ford, Boris. *The New Pelican Guide to English Literature: 9. American Literature*. Penguin Books, 1988.

Jacob, J. *History of American Literature*. New Delhi: Sublime Publishers, 2005. Print.

Milton, Jane, Caroline Polmear and Julia Fabricius. *A Short Introduction to Psychoanalysis.* New Delhi: Sage Publications, 2004. Print.

Schneider, Dorothy Schneidercarl J. *An Eyewitness History of Slavery in America.* N. A.: Checkmark, 2000. Print.

Course Title: Communication Skills in English

Course Code: SLLCH ENG 01 01 E 01 2103

L	T	P	Credits
2	1	0	3

Objective(s): The course will develop the basic understanding of grammar and communication skills among the students.

Unit A: Phonetics

The Organs of Speech

Phonetic Symbols

Speech Sounds – Vowels and Consonants

Unit B: Functional Grammar

Articles, Parts of Speech, Question Tags, Tenses, Preposition, Common Errors

Unit C: Conversational English

Language and Society, Styles and Registers

Situational Communication

Suggested Readings:

Adair, John. *Effective Communication*. London: Pan Macmillan Ltd., 2003.

Ajmani, J. C. *Good English: Getting it Right*. New Delhi: Rupa Publications, 2012.

Amos, Julie-Ann. *Handling Tough Job Interviews*. Mumbai: Jaico Publishing, 2004.

Bonet, Diana. *The Business of Listening*. Third Edition. New Delhi: Viva Books, 2004.

Bovee, Courtland L, John V. Thill & Barbara E. Schatzman. *Business Communication Today*. Tenth Edition. New Jersey: Prentice Hall, 2010.

Brown, Michele & Gyles Brandreth. *How to Interview and be Interviewed*. London: Sheldon Press, 1994.

Carnegie, Dale. *The Quick and Easy Way to Effective Speaking*. New York: Pocket Books, 1977.

Collins, Patrick. *Speak with Power and Confidence*. New York: Sterling, 2009.

Fensterheim, Herbert and Jean Baer. *Don't Say Yes When You Want To Say No*. New York: Dell, 1975.

Fitikides, T. J. *Common Mistakes in English*. London: Orient Longman, 1984.

Guffey, Mary Ellen. *Essentials of Business Writing*. Ohio: South Western College Pubg., 2000.

Hall, Edward, T. *The Silent Language*. Greenwich, Conn, Fawcett, 1959.

---. Beyond Culture. Garden City, N.Y.: Doubleday, 1976.

Hasson, Gill. *Brilliant Communication Skills*. Great Britain: Pearson Education, 2012.

Hughes, Shirley. *Professional Presentations: A Practical Guide to the Preparation and Performance of Successful Business Presentations*. Sydney: McGraw-Hill, 1990.

Kalish, Karen. *How to Give a Terrific Presentation*. New York: AMACOM, 1996.

Kratz, Abby Robinson. *Effective Listening Skills*. Toronto: ON: Irwin Professional Publishing, 1995.

Kroehnert, Gary. *Basic Presentation Skills*. Sidney: McGraw Hill, 2010.

Lesikar, Raymond V and Marie E. Flatley. *Basic Business Communication: Skills for Empowering the Internet Generation*. Ninth Edition. New Delhi: Tata McGraw-Hill, 2002.

Lesikar, Raymond V., & John D. Pettit, Jr. *Report Writing for Business*. Tenth Edition. Delhi: McGraw-Hill, 1998.

Morgan, Dana. *10 Minute Guide to Job Interviews*. New York: Macmillan, 1998.

Prasad, H. M. *How to Prepare for Group Discussion and Interview*. New Delhi: Tata McGraw-Hill Publishing Company Limited, 2001.

Pease, Allan. *Body Language*. Delhi: Sudha Publications, 1998.

Raman, Meenakshi & Sangeeta Sharma. *Technical Communication: Principles and Practice*. Second Edition. New Delhi: Oxford University Press, 2011.

Rogers, Natalie. *How to Speak Without Fear*. London: Ward Lock, 1982.

Rutherford, Andrea J. *Basic Communication Skills for Technology*. Second Edition. Delhi: Pearson Education, 2007.

Seely, John. *Writing Reports*. New York: Oxford University Press, 2002.

Sharma, R. C. & Krishna Mohan. *Business Correspondence and Report Writing*. Third Edition. New Delhi: Tata McGraw-Hill Publishing Company Limited, 2007.

Thill, John V. & Courtland L. Bovée, *Excellence in Business Communication*. 10th edition. Boston: Pearson, 2013.

Thorpe, Edgar & Showick Thorpe. *Winning at Interviews*. 2nd Edition. Delhi: Dorling Kindersley, 2006.

Turton, N. D. & J. B. Heaton. *Longman Dictionary of Common Errors*. Essex: Longman, 1987.
First Indian Edn. 1998.

Course Name: Literature and Cinema
Course Code: SLLCH ENG 01 01 E 02 2103

L	T	P	Credits
2	1	0	3

Objective(s): To orient the students towards cinema study viz-a-viz literature through the study of Indian and World cinema and to introduce the students with important aspects and phases of cinema, and adaptation theories.

Unit A:

Linda Hutcheon: "On the Art of Adaptation"

Thomas Leitch: "Adaptation Studies at Crossroads"

Theories of Adaptation

Transformation and Transposition

Adaptation as Interpretation

Film Review, Discussions & Presentations on various aspects of Cinema and Literature

Unit B: World Cinema

Phillip Noyce: *Rabbit Proof Fence* (adaptation of Doris Pilkington's *Follow the Rabbit-Proof Fence*)

Jonathan Demme: *Beloved* (Adaptation of Toni Morrison's *Beloved*)

Unit C: Indian Cinema

Satyajit Ray: *Shatranj Ke Khiladi*

Govind Nihalani: Hazaar Chaurasi Ki Maa

Suggested Readings:

Beaver, Frank Eugene. *A Dictionary of Film Terms: The Aesthetic Companion to Film Art*. New York: Peter Lang, 2006.

Bluestone, George. *Novels into Films*. California: University of California Press, 1957.

Hood, John W. The *Essential Mystery: Major Film Makers of Indian Art Cinema*. Hyderabad: Orient Blackswan, 2009.

Hutcheon, Linda. "On the Art of Adaptation," *Daedalus*, vol. 133, (2004). 2.

---. *A Theory of Adaptation*. Second Ed. New York: Routledge, 2013.

Leitch, Thomas. "Adaptation Studies at Crossroads," *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.

Monaco, James. *How to Read a Film: Motives, Media, Multimedia*. New York: OUP, 2000/2007 (Indian Edition).

Course Name: Dalit Literature and Aesthetics

Course Code: SLLCH ENG 01 01 E 03 2103

L	T	P	Credits
2	1	0	3

Objective(s): The course intends to make the students familiar with the intent and contents of Dalit Literature and aesthetics. The prescribed texts represent different genres to provide comprehensive understanding of Dalit context and the paradigms of dalit literature.

Unit A: Dalit Autobiographies

Omprakash Valmiki

Joothan: An Untouchable's Life

Unit B: Novel

Kalyan Rao

Untouchable Spring

Unit C: Poetry

Namdeo Dhasal's "Hunger"

Daya Pawar's "Blood-wave"

Arjun Dangle's "I Will Belong to It"

Keshao Meshram's "The Barriers"

Sharankumar Limbale's "White Course"

Suggested Readings:

Ahmad, Imtiaz and Upadhyay. *Dalit Assertion in Society Literature and History*. Hyderabad: Orient Blackswan, 2010.

Ambedkar, B.R. "Annihilation of Caste". Valerian Rodrigues, ed. *The Essential Writings of B.R. Ambedkar*. New Delhi: Oxford UP, 2002. Pp. 263-305.

Bama. Sangati: Events. OUP, 2008.

---. Vanmam (Vendetta). OUP, 2008.

Dangle, Arjun. Ed. *No Entry for the New Sun: Translations from Modern Marathi Dalit*. Orient Blackswan, 1992.

---. ed. *Poisoned Bread*. Hyderabad: Orient Blackswan, 2009.

Datta, Prithvi and Chandra Shobhi. The Flaming Feet and Other Essays: The Dalit Movement in India. University of Chicago Press, 2011.

Gajarawala, Toral Jatin. *Untouchable Fictions: Literary Realism and the Crisis of Caste*. Fordham University Press, 2012.

Ganguly, Debjani. Caste and Dalit Lifeworlds: Postcolonial Perspectives. Orient Longman, 2008.

Jaffrelot, Christopher. Dr.Ambedkar and Untouchability: Analysing and Fighting Caste. C. Hurst & Co. Publishers, 2005.

Ilaiah, Kancha. *Why I am Not a Hindu: A Sudra Critique of Hindutva Philosophy, Culture and Political Economy*. Samya, 2005.

Kumar, Raj. *Dalit Personal Narratives*. Hyderabad: Orient Blackswan, 2010.

Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*.trans. Alok Mukherjee. Orient Blackswan, 2004.

---. *Hindu: A Novel*. Samya Publications, 2010.

Omvedt, Gail. *Dalit Visions*.OrientBlackswan, 2006.

---. *Ambedkar: Towards an Enlightened India*. Penguin, 2008.

Rao, Anupama. *The Caste Question: Dalits and the Politics of Modern India*. Permanent Black, 2009.

Rege, Sharmila. *Writing Caste: Writing Gender*.Delhi: Zubban 2006.

Sattanathan, A.N. *Plain Speaking: A Sudra's Story*. Permanent Black, 2007.

Sharatchandra Muktibodh, “What is Dalit Literature?,” *Poisoned Bread*. Arjun Dangle, ed. Hyderabad: Orient Blackswan, 2009. 270-273.

Semester -II

Course Title: Literary Theory and Criticism- I
Course Code: SLLCH ENG 01 02 C 06 3104

L	T	P	Credits
3	1	0	4

Objective(s): The course intends to provide a textual, historical and critical study of the developments in literary criticism from the beginning of 20th century to the present times. The course undertakes to offer a survey of all the major developments in literary methodology from the beginning of 20th century up to the present times. It also provides a conceptual framework for developing an incisive understanding of the function and practice of different literary methodologies available to a student.

Unit A: Russian Formalism and New Criticism

Viktor Shklovsky:

"Art as Technique"

Cleanth Brooks:

"Irony as a Principle of Structure"

Unit B: Psychological Approach

Sigmund Freud:

"Creative Writers and Day-dreaming"

Jacques Lacan:

"The Symbolic Order"

Unit C: Feminism

Simone de Beauvoir

"Myth and Reality"

Elaine Showalter

"Feminist Literary Criticism in the Wilderness"

Unit D: Sociological/Marxist Approach:

Raymond Williams

"Base and Superstructure in Marxist Cultural Theory"

Louis Althusser

"Ideology and Ideological State Apparatuses"

Suggested Readings:

Barry, Peter. *Beginning Theory: An Introduction to Literary & Cultural Theories,* 2nd ed., Manchester: Manchester University Press, 2004.

Bertens, Hans. *Literary Theory: The Basics,* New York: Routledge, 2003.

Blamires, Harry. *A History of Literary Criticism,* Delhi: Macmillan, 2001.

Eagleton, Terry. *Marxism and Literary Criticism,* University of California Press: London, 1976.

Freud, Sigmund. Trans. Alix Strachey. "The 'Uncanny." *The Norton Anthology of Theory and Criticism*. Ed. Vincent B. Leitch. New York: W.W. Norton & Company, 2001.

Habib, M.A.R.*A History of Literary Criticism: From Plato to the Present,* Oxford: Blackwell, 2005.

Lacan, Jacques. "The Symbolic Order" in M.A.R Habib: *A History Of Literary Criticism And Theory: From Plato to the Present.* New Delhi: Wiley India, 2008.

Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History.* Hyderabad: Orient Longman, 2006.

Ransom, John Crowe. *The New Criticism,* New York: New Directions, 1941.

Richards, I. A. *Practical Criticism,* London: Routledge & Paul, 1964.

Robey, David and Ann Jefferson, *Modern Literary Theory,* London: Batsford, 1986.

Showalter, Elaine. "Feminist Literary Criticism in the Wilderness." in David Lodge (ed.), *Modern Criticism and Theory: A Reader,* London and New York: Longman, 1988. 331-53.

Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide.* New Delhi: Oxford University Press, 2006.

Wimsatt and Brooks. *Literary Criticism: A Short History.* New Delhi: Oxford & IBH Pub. Co., 1974.

Course Title: British Poetry -II
Course Code: SLLCH ENG 01 02 C 07 3104

L	T	P	Credits
3	1	0	4

Objective(s): Poetry, in general sense, may be defined to be – the expression of the imagination: and poetry is connate with the origin of man. Poets are the unacknowledged legislators of the world as P.B. Shelley claims. In order to understand and imbibe the essential value and worth of this art form, a collection of poems, based in diverse geography, persona and context, will be analysed. This course assures a sound reason and imagination to the students along with enjoyment and learning.

Unit-A

William Wordsworth

"Ode: Intimations of Immortality from Recollections of Early Childhood"
"Tintern Abbey"

John Keats

"Ode to Nightingale"
"Ode on a Grecian Urn"

Unit -B

Lord Alfred Tennyson:

"Ulysses"

Matthew Arnold:

"Dover Beach"

Robert Browning

"The Last Ride Together"
"My Last Duchess"

Unit –C

W. B. Yeats

"The Second Coming"
"Sailing to Byzantium"

T. S. Eliot

"The Love Song of J. Alfred Prufrock" and "The Hollow Men"

Unit -D

Philip Larkin: "Toads Revisited"
Seamus Heaney: "Digging"
Dylan Thomas: "Do not Go Gently into the Goodnight"
Ted Hughes : "The Jaguar"
"Hawk Roosting"

Suggested Readings:

Arana, R. Victoria. *W.H. Auden's Poetry: Mythos, Theory, and Practice.* Cambria Press, 2009.

Cleeve, Brian. *W.B. Yeats and the Designing of Ireland's Coinage*. New York: Dolmen Press, 1972.

Croft, Barbara L. *Stylistic Arrangements: A Study of William Butler Yeats' Vision*, Bucknell University Press, 1987.

Drew, P. ed., *Robert Browning: A Collection of Critical Essays*. New Delhi: Macmillan, 1985.

Firchow, Peter Edgerly. *W.H. Auden: Contexts for Poetry*. University of Delaware Press, 2002.

Gifford, Terry. *The Cambridge Companion to Ted Hughes*. New York: Cambridge University Press, 2011.

Haffenden, John. *W.H. Auden: The Critical Heritage*. Psychology Press, 1997.

Hargrove, Nancy Duvall. *Landscape as Symbol in the Poetry of T. S. Eliot.* University Press Mississippi 1978.

Hibbett, Ryan. *Proving Poetry: Ted Hughes and Philip Larkin, Now.* Pro Quest, 2006.

Jeffares, A Norman. *A Commentary on the Collected Poems of W. B. Yeats*. Stanford University Press, 1968.

Maxwell, D. E. S. *The Poetry of T. S. Eliot*, Routledge and Keagan Paul, 1960.

McCormack, W. J. *Blood Kindred: The Politics of W. B. Yeats and His Death*. Pimilico, 2005.

McDiarmid, Lucy. *Saving Civilization: Yeats, Eliot, and Auden between the Wars.* CUP Archive, 1984.

O'Neill, Michael. *Routledge Literary Sourcebook on the Poems of W.B. Yeats*. Routledge, 2003.

Pritchard, William H. *W. B. Yeats: A Critical Anthology*. Penguin, 1972.

Sagar, Keith M. *The Achievement of Ted Hughes*. Manchester University Press, 1983.

Scofield, Dr. Martin. *T.S. Eliot: The Poems*. Cambridge University Press, 1988

Sharma, Shrawan K. *Alienation in the Poetry of Matthew Arnold*. New Delhi: K.K. Publications, 1996.

Sperry, Stuart M. Sperry. *Keats: The Poet*. New Jersey: Princeton University Press, 1973.

Vendler, Helen. *Our Secret Discipline: Yeats and Lyric Form,* Harvard University Press, 2007.

Wasserman, Earl R. *The Finer Tone: Keats' Major Poems*. Baltimore: John Hopkins Press, 1967.

Watson, J.R. ed. *Browning: Men and Women and Other Poems (Case Book Series*). New Delhi: Macmillan, 1986.

Williamson, George. *A Reader's Guide to the Metaphysical Poets.* Yugoslavia: Thomas & Hudson, 1988.

Course Title: British Drama II
Course Code: SLLCH ENG 01 02 C 08 3104

L	T	P	Credits
3	1	0	4

Objective(s): Drama combines the literary arts of storytelling and poetry with the world of live performance. As a form of ritual as well as entertainment, it has served to unite communities and challenge social norms, to vitalize and disturb its audiences. In order to understand this rich art form more fully, a sampling of plays, which exemplify different kinds of dramatic structure, will be examined. Students will be encouraged to read widely for enrichment and enjoyment.

Unit A

T.S. Eliot

Murder in the Cathedral

Unit B

John Osborne

Look Back in Anger

Unit C

Samuel Beckett

Waiting for Godot

Unit D

Harold Pinter

The Birthday Party

Suggested Readings:

Abrams, M.H. *A Glossary of Literary Terms*. India: Macmillan, 1970.

Bachner, Saskia. *The Omnipresent Emptiness in Samuel Beckett's "Waiting for Godot"*. Germany: GRIN Verlag, 2008.

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. (3rd Ed.) USA: OUP, 2009.

Behan, Tom. *Dario Fo: Revolutionary Theatre*. London: Pluto, 2000.

Bloom, Harold. *Berthold Brecht*. USA: Chelsa House, 2002.

Brecht, Bertolt. *Brecht on Theater: The Development of an Aesthetic*, edited and translated by John Willett. London: Methuen, 1992.

Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914.

Cornwel, Neil. *The Absurd in Literature*. Manchester: Manchester University Press, 2006.

Esslin, Martin. *The Theatre of the Absurd*. London: Penguin, 1980.

Northam, John. *Ibsen's Dramatic Method*. London: Fabor, 1953.

Williams, Raymond. *Drama: From Ibsen to Eliot*. London: Chatto & Windus, 1952.

Course Title: British Fiction -II
Course Code: SLLCH ENG 01 02 C 09 3104

L	T	P	Credits
3	1	0	4

Objective(s): To introduce fiction as a genre of literature through a critical study of the thematic and stylistic aspects of the following prescribed texts.

Unit A

D. H. Lawrence

Sons and Lovers

Unit B

Virginia Woolf

Mrs. Dalloway

Unit C

George W. Orwell

Animal Farm

Unit D

William Golding

Lord of Flies

Suggested Readings:

Garg, G. R. *George Orwell: A Study in Ideas.* Dept. of English, 1968.

Kaushal, Deepak. *Civilization and Savagery.* Chandigarh, Department of English. 2007.

Kinkead, Weekes, Mark. *William Golding: A Critical Study*. London, Faber & Faber, 1975.

Naik, Sulabha. *Feministic Perspective on the Novels of Virginia Woolf*. New Delhi, Prestige Bks, 1998.

Tedlock, E. W. Ed. *D. H. Lawrence and Sons and Lovers: Sources and Criticism*. London Univ. 1966.

William Raymonds, ed. *George Orwell: A Collection of Critical Essays*. Englewood Cliffsm, 1974.

Yudhistar. *Conflict in the Novels of D. H. Lawrence*. Edinburgh, Oliver and Boyd. 1969.

Course Title: History of English Literature-I
(Anglo-Saxon Period to the Age of Romanticism)
Course Code: SLLCH ENG 01 02 C 10 3104

L	T	P	Credits
3	1	0	4

Objective(s): To study the socio-political, cultural and literary trends and influences during various phases/periods to enable the learner to have a chronological understanding of the development of English Literature from Anglo-Saxon to Romantic Age.

Unit-I: Anglo-Saxon Period and Age of Chaucer

Evolution of English Language and Literature

First known Generation of Poets and their Poetry

Literature of the Norman Period

French Influence on English Language and Literature

Chaucer and his Contemporaries

Unit-II: Renaissance and Elizabethan Period

Renaissance—Meaning, Scope and Historical Context

Scientific Spirit, Discoveries and Inventions

Reformation and Bible's Translation

Evolution of Drama—Miracle, Cycle, Mystery Plays, Moral Plays, Interludes, Comedy and Tragedy

Important Writers and their Works

Classical Influences upon the Drama

University Wits

Shakespeare and his Works

Rise of Essay and Bacon's Contribution

Unit-III: Puritan Age to Neo-Classical Period

Puritan Movement and Important Puritan Poets

Spenserian and Metaphysical Poets

Prose Writers of Puritan Age

Restoration Age and its Literature

Comedy of Manners and Comedy of Morals

Neo-Classical Age and Literature

Works of John Dryden and Alexander Pope

Periodical Essays and Essayists

Samuel Johnson, Edmund Burke and Edward Gibbon

Rise of Novel

Unit-IV: Romantic Period

Historical and Political Undercurrents of the Age

Romanticism—Definition and origin as a Literary Movement

Influencing Factors Shaping the Age

French Revolution and its Impact

Early Romantic Poets and their major Works

Later Romantic Poets and their major Works

Novelists of the Romantic Age

Suggested Readings:

Abrams, M.H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms* (9th Edition). Cengage Learning, 2008.

Dahiya, Bhim S. *A New History of English Literature*. New Delhi: Doaba Publications, 2006.

Daiches, David. *A Critical History of English Literature*. Vol. I-IV. New Delhi: Allied Publishers, 2005.

Ford, Boris. Ed. *The New Pelican Guide to English Literature, Vol. 1: The Age of Chaucer*.

---. Ed. *The New Pelican Guide to English Literature: Medieval Literature*.

---. Ed. *The New Pelican Guide to English Literature, Vol. 2, The Age of Shakespeare*.

---. *The New Pelican Guide to English Literature, Vol. 3: From Donne to Marvell*.

---. *The New Pelican Guide to English Literature, Vol. 4: From Dryden to Johnson*.

---. *The New Pelican Guide to English Literature, Vol. 5: From Blake to Byron*.

Hudson, William Henry. *An Outline History of English Literature*. New Delhi: Atlantic Publishers.

Long, William J. *English Literature: Its History and Significance*. New Delhi: Kalyani Publishers, 2009.

Richetti, John. Ed. *The Cambridge History of English Literature*. Cambridge University Press, 2005.

Course Title: Media and Communication

Course Code: SLLCH ENG 01 02 E 04 2103

L	T	P	Credits
2	1	0	3

Objective(s): To understand the relationship between communication, media and society; to acquaint the students with the applications of mass communication and the growth and current trends in mass media.

Unit I: Mass Media:

a. History, Goals and Kinds: TV, Radio, Print, Film, Cyber Media and Ethics;
b. Media and Society.

b. Thinkers on Media and Culture:

Walter Benjamin: "The Work of Art in the Age of Mechanical Reproduction"

Raymond Williams: "From Medium to Social Practice"

Jean Baudrillard: "The Precession of Simulacra"

Unit II: Media Representations and Impact:

Globalization, Consumerism and Media,

Soap Operas, Reality Shows, Social Media and TRP

Print Media and Electronic Media—from Nation to Market

Unit III: Literature as Media and Communication

a. Poetry and Communication:
    i. Significance and Scope of Poetry as a Communicative Medium
b. Fiction and Communication:
    i. Short Stories and Novels as Communicative Media;
    ii. Fiction as Social and Political Narrative
c. Drama and Communication:
    i. Drama as a medium of interpersonal and cultural communication

Suggested Readings:

Benjamin, Walter. *Illuminations*. Trans. Harry Zohn. London: Fontana Press, 1992.

Berger, Arthur Asa. *Making Sense of Media*. Malden: Blackwell, 2005.

Bignell, Jonathan and Jeremy Orlebar. *The Television Handbook*. Oxon: Routledge, 2009.

Childs, Peter. *Texts: Contemporary Cultural Texts and Critical Approaches*. Edinburgh: Edinburgh UP, 2006.

Eagleton, Terry. *How to Read a Poem*. Malden: Blackwell, 2002.

Feldman, Tony. *Introduction to Digital Media*. London, Routledge, 1997.

Japp, Phyuis M., Mark Meister, Debra K. Japp. *Communication, Ethics, Media & Popular Culture*. Peter Lang, 2005.

Kumar, Keval J. *Mass Communication in India*. Jaico, 2008.

Lister, Martin et al. *New Media*: *A Critical Introduction*. 2nd ed. London, Routledge, 2003.

Myerson, George. *From Heidegger, Habermas and the Mobile Phone*. UK, Icon Books, 2001.

Sanger, Keith. *The Language of Drama*. London, Routledge, 2001.

Williams, Raymond. *Marxism and Literature*. Oxford: OUP, 1997.

---. Television: *Technology and Cultural Form*. Routledge, 2003.

Course Name: Diaspora and Literature
Course Code: SLLCH ENG 01 02 E 05 2103

L	T	P	Credits
2	1	0	3

Objective(s): The course intends to engage the students in the study of Diaspora, Diaspora Theory and a few Diaspora texts to further enable them to develop their understanding of Diaspora texts in global contexts.

UNIT A

Salman Rushdie

"Imaginary Homelands"

Vijay Mishra

"Diaspora and the Art of Impossible Mourning"

Stuart Hall

"Cultural Identity and Diaspora"

UNIT B

A.K. Ramanujan

"Small Scale Reflections on a Great House"

R. Parthasarathy

"Home Coming"

Agha Shahid Ali (Select poems from *The Final Collections)*

"Srinagar Airport,

"Of Snow"

"Memory"

UNIT C

Khaled Hosseini

The Kite Runner

Suggested Readings:

Braziel, Jana Evans and Anita Mannur. Eds. *Theorizing Diaspora: A Reader*. Wiley Blackwell, 2003.

Goldberg, David Theo. Ed. *Multiculturalism: A Critical Reader*. Blackwell, London, 1994.

Hall, Stuart. "Cultural Identity and Diaspora".in Williams P. and Chrisman, Laura. Eds. *Colonial Discourse and postcolonial Theory: A Reader*. Harvester Wheatsheaf, New York, 1993.

Nelson, Emmanuel. ed. *Reworlding: The literature of the Indian Diaspora*. Green Wood, New York, 1992.

Parmeswaran, Uma. *Writing the Diaspora: Essays on Culture and Identity*. Jaipur: Rawat Publications, 2007.

Rushdie, Salman. "The Indian Writer in England." *The Eye of the Beholder: Indian Writing in English*. ed. M. Butcher, CommonwealthInstitute,London,1983:75-83.

---. *Imaginary Homelands*. London: Granta, 1991.

Stuart Hall: "Cultural Identity and Diaspora." In Williams, Patrick & Laura Chrisman eds. *Colonial Discourse & Postcolonial Theory: A Reader*. Harvester Whaeatsheaf, 1993.

Vijay Mishra: "Diaspora and the Art of Impossible Mourning" (in *Indian Diaspora*. Ed. Makarand Paranjpe, New Delhi: Indialog, 2001).

Course Name: Literature and Philosophy

Course Code: SLLCH ENG 01 02 E 06 2103

L	T	P	Credits
2	1	0	3

Objective(s): As philosophy and literature are integral to each other, the objective behind teaching this course is to acquaint the students with this relationship. Further, philosophy opens new horizons for new thinking and therefore, the objective of this course is to develop philosophical attitude in the learners.

Unit A

Philosophical Schools of Thought

Idealism

Pragmatism

Naturalism

Unit B

Jean - Paul Sartre

Existentialism and Humanism

Unit C

Rabindranath Tagore

"Nationalism in India"

S. Radhakrishnan

"Religious Experience: Its Nature and Content" from *The Hindu View of Life*

Anand Coomaraswami

"What has India Contributed to Human Welfare?" from *The Dance of Siva*

Suggested Readings:

Coomaraswamy, Ananda. *The Dance of Siva: Fourteen Indian Essays*. New York: The Sunwise Turn, Inc. 1918.

Flynn, Thomas. *Existentialism: A Very Short Introduction*. New York: Oxford University Press, 2006.

Glendinning, Simon [ed]; Eaglestone, Robert, ed. *Derrida's Legacies: Literature and Philosophy*. London, Routledge, 2008.

Kant. *Philosophy of Kant and our* modern world*: four lectures delivered at Yale University Commemorating the 150th anniversary of the death of Immanuel Kant*. New York, Liberal Art Pr. 1957.

Kaufmann, Walter, ed. *Existentialism: From Dostoevsky to Sartre*. Rev. ed. New York: Penguin, 2004.

Levi, A. W. *Philosophy and the Modern World.* Bloomington: Indiana Univ., 1959.

Mishra, D.S. *Poetry and Philosophy of Sri Aurobindo's Savitri*. New Delhi, Harman. 1989.

Montague, W.P. *Great Visions of Philosophy: Varieties of Speculative Thought in the West from the Greeks to Bergson*. Illinois, Open Court Pub. 1950.

Pandit, M.P. *Readings in Savitri: Sri Aurobindo's Epic*. Pondicherry: Aurobindo Ashram, 1969.

Radhakrishnan, S. *The Hindu View of Life*. London: George Allen & Unwin Ltd, 1954.

Semester-III

Course Title: Literary Theory and Criticism -II
Course Code: SLLCH ENG 01 03 C 11 3104

L	T	P	Credits
3	1	0	4

Objective(s): The course proposes to study literary theory as an intellectual and critical activity in the 20thCentury. The purpose of the course is the analysis of some of the major essays that are central to the understanding of these literary and critical theories. The course takes up major strands of modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism.

Unit A

Structuralism:

Roland Barthes: "The Structuralist Activity" in *Critical Theory since Plato.* Ed. Hazard Adams. New York: Harcourt Brace Jovanovich, 1971. 1128-1130.

Ferdinand de Saussure: "The Nature of Linguistic Sign" in David Lodge (ed.) *Modern Criticism and Theory: A Reader,* London and New York: Longman, 1988: 10-14.

Unit B

Poststructuralism and Deconstruction:

Roland Barthes: "The Death of the Author" from Roland Barthes, *Image, Music, Text*. London: Flamingo, 1977: 142-48.

Jacques Derrida: "Structure, Sign & Play in the Discourse of Human Sciences" from J. Derrida, *Writing and Difference*, trans. Alan Bass, Chicago: University of Chicago Press, 1978: 278-93.

Unit C

Postmodernism:

Jean Francois Lyotard: "Answering the Question: What is Postmodemism?" translated by Regis Durand in *The Postmodern Condition*, Manchester University press, 1984.

Jean Baudrillard: "The Spirit of Terrorism," trans. by Chris Turner in *The Spirit of Terrorism and Other Essays*. London: Verso, 2003.

Unit D

New Historicism and Cultural Materialism:

Stephen Greenblatt: "Introduction" in *Renaissance Self –Fashioning.* Chicago: University of Chicago Press, 1980. 1-9.

Alan Sinfield and Jonathan Dollimore: "Foreword" and "Introduction" in *Political Shakespeare: New Essays in Cultural Materialism.* Ithaca: Cornell, 1985. vii-viii & 2-17.

Suggested Readings:

Barry, Peter. *Beginning Theory*. Manchester and New York: Manchester University Press, 1995.

Culler, Jonathan. *Barthes*. Great Britain: Fontana, 1983.

Derrida, Jacques. *Positions*. Trans. Alan Bass. Chicago: U of Chicago P, 1981.

---. *Speech and Phenomena and Other Essays on Husserl's Theory of Signs*. Trans. David B. Allison. Evanston: Northwestern UP, 1973.

Eagleton, Terry. *Literary Theory: An Introduction*, Minneapolis: University of Minnesota Press, 1983.

---.*Marxism and Literary Criticism*, Berkeley and Los Angeles: University of California Press, 1976.

Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory*, London: Edward Arnold, 1992.

Jefferson, Ann and David Robey, eds. *Modern Literary Theory*, New York: Barnes and Noble, 1982.

Krishnaswamy et al. *Contemporary Literary Theory: A Student's Companion,* New Delhi: Macmillan, 2000.

Lodge, David (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988. Selden, Raman. *A Reader's Guide to Contemporary Literary Theory,* New Jersey: Prentice-Hall, 1985.

Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford UP, 2005.

Course Title: Indian Writings in English
Course Code: SLLCH ENG 01 03 C 12 3104

L	T	P	Credits
3	1	0	4

Objective(s): The different language clusters in India are distinctive but share a common heritage and core identity. Nurturing its plural and diverse traditions, emergent India is engaged in an act of constant and ongoing cultural translation and interpretation.

Indian writing in English reverberates with many voices trying to articulate the essence of Indianness. To quote V. K. Gokak, "Indianness of Indian writing consists in the writer's intense awareness of his entire culture," and that of K. R. Srinivas Iyengar, India or Indianness includes "the choice of subject," "texture of thought and play of sentiment", "the organization of material," and "the creative use of language." This course introduces students to a wide range of Indian Writings in English. Students will be encouraged to read widely for enrichment and enjoyment.

Unit A: Poetry

A. K. Ramanujan
"The Striders"
"Love Poem for a Wife 1"

Nissim Ezekiel
"Poet, Lover, Birdwatcher"
"Night of the Scorpion"

Jayanta Mahapatra
"Hunger"
"A Rain of Rites"

Unit B: Novel

Raja Rao
Kanthapura

Unit C: Drama

Girish Karnad
Nagamandala

Unit D: Short Stories

R.K. Narayan
"An Astrologer's Day" from *Malgudi Days*

Mulk Raj Anand
"The Lost Child" from *The Lost Child and Two Lyrical Stories*

Uma Parmeswaran
"What was Always Hers" from *What was Always Hers*

Bhabani Bhattacharya
"Names are not Labels" from *Steel Hawk and Other Stories*

Suggested Readings:

Damodhar, G. *"Search for Identity: An Estimate of Ezekiel's Poetry." Nissim Ezekiel: A Critical Companion*. Ed. G. S. Balarama Gupta. New Delhi: Pencraft, 2012. 79-85.

Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling, 1985.

King, Bruce. *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 1987.

Kumar, Akshay. *A. K. Ramanujan: In Profile and Fragment*. Jaipur: Rawat Publications, 2004.

Lal, E.N. *The Poetry of Encounter: Dom Moraes, A.K. Ramanujan and Nissim Ezekiel*. New Delhi: Sterling, 1983.

Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English.* New Delhi: Oxford University Press, 2000.

Mehrotra, A. K. ed. *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003.

Mukherjee, Meenakshi. *Twice Born Fiction*. New Delhi: Heinemann, 1971.

Naik, M. K. ed., *Aspects of Indian Writing in English*. Delhi: Macmillan, 1979.

Naik, M.K.: *Raja Rao*. New York: Twayne Publishers Inc., 1972.

Nehru, Jawahar Lal. *Discovery of India*. India: OUP, 1994 (6th ed.).

Parthasarathy, R. ed., *Ten Twentieth Century Indian Poets*, Delhi: Oxford University Press, 1976.

Rao, Raja. *Kanthapura*. Delhi: Orient Coursebacks, 1970.

Sethi, Rumina. *Myths of the Nation*. Oxford: Claredon Press, 1999.

Shyamala, A. Narayan: *Raja Rao (Man and His Works)*. New Delhi: Sterling, 1988.

Tharu, S. and K. Lalitha. *Women Writing in India*: 600BC to the Present, 2 vols. New Delhi: Oxford University Press, 1995.

Course Title: Modern World Literature
Course Code: SLLCH ENG 01 03 C 13 3104

L	T	P	Credits
3	1	0	4

Objective(s): To introduce to the students to a diversity of World literatures, their cultural specificities and overlaps; to imbibe in learners the critical abilities, and literary insights through poetry, drama and fiction.

Unit A:

Derek Walcott

"The Sea is History," "The Saadhu of Couva;" "A City's Death by Fire"

Octavio Paz

"A Tree Within,' "No More Cliches," "Tomb of Amir Khusru" (from Collected Poems of Octavio Paz)

Pablo Neruda

"A Song of Despair," "Enigmas" "Brown & Agile Child" (from Collected Poems of Pablo Neruda)

Unit B:

Gabriel Garcia Marquez

Love in the Time of Cholera

Unit C:

Mo Yan

The Garlic Ballads

Unit D:

Bertolt Brecht

Mother Courage and Her Children

Suggested Readings:

Ashcroft, Bill Ashcroft et al, eds. *The Post-Colonial Studies Reader,* London and New York: Routledge, 2006.

---. *Key Concepts in Post-Colonial Studies,* London and New York: Routledge, 1998.

Bhabha, Homi. *Nation and Narration*, London and New York: Routledge, 1990.

Birns, Nicholas. "The Solid Mandala and Patrick White's Late Modernity." *Transnational Literature*. 4.1, November 2011. <http://fhrc.flinders.edu.au/transnational/home.html>

Brydon, Diana and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993.

Jain, Shalini. "A Posthumanist Response to Amitav Ghosh's *Sea of Poppies*."*Kontur*. no.22. 201.

Johnson, Manly. "*Patrick White's Fiction: The Paradox of Fortunate Failure"* (review). *MFS Modern Fiction Studies* . 33.4 (1987).764-765

King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction,* Oxford: Clarendon, 1996.

McMahon, Elizabeth and Brigitta Olubas, eds. *Remembering Patrick White: Contemporary Critical Essays.* Amsterdam: Rodopi, 2010.

Course Name: History of English Literature-II
(Victorian Age to Postmodern Age)
Course Code: SLLCH ENG 01 03 C 14 3104

L	T	P	Credits
3	1	0	4

Objective(s): To study the socio-political, cultural and literary trends influencing English literature during various phases of its development from Victorian age onwards.

Unit-A: Victorian Age (Early Victorians)

Socio-Political and Literary Characteristics of Victorian Age

Impact of Industrialization

Conflict between Science and Faith

Victorian Compromise

Important Early-Victorian Poets and their Works

Early Victorian Novelists

Unit-B: Victorian Age (Later Victorians)

Pre-Raphaelites or Later Victorian Poets

Novelists of the Later Victorian Age

Victorian Prose and Criticism

Art for Art's Sake and other movements

Influence of T.B. Macaulay, Thomas Carlyle and John Ruskin

Unit-C: Modern Age and Literature

The Spirit of Modern Age

Intellectual and Aesthetic Background of the Age

Socio-Political Context of the Age

Modern Playwrights, Poets and their Important Works

Imagism and Symbolism

Great Depression and Age of Anxiety

Modernist Criticism

Modern Novel and Novelists

Unit-D: Post-Modern Age and Literature

Understanding Postmodernism

Intellectual Background

Post-War Literature

Theatre of Absurd

Angry Young Men Generation

Movement Poets and their Poetry

Suggested Readings:

Abrams, M.H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms* (9th Edition). Cengage Learning, 2008.

Dahiya, Bhim S. *A New History of English Literature*. New Delhi: Doaba Publications, 2006.

Daiches, David. *A Critical History of English Literature*. Vol. I-IV. New Delhi: Allied Publishers, 2005.

Ford, Boris. Ed. *The New Pelican Guide to English Literature*, Vol. 6: *From Dickens to Hardy*. Pelican Books, 1957.

---. Ed. *The New Pelican Guide to English Literature, Vol. 7: The Modern Age, James to Eliot*. Penguin, 1990.

---. Ed. *The New Pelican Guide to English Literature, Vol. 8. The Present: From Orwell to Naipaul.*

---. Ed. *Romantics to Early Victorians*. Cambridge University Press, 1990.

---. Ed. *The Cambridge Cultural History of Great Britain, Volume 8*. Cambridge University Press, 1992.

---. Ed. *The Cambridge Cultural History of Great Britain, Volume 9, Modern Britain*. Cambridge University Press, 1992.

Hudson, William Henry. *An Outline History of English Literature*. New Delhi: Atlantic Publishers.

Long, William J. *English Literature: Its History and Significance*. New Delhi: Kalyani Publishers, 2009.

Richetti, John. Ed. *The Cambridge History of English Literature*. Cambridge University Press, 2005.

L	T	P	Credits
2	1	0	3

Course Name: Research Methodology
Course Code: SLLCH ENG 01 03 E 07 2103

Objective(s): To orient the students towards the appropriate use of research methodology, techniques and stylesheet for carrying out literary research. It will help the students understand basics of literary research and bibliographical aspects of the research.

Unit A

Literary Research

Literary Research: Meaning, Scope and limitations

Approaches and Methods of Literary Research

Research Methodology:

Research Methodology—Definition and Scope

Types of researches

Plagiarism and Intellectual Property Rights;

Authenticity and validity of research

Unit B

Citations:

Citing articles, books, journals, internet sources within the text, in works cited and in bibliography;

Referencing quotes from different sources;

Formulating end-notes

Unit C

How to write a Research Paper:

Framing a methodology

Incorporating review of literature

Illustrations and exemplification

Formulating the Objective(s)/hypothesis

Textual analysis

Ways of arriving at conclusions

Editing and Proof Reading

Suggested Readings:

1. Gibaldi, Joseph (7th ed. 2009), *MLA Handbook for Writers of Research Courses*, New York: MLA Association.

Course Title: Literature of Protest
Course Code: SLLCH ENG 01 03 E 08 2103

L	T	P	Credits
2	1	0	3

Objective(s): The purpose here is to introduce our students with the revolutionary potential of literature. The way literature can work as a progressive force in the society and assumes the role of a vehicle of protest against hegemonic elements will be really interesting. This course assures a sound imagination to the students along with enjoyment and learning.

Unit A

Faiz Ahmad Faiz

"In Search of Vanished Blood"

"We Shall See"

Agha Shahid Ali:

"Postcard from Kashmir"

"Farewell"

Unit B

Namdeo Dhasal

"Cruelty"
"Kamatipura"

Arun Kolatkar

"The Shit Sermon"
"Meera"

Unit C

Bhudhan: A Play by Denotified Chharas by Dakshin Bajarange (translated by Sonal Baxi)

Suggested Readings:

Ali, Agha Shahid. *The Country without a Postoffice*. New Delhi: Penguin, 2013.

Devy, G N. *Painted Words: An Anthology of Tribal Literature*. New Delhi: Penguin India, 2003.

Dhasal, Namdeo. *Poet of the Underworld*. Mumbai: Lavanaya Pub, 2000.

Kolatkar, Arun. *Reading Together: Kala Ghoda Poems*. Mumbai: Pras Pub., 2004.

Kumar, Akshaya. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*. New Delhi: Routledge, 2009.

Schwartz, Henry. *Constructing the Criminal Tribe in Colonial India: Acting Like a Thief.* Wiley Pub. 2010.

Course Title: Introduction to Linguistics
Course Code: SLLCH ENG 01 03 E 09 2103

L	T	P	Credits
2	1	0	3

Objective(s): The course has been designed to enable the learners to understand the nuances of language structure and to introduce the basics of Linguistics. Phonetics has been added for the understanding of fundamental aspects of communication.

Unit A: Basics of Linguistics

Scope and nature of linguistics;

Branches of linguistics;

Language and Communication.

Definition of language; Characteristics of language.

Concepts of Syntagmatic and Pardigmatic Relations; Synchronic and Diachronic relations; Competence and Performance; Langue and Parole**.**

Unit B:

Part-I: Introduction to Morphology

Morphology—Definition and scope

Concept of Morpheme, Morph and Allomorph;

Relationship between Morph and Morpheme; Conditioning of Allomorphs; Types of Morph;

Basic constituents of word structure—Root, Stem, Base, Affixes, Types of Affixes;

Inflectional vs. Derivational Morphology; Exercises on morphological analysis.

Important word formation processes in English—Back-formation, Derivation, Reduplication, Conversion, Clipping, Acronymy, Blending and Compounding

Part-II: Transformational Generative Grammar

Transformational generative grammar: definition, scope and rational.

Basic sentences and transformations.

Transformation process: Negation, interrogation, passive, emphatic etc.

Competence and performance. Deep structure and surface structure.

Tree-Diagrams; Ambiguity and its Types

Unit C: Introduction to Phonetics

Definition, aim and scope of Phonetics;

Organs of Speech;

Air-stream mechanism,

Place of articulation and manner of articulation;

Phonemes and allophones;

Classification of speech sounds: vowels and consonants; Phonetic transcription

Suggested Readings:

Anderson, S. R. *Amorphous Morphology*. Cambridge University Press, 1992.

Aronoff, M. *Word Formation in Generative Grammar*. Cambridge, Massachusetts: MIT Press, 1976.

Bansal, R.K. and Harrison, J.B. *Spoken English for India*. New Delhi: Orient Longman, 1972.

Bloomfield, Leonard. *Language*. Allen & Unwin, 1993.

Fromkin, V. Ed. *Linguistics: An Introduction to Linguistic Theory*. Cambridge: Blackwell, 2000.

Gimson, A.C. and Ramsaran, Susan. *An Introduction to the Pronunciation of English*, ELBS, 1992.

Hockett, C.F. *A Course in Modern Linguistics*. Macmillan, 1958.

Jacobs, R. A. & Rosenbaum. *English Transformational Grammar*. Waltham, Massachusetts: Blackwell Publishing Company, 1970.

Katamba, F. *Morphology*. Basingstorke: MacMillan, 1993

Lyons, John. *An Introduction to Theoretical Linguistics*, Macmillan, 1958

O'Connor, J.D. *Phonetics*, London: Penguin, 1991.

---. *Better English Pronunciation*, Cambridge University Press, 2000.

Roach, Peter. *English Phonetics and Phonology*. Third Edition. Cambridge University Press, 1983. Reprint, 2004.

Sethi, J and D.V. Jindal. *A Handbook of Pronunciation of English Words*. New Delhi: Prentice Hall of India, 1993.

Sethi, J. and P.V. Dhamija. *A Course in Phonetics and Spoken English*. New Delhi: Prentice Hall of India, 1990.

Spencer, A. *Morphological Theory*. Oxford: Blackwell, 1993.

Verma, S.K. and N. Krishnaswamy. *Modern Linguistics*. Oxford, 1994.

Semester-IV

Course Title: Indian Literary Criticism
Course Code: SLLCH ENG 01 04 C 15 3104

L	T	P	Credits
3	1	0	4

Objective(s): The purpose of this course is to introduce our students with indigenous criticism and critical theories. Here the selection of texts is carried out keeping in mind two vital Objective(s): first, antiquity and contemporary are brought together; second, various schools of criticism provide contestation grounds for each other. It will also provide the students an opportunity to study criticism available in translation from other Indian languages.

Unit A: Sanskrit Aesthetics

Introduction to various schools of Sanskrit Criticism: Rasa, Dhvani, Alamkara, Riti, Vakrokti and Auchitya.

Bharata: *Natyashastra,* tr. Manomohan Ghosh (chapter 6: 'Sentiments) revd. 2nd ed. (Calcutta: Granthalaya, 1967), vol. I, pp 100-18.

Unit B: Nativism

G.N. Devy: "Tradition and Amnesia" in *After Amnesia*.

Bhalchander Nemade: "*Sahityateel Desiyata"* (Nativism in Literature) in *Nativism: Essays in Criticism*. New Delhi: Sahitya Akademi, 1997. 233-254.

Unit C: Postcolonial Theory in India

Namwar Singh: "Decolonising the Indian Mind" translated by Harish Trivedi and published in *Indian Literature*. Vol. 35, No. 5, 1992. 145-157.

Ania Loomba: "Challenging Colonialism" in *Colonialism / Postcolonialism.* London: Routledge, 1998. 154 – 212. (Selected excerpts)

Unit D: Marxism in India

Munshi Premchand: 'The Aim of Literature', Presidential Speech given at the First Progressive Writers' Conference, Lucknow, 9 April 1936, tr. Francesca Orsini, in *The Oxford India Premchand*. New Delhi: OUP, 2004.

Aijaz Ahmad: **"**Literary Theory and 'Third World Literature': Some Contexts" in *In Theory: Classes, Nations, Literatures*. New Delhi: OUP, 1992. Print. (Selected excerpts)

Suggested Readings:

Bharata. *Natyashastra,* tr. Manomohan Ghosh. Calcutta: Granthalaya, 1967, vol. I, pp 100-18.Chari, V.K. *Sanskrit Criticism*. New Delhi: Motilal Banarsidass Pvt. Ltd., 1993.

Chaitananya, Krishna. *New History of Sanskrit Literature*. 2nd. ed. New Delhi: Manohar, 1977.

Devy, Ganesh N. *After Amnesia*. Mumbai: Orient Longman, 1992.

---. "Swa and Para: Self and the Other." *Of Many Heroes*. Mumbai: Orient Longman, 1998. 143-147.

Kane, P. V. *History of Sanskrit Poetics*. 3rd. ed. New Delhi: Motilal Banararsidas, 2002.

Kapoor, Kapil and Nalini M. Ratnam. *Literary Theory: Indian Conceptual Framework*. New Delhi: Affiliated East-West Press, 1998.

Loomba, Ania. *Colonialism/ Postcolonialism*. 2nd ed. London and New York: Routledge, 2005. Print. Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. New Delhi: OUP, 1992.

Nemade, Bhalchander. "Nativism in Literature." Trans. and ed. by Arvind Dixit and Makarand Paranjape. *Nativism: Essays in Criticism*. New Delhi: Sahitya Akademi. 233-254.

Rayan, Krishna. *Sahitya, A Theory: For Indian Critical Practice*. New Delhi: Sterling Publishers, 1987. .

Shastri, Gaurinath. *A Concise History of Classical Sanskrit Literature*. Delhi: Motilal Banarsidass, 1998.

Course Title: Modern Indian Literature in English Translation
Course Code: SLLCH ENG 01 04 C 16 3104

L	T	P	Credits
3	1	0	4

Objective(s): The different language clusters in India are distinctive but share a common heritage and core identity. Nurturing its plural and diverse traditions, emergent India is engaged in an act of constant and ongoing cultural translation and interpretation. This course introduces students to a wide range of Indian Writings in English Translation. Students will be encouraged to read representative Indian literary texts in English translation for enrichment and enjoyment.

Unit A: Fiction

Rahi Masoom Reza: *A Village Divided*

Unit B: Drama

Vijay Tendulakar: *Silence! The Court is in Session*

Unit C: Poetry

Rabindranath Tagore:

"Where the Mind is without Fear," "Brink of Eternity," "A Moment's Indulgence"

Suryakant Tripathi 'Nirala':

"Breaking Stones" ("Todti Patthar"), "Mushroom" ("Kukurmutta") and "Remembering Saroj" (Saroj Smriti')

Unit D: Short Story

C.S. Lakshmi 'Ambai':

"My Mother Her Crime" and "A Kitchen in the Corner of the House" and "Once Again" from *A Purple Sea*

Vaikom Muhammad Basheer:

"The Rightful Inheritors of the Earth", "The Invaluable Moment" and "The World Renowned Nose"

Suggested Readings:

Alien, Richard and Harish Trivedi. Eds. *Literature and Nation: Britain and India, 1800-1990*. London: Routledge, 2000.

Ambai. *A Purple Sea*. Trans. Lakshmi Holmstrom. Chennai: Affiliated East -West Press, 1992.

Basheer, Vaikom Muhammad. *Basheer Fictions*: *Short Stories.* Ed. Vanajam Ravindran. New Delhi: Katha, 1996.

Das, S. K. *History of Indian Literature*. New Delhi: Sahitya Akademi, 1991.

Dharwadker, Vinay and A. K. Ramanujan. Eds. *The Oxford Anthology of Modern Indian Poetry*. New Delhi: OUP, 1994.

Dharwadker, Vinay. Ed & Trans. *Kabir: The Weaver's Songs*. New Delhi: Penguin Books, 2003.

Jaffari, Ali Sardar. Ed. *Deevan-e-Ghalib*. New Delhi: Rajkamal, 1988/2012.

Mukherjee, Sujit. *Towards a Literary History of India*. Shimla: llAS, 1975.

Nirala, Suryakant Tripathi. *A Season on the Earth: Selected Poems of Nirala*. Trans. David Rubin. New Delhi: OUP, 2003.

Ramakrishnan, E. Y. *Locating Indian Literature: Texts, Traditions, Translations*. Hyderabad: Orient Blackswan Pvt. Ltd, 2011.

Sadana, Rashmi. *English Heart, Hindi Heartland: The Political Life of Literature in India*. New Delhi: Permanent Black, 2012.

Satchidanadan, K, Ed. *Signatures: One Hundred Indian Poets*. New Delhi: NBT, 2000.

Thapar, Romila. *Sakuntala: Texts, Readings, Histories*. New Delhi: Kali for Women. New Delhi: 1999.

Course Title: Postcolonial Theory and Literature
Course Code: SLLCH ENG 01 04C 17 3104

L	T	P	Credits
3	1	0	4

Objective(s): This course intends to familiarize students with literatures of two erstwhile colonies – Asia and Africa– which have remained outside discourse making for a long time. Also it proposes to give a voice to the indigenous efforts towards decolonizing the local people from colonial and neo-colonial hegemonies. The course is introduced as a revisionary discipline which primarily focuses on interrogating the Western canon.

Unit A

Edward Said

"Introduction" to *Orientalism*

Unit B

Frantz Fanon

Black Skin White Masks

Unit C

Chinua Achebe

Things Fall Apart

Unit D

Nadine Gordimer

My Son's Story

Suggested Readings:

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1983.

Ashcroft, Bill Ashcroft et al, eds. *The Post-Colonial Studies Reader,* London and New York: Routledge, 2006.

---. *Key Concepts in Post-Colonial Studies,* London and New York: Routledge, 1998.

Brydon, Diana and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993.

Bhabha, Homi. *Nation and Narration*, London and New York: Routledge, 1990.

Brennan, Timonthy. *Salman Rushdie and the Third World,* New York: St. Martin's Press, 1989.

King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction,* Oxford: Clarendon, 1996.

Killam, G. D. *The Novels of Chinua* Achebe. Studies in African Literature Series, London: Heinemann, 1978.

Said, Edward. "Introduction" to *Orientalism,* London: Routledge, 1978. 1-28.

Course Name: Dissertation
Course Code: SLLCH ENG 01 04 C 18 0066

L	T	P	Credits
0	0	6	6

Objective(s): To familiarize the students with the art of academic writing and exposing them to the practical understanding of research, research methodology, referencing, different types of citations and other important aspects of MLA Handbook. It will also help the students to develop their area of interest and perform a mini research on the same.

Length of the Dissertation: 40 to 50 pages in not less than ten thousand words.

Supervisors: Students will be assigned Supervisors from amongst the faculty of the department depending upon the specialization to guide them to write the dissertation.

Evaluation and Viva-Voce: The dissertation will be evaluated by the examiner(s) and Viva-Voce shall be conducted on having the satisfactory report from the examiner(s).

Duration: Students will have to submit the dissertation before the commencement of end-semester examinations of the fourth semester.

Note: #. Dissertation shall carry six credits for the students enrolled in the session 2015-16 and for the students enrolled in 2016-17, dissertation shall carry 12 credits. Therefore, the Course Code shall get changed to SLLCH ENG 01 04 C 18 001212.

Course Name: Literature and Gender

Course Code: SLLCH ENG 01 04 E 10 2103

L	T	P	Credits
2	1	0	3

Objective(s): The objective of this course is to make the students aware of the ways gender has historically determined one's position in society and how class and race complicate such determinations. Further, it is also the objective to familiarize the students with the different debates and developments in the study of gender.

Unit A

Mahasweta Devi

Breast Stories

Unit B

Alice Walker

The Color Purple

Unit C

A. Revathi

The Truth about Me: A Hijra Life Story

Suggested Readings:

Beja, Morris ed. *To the Lighthouse: A Collection of Critical Essays*. London: Macmillan, 1970.

Dattani, Mahesh. *Collected Plays.* New Delhi: Penguin, 2000.

Foucault, Michel. *The History of Sexuality- 1*. London: Penguin, 1998.

Gilbert, Sandra and Susan Gubar: *The Madwoman in the Attic*. USA: Yale University Press, 1980.

Moody, A.D. *Virginia Woolf*: Michigan: University of Michigan, Oliver and Boyd, 1963.

Raj Rao, R. *The Boyfriend*. Delhi: Penguin Books.

Rege, Sharmila. *Writing Caste: Writing Gender.* Delhi: Zubban, 2006.

Rubenstein, Robert. *The Novelistic Vision of Doris Lessing.* Illinois: University of Illinois Press, 1979.

Ruthwen, K.K. *Feminist Literary Studies*: *An Introduction*. London: Cambridge University Press, 1984.

Showalter, Elaine. *A Literature of Their Own*. London: Virago, 2009.

Stubbs, Patricia. *Women and Fiction*. Michigan: Harvester Press, 1979.

Supreme Court Verdict on Third Gender (WRIT PETITION (CIVIL) NO.400 OF 2012). http://supremecourtofindia.nic.in/outtoday/wc40012.pdf.

Course Title: Comparative Literature and Translation Studies

L	T	P	Credits
2	1	0	3

Course Code: SLLCH ENG 01 04 E 11 2103

Objective(s): The course intends to orient the students to the Translation Studies and Comparative Literature. The prescribed texts will be studied to understand the essential dimensions of translation as performance and its limitations.

Unit A: Comparative Literature:

Genesis and definition of Comparative Literature

Growth of Comparative Literature as a discipline

Domain of Comparative Literature

Contemporary Approaches to Literature

Contemporary Issues in Comparative Literature

Unit B: Translation Studies:

Origin, Concept, History and Growth of Translation Studies

Translation, Translation Studies, Translation Theory: Introduction

Translation: Nature and Types—Semantic / Literal translation, literary translation, communicative translation, transcreation and transliteration

Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching

Unit C: Theoretical Dimensions of Translation Studies

Approaches to Translation

Cultural and ideological issues in translation

Contemporary Debates in Translation Studies

Suggested Readings:

Abrams, M.H. *A Glossary of Literary Terms*. Cengage Learning, 2014.

Asaduddin, M. "Translation and Indian Literature: Some Reflections." *Translation Today*. Vol. 3 Nos. 1 & 2, 2006 © CIIL 2006.

Baker, Mona. ed. *Critical Readings in Translation Studies*. London/New York: Routledge, 2010.

Basnett, Susan. *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993.

Bassnett, S. & A. Lefevre. eds. *Translation, History and Culture*. Princeton: UP, 1990.

Bassnett, Susan. *Translation Studies*. London: Routledge, 2002.

Bernheimer, Charles. ed. *Comparative Literature in the Age of Multiculturalism*. Baltimore: Johns Hopkins, 1995.

De, S.K. Sanskrit Poetics as a Study of Aesthetics. Berkeley: University of California Press, 1963.

Dev, Amiya. *The Idea of Comparative Literature in India*. Calcutta: Papyrus, 1984.

Devy, G.N. "Indian Literature in English Translation: An Introduction." *The Journal of Commonwealth Literature*. March 1993, 28: 123-138.

Fowler, Roger. *Dictionary of Literary Terms,* London: Routledge, 1995.

Jost, Francois. *Introduction to Comparative Literature.* Bobbs-Merill, Indianapolis, 1974.

Majumdar, Swapan. Comparative Literature: Indian Dimensions. Calcutta: Papyrus, 1987.

Mukherjee, Sujit. *Dictionary of Indian Literature*. Hyderabad: Orient Blackswan, 1998.

Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. London: Routledge, 2001.

Rahman, Anisur. "Indian Literature(s) in English Translation: The Discourse of Resistance and Representation." *Journal of Postcolonial Writing*. Vol. 43, No. 2 August 2007, pp. 161–171© 2007 Taylor & Francis.

Shipley, J.T. *Dictionary of World Literature.* Genesis Publishing, 1953.

Venuti, Lawrence. *The Translation Studies Reader*. London and New York: Routledge, 2000.

Weisstein, Ulrich. *Comparative Literature and Literary Theory*. Bloomington: Indiana University Press, 1963.

Wellek, Rene and Austin Warren. *Theory of Literature*. New York: Harvest, 1968.

Williams, Raymond. *Keywords*: *A Vocabulary of Culture and Society*. London: Routledge, 2011.

Course Title: Introduction to Cultural Studies

Course Code: SLLCH ENG 01 04 E 12 2103

L	T	P	Credits
2	1	0	3

Objective(s): The study of the prescribed texts will inform the students of the origin, history and the paradigms of Culture and Cultural Studies. The course is divided into units on the basis of a particular focal area/theme or phase of the Cultural Studies. Students are expected to develop an understanding regarding different approaches to the discipline after reading the prescribed texts.

UNIT A

Stuart Hall

"Cultural Studies and its Theoretical Legacies"

UNIT B

Raymond Williams

"Culture is Ordinary"

UNIT C

Walter Benjamin

"The Work of Art in the Age of Mechanical Reproduction"

UNIT D

Theodore Adorno and Max Horkheimer

"The Culture Industry: Enlightenment and Mass Deception"

Suggested Readings:

Adorno, Theodore and Max Horkheimer, *The Dialectic of Enlightenment.* USA: Stanford University Press, 2002.

Barker, Chris. *Cultural Studies: Theory and Practice*. London: Sage, 2012.

Benjamin, Walter. *Illuminations*, trans. H. Zohn, ed. with intro. by Hannah Arendt, NY: Schocken, 1969.

De Certeau, Michel. *The Practice of Everyday Life*, trans. Steven Rendall. California: University of California Press, Berkeley, 2002

During, Simon. Ed. *The Cultural Studies Reader*. Routledge, 1999.

---. Cultural Studies: A Critical Introduction. Psychology Press, 2005.

Eagleton, Terry. *Ideology: An introduction* London and New York: Verso, 1991.

Hall, Stuart. *Representation: Cultural representations and Signifying Practices*. London: Sage (ed), 1997.

Raymond Williams: **"**Culture is Ordinary" from *Resources of Hope: Culture, Democracy, Socialism.* London: Verso, 1989. Pp. 3-14.

Ryan, Michael. *Cultural Studies: A Practical Introduction.* John Wiley and Sons, 2010.

Said, Edward. *Orientalism* New York*:* Vintage Books/ Random House. 1978.

Spivak, Gayatri Chakravorty. *In Other Words: Essays in Cultural Politics*. New York: Methuen, 1988.

Storey, John. "Introduction: The Study of Popular Culture and Cultural Studies" in (ed) *Cultural Theory and Popular Culture: A Reader*. Harlow: Pearson Education Ltd. (2009).

Williams, Raymond. *Culture and Society*. London: Fontana, 1986.

---. *Keywords: A Vocabulary of Culture and Society* Rev. ed. New York: Oxford University Press, 1988. Pp. 87-93.

Course Name: Literature and Theatre
Course Code: SLLCH ENG 01 04 E 13 2103

L	T	P	Credits
2	1	0	3

Objective(s): The course will sensitize the students about theatre and literature as a tool of personality development and inter-personal, intercultural and oral communication. The course would focus on history of world theatre in selected periods, basic theories of theatre and their relationships through acting, introspection and interaction.

Unit - A

Antonin Artaud's Concept of "Theatre of Cruelty"

Konstantin Stanislavsky: *An Actor Prepares*

Unit - B

Bertolt Brecht's Concept of "Epic Theatre"

Jerzy Grotowski: *Towards a Poor Theatre*

Peter Brook: *The Empty Space*

Unit - C

A project/Assignment which may comprise any one of the following:

Performance of a play

Detailed review of a production seen by the students

Artistic work on a hypothetical production such as preparing a director's script from a printed original, set design and costume design

Transcription of the performance text of a folk/traditional Indian play

Suggested Readings:

Bermel, Albert. *Artaud's Theatre of Cruelty (Plays and Playwrights)*. Methuen Drama, 28 June 2001.

Brook, Peter. *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate*. Touchstone; Reprint edition, December 1, 1995.

Farley, P., Darius L Swann, Phillip B Zarrilli. Eds. *Indian Theatre: Tradition of Performance*. New Delhi: MBP, 1990.

Wickham, Glynne. *A History of the Theatre* (2nd ed., Phaidon, Oxford, 1992);

Grotowski, Jerzy. Towards a Poor Theatre (Eyre Methuen Drama Books) (Performance Books). Methuen Drama; 2nd Rev. ED. 10 April 1975.

Brockett, Oscar. *History of the Theatre* (7th ed., Holt, Rinehart & Winston, NY, 1995)

Rangacharya, Adya. *The Indian Theatre.* New Delhi: NBT, 1971.

Rangacharya, Adya. Tr. *Natyashastra*. New Delhi: Munshiram Manoharlal, 1996.

Stanislavski, Constantin. *An Actor Prepares*. Routledge; Reprint edition 1 April 1989.

Vatsyayan, Kapila. *Traditional Indian Theatre: Multiple Streams*. (Hindi Translation: Paramparik Bhartiya Rangmanch: Anant Dharayen, Tr. Badiuzzama), New Delhi: National Book Trust, 1995.