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, xxv)

Unit - B
William Wordsworth: Preface to Lyrical Ballads

Unit - C
Matthew Arnold: The Function of Criticism in the Present Time

Unit - D
T. S. Eliot: Tradition and the Individual Talent

Suggested readings:

Course Title:  British Poetry I  
Course Code: SLLCHC002ENG3104

Course objective: 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 the times of Milton to Browning. Moreover it includes the general awareness of the historical and literary developments in the field of poetry.

Prescribed Texts:

Unit -A

Geoffrey Chaucer: The Prologue to *The Canterbury Tales*

William Shakespeare:

1. SONNET 73: “That Time of Year thou mayst in me Behold”
2. SONNET 116: “Let me not to the Marriage of True Minds”

Unit –B

John Donne:

1. A Valediction: Forbidding Mourning
2. Holy sonnet XIV: Batter My Heart, Three-Person’d God

Andrew Marvel:

To His Coy Mistress

John Milton

*The Paradise Lost* (Book 1)

Unit -C

John Dryden

1. An Epilogue
2. Alexander’s Feast

Alexander Pope

*The Rape of the Lock*

Unit -D

John Keats

1. Ode to a Nightingale
2. Ode to Autumn

Samuel Taylor Coleridge

1. The Rime of the Ancient Marnier

William Wordsworth

1. Ode: Intimations of Immortality
2. Tintern Abbey
Suggested Readings:


Course Title: British Drama - I
Course Code: SLLCHC003ENG3104

Total Lectures: 60

Course Objective: 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. Christopher Marlowe : Doctor Faustus
Unit B. William Shakespeare : Othello
Unit C. William Congreve : The Way of the World
Unit D. George Bernard Shaw : Candida

Suggested Readings:
Baldick, Chris. The Oxford Dictionary of Literary Terms. USA: OUP, 2009 (3ed.).
Course Title: British Fiction -I
Course Code: SLLCHC004ENG3104

Total Lectures: 60

Course Objective: 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
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:
Course Title: English Language Teaching (Elective)
Course Code: SLLCHE001ENG2103 (Option A)

Total Lectures: 45

Course Objective: The course intends to acquaint the learners with effective methods of teaching English Language. The content involves integration of Language and Literature for effective ELT and teaching of Grammar. The fundamentals of Business English will help the learners to improve their Communication Skills and professional abilities.

Unit-A: ELT: Principles and Methods
Language Learning Theories, Language Teaching Methods, Learners’ Errors

Unit-B: Language Testing and Evaluation
Salient features of Testing, Types of Testing, and Testing - LSRW

Unit-C: Language, Literature and ELT
Language Teaching through Poetry, Fiction and Drama; Grammar Games; Functional Grammar; Indian/Western Tradition of Grammar

Unit-D: Business English
Business Correspondence-I (Building Business Vocabulary, News course Reports, Business Magazines, Business Letters, Business Travel); Business Correspondence-II (Writing using technology: faxes, emails, Making Resume, Writing Minutes)

Suggested readings:

Course Name: Dalit Literature and Aesthetics (Elective)
Course Code: SLLCHE002ENG2103 (Option B)
Total Lectures: 45

Course Objectives: 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
Joothan: An Untouchable's Life—Omprakash Valmiki
Government Brahmana: Aravind Malagatti

Unit B: Novels
Untouchable God: Kancha Ilaiah
Children of God: Shanta Rameshwar Rao

Unit C: Poetry
Namdev Dhasal’s “Hunger”
Daya Pawar’s “Blood-wave”
Arjun Dangle’s "I Will Belong to It"
Hira Bansode’s "Yashodhara"
Keshao Meshram’s "The Barriers"
Sharankumar Limbale’s "White Course"
Waman Nimbalkar’s "Mother"

Unit D: Essays
Suggested Readings:


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


Course Title: American Literature (Elective)  
Course Code: SLLCHE003ENG2103 (Option C)  
Total Lectures: 45

Course Objective: 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

Theodore Dreiser: *An American Tragedy*

Unit – B

Edward Albee: *Who’s Afraid of Virginia Woolf?*

Unit – C

i. Walt Whitman: *Song of Myself (I & II)*
ii. Emily Dickinson: “Hope” is the *Thing with Feathers*
iii. Emily Dickinson: “Unto Me? I Don’t Know You”

Unit – D

i. Emerson: *The American Scholar*

ii. Thoreau: *Civil Disobedience*

Suggested Reading:


Course Title: Communication Skills

Course Code: SLLCHS001ENG0202 (Self Study)

Course Objective: To enable the students to acquire communication skills

Unit – A  Phonetics
1. Phonetics and Phonology
2. Speech Mechanism
3. Speech Sounds – Vowels and Consonants
4. Consonant clusters in English
5. Phonetic Symbols

Unit – B  Remedial Grammar
Objectives: The objective of the paper will be to introduce corrective measures to students, to eradicate grammatical errors in speech and to eradicate grammatical errors in writing.

Course Contents:
Theoretical: The article, Parts of Speech, Linking Verbs, Negative Sentences, Questions, Agreement or Subject-verb Concord, Transitive/Intransitive, Regular/Irregular, Tense and their use, Helping verbs, Verbs and Adverbs, Question Tags,

Unit - C  Conversational English
Objective: To introduce different social situations and to develop Conversational skills

Fieldwork: Visit to the various places offering different situations and practicing conversation in actual situations. Student must be asked write dialogues relating to the situations.

Unit Contents:
A. Language and Society, Styles and Registers.
B. English in situations:
   a) Greetings               b) Asking to Way
   c) In the Post office     d) Catching a train
   e) Buying a dress         f) Booking a room at a hotel
   g) At the bank            h) Making a Telephone call
   i) At the temple          j) Asking the time: Time Expression.
   k) Receiving and seeing off a guest. l) Buying Guidebook
   m) At the travel agency   n) At the air port
   o) At the customs         p) At the Police station
   q) At the international air port r) Making an apology

Books Recommended:
1. English in situations by R.O. Nell (OUP).
5. An Introduction to the Pronunciation of English
6. A Text Book of English; Phonetics for Indian Students by T. Balasubramanian (Macmillan India)
Semester -2

Course Title: Literary Theory and Criticism I
Course Code: SLLCHC005ENG3104
Total Lectures: 60

Objectives: 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.

Prescribed Texts:

Unit -A
New Criticism and Russian Formalism:
(i) Cleanth Brooks: “Irony as a Principle of Structure”
(ii) Viktor Shklovsky: “Art as Technique”

Unit -B
Psychological Approach:
(i) Sigmund Freud: “Creative Writers and Day-dreaming”

Unit-C
Feminism:
(ii) Simone de Beauvoir: “Myth and Reality” in The Second Sex (1949)

Unit –D
Sociological/Marxist Approach:
(i) Raymond Williams: “Base and Superstructure”; and “Dominant, Residual and Emergent.”
Suggested readings:


Course Title: British Poetry -II  
Course Code: SLL/CHC006/ENG3104

Total Lectures: 60

Course Objective: 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.

Victorian Poetry:  
Unit -A

Lord Alfred Tennyson:  
1. “Ulysses”

Matthew Arnold:  
1. “Dover Beach”

Robert Browning  
1. “The Last Ride Together”  
2. “A Grammarian’s Funeral: Shortly after the Revival of Learning in Europe”

Modern Poetry:  
Unit -B  
T. S. Eliot:  
*The Waste Land*

Unit -C  
W. B. Yeats:  
“The Second Coming”  
“Sailing to Byzantium”  
“Easter 1916”

W. H. Auden:  
“September 1, 1939”  
“The Shield of Achilles”

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:


Course Title: British Drama II
Course Code: SLLCHC007ENG3104

Total Lectures: 60

Course Objective: 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
Samuel Beckett : Waiting for Godot

Unit C
John Osborne : Look Back in Anger

Unit D
Harold Pinter : The Birthday Party

Suggested Reading:
Baldick, Chris. The Oxford Dictionary of Literary Terms. USA: OUP, 2009 (3ed.).
Course Title: British Fiction -II
Course Code: SLLCHC008ENG3104

Total Lectures: 60

Course Objective: 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 the Flies

Suggested Readings:


Course Title: Postcolonial Theory & Literature (Elective)
Course Code: SLLCHE004ENG4004 (Option A)

Total Lectures: 45

Objectives: 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

Unit - B

Unit - C

Unit - D

Suggested Readings:
Course Title: Literature and Philosophy (Elective)

Course Code: SLLCHE005ENG2103 (Option B)

Total Lectures: 45

Course Objectives: 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 I

Introduction to Modern Western Philosophy:

a) Kant  
b) Hegel  
c) Bergson

Note: For this unit, Bertrand Russell’s book History of Western Philosophy shall be the text book.

Unit II

Jean-Paul Sartre: Existentialism and Humanism

Unit III

Rabindranath Tagore: Gitanjali

Song Nos.:

11) Leave this chanting and singing  
13) The song that I came to sing  
31) Prisoner, tell me, who was it  
35) Where the mind is without fear  
48) The morning sea of silence  
50) I had gone a-begging  
51) The night darkened  
52) I thought I should ask of thee  
60) On the seashore of endless worlds  
64) On the slope of the desolate river  
73) Deliverance is not for me

Unit IV

Sri Aurobindo Ghosh: Savitri: A Legend and a Symbol (Book I)
Suggested Readings:


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.


Course Name: Literature and Theatre  
Course Code: SLLCHE006ENG2103 (Option C)  
Total Lectures: 45

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Course Objectives: 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

History: Survey of world theatre

Ancient Greek and Roman theatre; Sanskrit theatre; Chinese theatre; Japanese theatre; medieval European drama-cycles; the theatre of the English Renaissance; the theatre of the Spanish ‘golden age’; French neoclassical theatre; the theatre of German classicism and Romanticism; realistic and naturalistic theatre; symbolist theatre; absurdist theatre; expressionist and political theatre; other modern Western theatre, Modern Indian theatre.

Unit - B

Theory:

a. Konstantin Stanislavsky’s *An Actor Prepares*

b. Antonin Artaud’s ‘Theatre of Cruelty’

Unit - C

Theory:

a. Bertolt Brecht’s ‘Epic Theatre’

b. Jerzy Grotowski’s ‘Towards a Poor Theatre’

c. Peter Brook’s ‘The Empty Space’

Unit - D

Practice

A project 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; costume design; transcription of the performance text of a folk/traditional Indian play
Suggested Readings:


Course Title: Basic Stagecraft Skills Workshop and Theatre Production

Course Code: SLLCHS002ENG0202 (Self Study)

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Course Objective: To sensitize the students about theatre and stagecraft as a tool of personality development and inter-personal, intercultural and oral communication. The course would focus on developing human values and relationships through acting, introspection and interaction.

Course Content:

Unit A: **Theatre: Self, Society and Human Values:** Basic introduction to theatre as a concept and performance; Different types of theatre, theatre as a communicative and cultural medium; Theatre, human values and ethics.

Unit B: **Production and Design:** Tools and Language of Stagecraft, set, light, costumes, props, makeup, sound, music, backstage, stage management.

Unit C: **Acting Skills:** Different acting styles - realistic, method, stylized, improvisations; exploration and development of character and context; understanding space and time dynamics; Voice modulation and speech, throw, pitch etc; Body language, paralanguage and cues.

Unit D: **Direction:** Conception and visualization through aesthetics of sound/silence and visuals; Adaptation and script writing; Understanding the Space; Rehearsal and performance
Course Title: Literary Theory & Criticism -II
Course Code: SLLCHC009ENG3104
Total Lectures: 60

Course Objectives: The course proposes to study literary theory as an intellectual and critical activity in the 20th Century. Central to this 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.

Prescribed Texts:
Unit - A
Structuralism:


Unit - B
Poststructuralism and Deconstruction:


Unit - C
Postmodernism:


Unit - D
New Historicism and Cultural Materialism:

Suggested Reading:


Course Title: Indian Writing in English-I
Course Code: SLLCHC010ENG3104
Total Lectures: 60

Course Objective: 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 Indianess. 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 Indianess 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 Writing in English. Students will be encouraged to read widely for enrichment and enjoyment.

Unit –A
A. K. Ramanujan:
   a) The Second Sight
   b) The Striders
   c) Love Poem for a Wife 1

Nissim Ezekiel:
   a) Poet, Lover, Birdwatcher
   b) Night of the Scorpion

Unit-B
Raja Rao: Kanthapura

Unit-C
Girish Karnad: Nagamandala

Unit-D
Jawaharlal Nehru: The Discovery of India (Chapter 3: “The Quest” and Chapter 4: “The Discovery of India”)  

Suggested Readings:


Course Name: British Prose (Essays)  
Course Code: SLLCHC011ENG3104  
Total Lectures: 60  

Course Objectives: the purpose of this course is to introduce our students with British prose other than fiction. This would familiarize them with epigrammatic style of writing in top British essayists along with wisdom packed in the same.

Unit A: Sixteenth Century Prose:
Charles Bacon:
1. Of Truth
2. Of Marriage and Single Life
3. Of Great Place

Unit B: Seventeenth Century Prose
Addison & Steele:
1. Female Orators
2. Of the club
3. Sir Roger at Church

Unit C: Eighteenth Century Prose
Charles Lamb
1. Christ Hospital
2. New Year's Eve
3. Imperfect Sympathies

Unit D: Nineteenth Century Prose
Thomas Carlyle
The Hero as Man of Letters

Bertrand Russell
Science and Values

Aldous Huxley
Tragedy and the Whole Truth
Suggested Readings:


Course Title: Introduction to Linguistics  
Course Code: SLLCHC012ENG3104  
Total Lectures: 60  

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Course Objective: 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:  
Introduction to Linguistics  
- Scope and nature of linguistics; Branches of linguistics; Language and Communication; Definition of language; Characteristics of language; Concepts of Syntagmatic and Paradigmatic Relations; Synchronic and Diachronic relations; Competence and Performance; Innateness hypothesis; Langue and Parole.

Unit-B:  
Introduction to Morphology  
- Morphology—Definition and scope; Concept of word; Kinds of word—Phonological, Orthographic and Grammatical word; Lexeme and word form; Concept of morpheme, morph and allomorph; Relationship between morph and morpheme; orphophonemics; 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; Compounding—Types and properties.

Unit-C:  
Introduction to Phonetics  
- Definition, aim and scope of Phonetics; Branches of Phonetics; Organs of Speech; Phonemes and allophones; Air-stream mechanism, Place of articulation and manner of articulation; Classification of speech sounds: vowels and consonants; Production, classification and description of consonants; Production, classification and description of vowels; Cardinal vowels; Monophthongs and Diphthongs; Phonetic transcription and its types;

Unit-D:  
Transformational Generative Grammar  
- Transformational generative grammar: definition, scope and rationale; Basic sentences and transformations; Transformation process: Negation, interrogation, passive, emphatic etc.; Competence and performance. Deep structure and surface structure; Tree-Diagrams; Ambiguity and T.G grammar.
Suggested Readings:

Lyons: An Introduction to Theoretical Linguistics, Macmillan, 1958
Course Title: New Literatures in English (Elective)
Course Code: SLLCHE007ENG2103 (Option A)
Total Lectures: 45

Objectives: The course concerns New Literatures in English which will introduce students to some major issues and problems common to such literatures. After centuries of colonial rule and British Literature, we find that decolonization has shown that there are simply too many writers and writing, new nations and old hegemonies to be scrutinized. This course attempts to familiarize students to literatures of the ‘new’ world – Caribbean, Asian, Australian and Canadian – which have remained outside discourse making for a long time. The course is introduced as a revisionary discipline which primarily focuses on interrogating the Western canon.

Unit - A
Jean Rhys: Wide Sargasso Sea

Unit - B
Amitav Ghosh: Sea of Poppies

Unit - C
Patrick White: Voss

Unit - D
Margaret Atwood: Surfacing

Suggested Readings:


Course Title: Introduction to Cultural Studies
Course Code: SLLCHE008ENG2103 (Option B)

Total Lectures: 45

Course Objective: Objectives: 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
- Culture and Cultural Studies: Definition, Origin and Paradigms

UNIT –B

UNIT- C

UNIT-D
Suggested Readings:


Course Name: Research Methodology
Course Code: SLLCHE009ENG2103
Total Lectures: 45

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Unit-A
Literary Research
- Literary Research: Definition, Scope and limitations
- Approaches and Methods of Literary Research

Unit-B
Research Methodology:
- Research Methodology—Definition and Scope
- Types of researches
- Plagiarism and Intellectual Property Rights;
- Authenticity and validity of research
- Choosing a Research Topic

Unit-C
Citations:
- APA, MLA and Chicago styles of documentation
- Citing articles, books, journals, internet sources within the text, in works cited and in bibliography;
- Referencing quotes from different sources;
- Formulating end-notes.
- Formulating the objectives/hypothesis
- Research Design

Unit-D
How to write a Research Course:
  i. Framing a methodology
  ii. Incorporating review of literature
  iii. Illustrations and exemplification
  iv. Textual analysis
  v. Ways of arriving at conclusions
  vi. Editing and Proof Reading

Suggested Readings:
Course Title: Screening of Major Classical/British/Indian Plays/Novels

Course Code: SLLCHS003ENG0202 (Self Study)

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Objective: The purpose of this course is to give knowledge of the texts (Poems, Plays & Novels) which are not prescribed in their syllabi. These classes will be held in Audio-visual classroom. The video on all prescribed texts will be displayed in the classroom and the students will be asked to write the review and difference between movie and text. A panel discussion will be held to discuss the several issues screened through different videos.

**Prescribed Videos**

1. Geoffrey Chaucer: *The Canterbury Tales*
2. Edmund Spenser: *The Faerie Queene*
3. William Shakespeare
   - Romeo And Juliet - Directed by Alvin Rakoff (1978)
   - Richard II - Directed by Jane Howell (1983)
   - As You Like It - Directed by Basil Coleman (1978)
   - Julius Caesar - Directed by Herbert Wise (1979)
   - Measure For Measure - Directed by Desmond Davis (1979)
   - Henry VIII - Directed Kevin Billington (1979)
   - Henry IV: Parts I & II - Directed by David Giles (1979)
   - Henry V: Parts I & II - Directed by David Giles (1979)
   - Twelfth Night - Directed by John Gorrie (1980)
   - The Tempest - Directed by John Gorrie (1980)
   - The Taming Of The Shrew - Directed by Jonathan Miller (1980)
   - All's Well That Ends Well - Directed by Elijah Moshinsky (1981)
   - Timon Of Athens - Directed by Jonathan Miller (1981)
   - Antony And Cleopatra - Directed by Jonathan Miller (1981)
   - Othello - Directed by Jonathan Miller (1981)
   - Troilus And Cressada - Directed by Jonathan Miller (1981)
   - The Merry Wives of Windsor - Directed by David Hugh Jones (1982)
   - The Tragedy Of Richard III - Directed by Jane Howell (1983)
   - Cymbeline - Directed by Elijah Moshinsky (1982)
   - The Comedy Of Errors - Directed by James Cellan Jones (1983)
   - Two Gentlemen Of Verona - Directed by Don Taylor (1983)
   - Coriolanus - Directed by Elijah Moshinsky (1984)
   - The Life And Death Of King John - Directed by David Giles (1984)
   - Pericles: Prince Of Tyre - Directed by David Hugh Jones (1984)
   - Love's Labour's Lost - Directed by Elijah Moshinsky (1985)
   - Titus Andronicus - Directed by Jane Howell (1985)
   - Hamlet - Directed by Rodney Bennett (1980)
   - King Lear - Directed by Jonathan Miller (1982)

4. Analysis of the following Texts:
   1. Andrew Marvell *To His Coy Mistress*
   2. Jonathan Swift *Gulliver's Travels*
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<td>3.</td>
<td>Alexander Pope</td>
<td><em>The Rape of the Lock</em></td>
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<td>Ben Jonson</td>
<td><em>Volpone</em></td>
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<td>John Gay</td>
<td><em>The Beggar’s Opera</em></td>
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<td>Oscar Wilde</td>
<td><em>Salome</em> (1923)</td>
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<td>J. M. Coetzee</td>
<td><em>Disgrace</em></td>
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<td>Margaret Atwood</td>
<td><em>Playback</em></td>
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<td>John Keats</td>
<td><em>Bright Star</em></td>
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<td>10.</td>
<td>George Eliot</td>
<td><em>The Mill on the Floss</em></td>
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<td>Leo Tolstoy</td>
<td><em>The Last Station</em></td>
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<td>12.</td>
<td>Mark Twain</td>
<td><em>The Adventures of Huckleberry Finn</em></td>
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<td>13.</td>
<td>Tennessee Williams</td>
<td><em>A Streetcar Named Desire</em></td>
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<td>14.</td>
<td>Arthur Miller</td>
<td><em>Death of a Salesman</em></td>
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<td>15.</td>
<td>J. K. Rowling</td>
<td><em>Harry Potter and the Goblet of Fire</em></td>
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<td>16.</td>
<td>Rabindranath Tagore</td>
<td><em>Rabindranath Tagore</em></td>
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<td>R. K. Narayan</td>
<td><em>The Guide</em></td>
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<td>Chetan Bhagat</td>
<td><em>Two States</em></td>
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Objective: 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 objectives: 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:

Unit B
Nativism:
(i) G.N. Devy: “Tradition and Amnesia” in *After Amnesia*.


(5 Hours)

Unit -C
Postcolonial Theory in India:


Unit -D
Marxism in India:

Suggested Readings:


Course Title: Indian Writing in English-II
Course Code: SLLCHC014ENG3104
Total Lectures: 60

Course Objective: 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 Writing in English. Students will be encouraged to read widely for enrichment and enjoyment.

UNIT-A
Kamla Das:
(i) The Freaks
(ii) My Grandmother’s House
(iii) A Hot Noon in Malabar
(iv) The Sunshine Cat
(v) The Invitation

UNIT –B
Aravind Adiga: The White Tiger

UNIT- C
Mahesh Dattani: Final Solutions

UNIT-D
Nirad C. Chaudhuri: The Autobiography of an Unknown Indian

Suggested Readings:


Course Title: Non-Fiction Prose
Course Code: SLLCHC015ENG3104
Total Lectures: 60

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Course Objective: This course is designed to improve student’s creative and critical faculties through the intensive study of original nonfiction prose. It focuses on developing greater insight for studying elements of the nonfiction writer’s craft including description, voice, veracity (authenticity), audience awareness, style, design, and the ethical dilemmas inherent in writing nonfiction.

Prescribed texts:

Unit A:
Activist Prose:
Arundhati Roy: “Walking with the Comrades”

Unit B:
Autobiographical Prose:
Kamla Das: My Story

Unit C:
Historical Writing:
Gail Omvedt: Understanding Caste: From Buddha to Ambedkar and Beyond

Unit D:
Travel Prose:
Amitav Ghosh: Dancing in Cambodia

Suggested Readings:
Course Title: Indian Sanskrit Poetics  
Course Code: SLLCHC016ENG3104  
Total Lectures: 60  

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Course Objective: The purpose is to make our students aware of the fact that India is one of the two cultures of the world that have reflected on the nature of literature, and indirectly arts, with Greek being the other culture to do so. This thought is enshrined in Sanskrit, the language of intellect in India for millennia. However the Sanskrit texts are among the most widely, and repeatedly, translated into numerous languages of Europe and Asia, including the major Indian languages. Therefore there is no problem of access.

It is also important to remember that it is the Indian literary thought, post- Saussure, a Professor of Sanskrit and a Sanskritist, that the move happened from Structuralism to Post-Structuralism and Post-Modernism, i.e., contemporary European thought.

Unit I  
**Introduction:**
- Basic issues and assumptions, poet, reader/audience and text, literary discourse, ‘literariness’, ‘soul of poetry’, sources and types of poetic/literary meaning, *kavya prajyana* (purpose and goal of a literary composition)

Unit II  
**Literary Discourse:**
- Nature, classification/typology of literary discourses, literature as ontology and epistemology, major thinkers, texts and Commentaries, Art and Representation: Art as ‘image-making’, creative process, modes of representation, reception/reader’s response theory

Unit III  
**Major Schools and Exponents:**
2. *Alamkara* (figural mode): Dandin, Bhamaha, Ruyyaka  
3. *Riti* (stylitics): Vamana  
4. *Dhvani* (suggestion): Anandavardhana, Abhinavagupta, Mammata, Visvanatha  
5. *Vakrokti* (archedness): Kuntaka  
7. Tamil Poetics

Unit IV  
**Theory and Application:**
- Indian literary theories and the western/modern texts
Suggested Readings:


---. *The Number of Rasa*, Madras: The Adyar Library and Research Institute, 1940.


Course Name: Literature and Gender (Elective)
Course Code: SLLCHE010ENG4004 (Option A)
Total Lectures: 45

Course Objectives: 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 to familiarize the students with the different debates and developments in the study of gender.

Unit-A
Virginia Woolf: *A Room of One’s Own*

Unit-B
Mahasweta Devi: *Breast Stories*

Unit-C
Doris Lessing: *The Golden Notebook: A Novel*

Unit-D
Alice Walker: *The Color Purple*

Suggested Readings:


Course Title: Comparative Literature and Translation Studies

Course Code: SLLCHE011ENG2103 (Option B)
Total Lectures: 45

Course Objectives: 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.

Part-1: Comparative Literature and Translation Studies—Introduction

Unit-A: Comparative Literature: Definition, Scope, Approaches and Relevance

- Genesis and definition of Comparative Literature; Comparative Literature and Theory; Growth of Comparative Literature as a discipline; Domain of Comparative Literature; Approaches to Comparative Literature; Contemporary Approaches to Literature; Contemporary Issues in Comparative Literature

Suggested Readings:

Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. London: Routledge, 2011.
Unit-B: Translation Studies: Origin, Concept, History and Growth of Translation Studies

a. Translation, translation studies, translation theory: introduction
b. Translation: historical overview
c. Translation: Nature and types
d. Translation and transcreation
e. Approaches to Translation
f. Cultural and ideological issues in translation
g. Notions of translatability, equivalence and problems involving equivalence

Suggested Readings:


Part-II: Indian Literature in Translation

Unit-C:
Rabindranath Tagore: Home and the World (Ghare-Baire)

Unit-D:
Vijay Tendulkar: Ghasiram Kotwal

Suggested Readings:

Course Name: Diaspora and Literature (Elective)  
Course Code: SLLCHE012ENG2103 (Option C)  
Total Lectures: 45  

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Course Objectives: 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: Diaspora Theory
Diaspora—Origin, Definition and Scope
Salman Rushdie: "Imaginary Homelands" from Rushdie's *Imaginary Homelands*.

UNIT- B: Poetry
A.K.Ramanujan—“Small Scale Reflections on a Great House”
R.Parthasarathy—“Home Coming”

UNIT –C: Fiction
Khaled Hosseini: *The Kite Runner*
V.S. Naipaul: *The Mystic Masseur*

Unit – D: Short Stories
Uma Parmeswaran: *What Was Always Hers*
Jhumpa Lahiri: *Unaccustomed Earth*
Suggested Readings:


