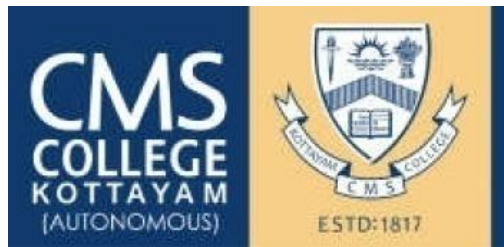


CMS COLLEGE KOTTAYAM
(AUTONOMOUS)

Affiliated to the Mahatma Gandhi University
Kottayam, Kerala



CURRICULUM FOR POST GRADUATE PROGRAMME

MASTER OF ARTS IN ENGLISH

UNDER CREDIT AND SEMESTER SYSTEM (CSS)
(With effect from 2019 Admissions)

Approved by the Board of Studies on 30th April 2019

CONTENTS

1. Board of Studies
2. Acknowledgements
3. Preface
4. Academic Regulations
5. Curriculum
 - a. Graduate Programme Outcome
 - b. Programme Specific Outcome
6. Programme Design
7. Programme Structure Semester wise
8. Detailed Syllabus of the courses

BOARD OF STUDIES

1. Ms. Cinny Rachel Mathew
HOD and Assistant Professor
Department of English
CMS College Kottayam (Autonomous) (Chairman)
2. Dr Anne Angeline Abraham
HOD& Associate Professor
Bishop Moore College
Mavelikkara (External Expert)
3. Dr. S.R Sanjeev
Assistant Professor & HOD
Department of Journalism & Mass Communication
Mar Ivanios College, Thiruvanthapuram (External Expert)
4. Dr. K.M. Krishnan
Director, School of Letters
M.G University
Kottayam (University Nominee)
5. Mrs. Jiby Annie Jacob
Head, Content and Editorial Services
DIACRI Tech Pvt. Ltd., Kottayam (Beneficiary Representative)
6. Dr.Appu Jacob John
Assistant Professor, Department of English
St. Alberts College, Ernakulam (Alumni Representative)
7. Mr. Jacob Eapen Kunnath
Assistant Professor
Department of English
CMS College Kottayam (Autonomous) (Member)
8. Ms. Anju Sosan George
Assistant Professor
Department of English
CMS College Kottayam (Autonomous) (Member)

9. Dr.Joji John Panicker
Assistant Professor
Department of English
CMS College Kottayam (Autonomous) (Member)

10. Dr. Aleena Manoharan
Assistant Professor
Department of English
CMS College Kottayam (Autonomous) (Member)

11. Ms. Anju Susan Kurian
Assistant Professor
Department of English
CMS College Kottayam (Autonomous) (Member)

12. Ms. Selin Samuel
Assistant Professor
Department of English
CMS College Kottayam (Autonomous) (Member)

13. Ms. Betty Elsa Jacob
Assistant Professor
Department of English
CMS College Kottayam (Autonomous) (Member)

14. Dr Susan Mathew
Assistant Professor
Department of English
CMS College Kottayam (Autonomous) (Member)

15. Mr Ditto Prasad
Assistant Professor
Department of English
CMS College Kottayam (Autonomous) (Member)

16. Dr.Gigy Joseph
Co-ordinator, Department of Communicative English (SF)
CMS College Kottayam (Autonomous) (Member)

17. Ms. Neethu Elsa Varghese
Guest Faculty
Department of Communicative English
CMS College Kottayam (Autonomous) (Member)

18. Mr. Arun Varghese Thomas
Guest Faculty
Department of Communicative English
CMS College Kottayam (Autonomous) (Member)
19. Ms Aswathy Mary Varghese
Guest Faculty
Dept of Communicative English
CMS College Kottayam (Autonomous) (Member)
20. Smt. Levin Mary Jacob
Guest Faculty
Dept of Communicative English
CMS College Kottayam (Autonomous) (Member)

ACKNOWLEDGEMENTS

The Board of Studies in English and Communicative Studies, CMS College expresses its deep appreciation to all the academicians who participated in the many meetings that were arranged at CMS College. Restructuring the syllabus has been a challenging task but very satisfying and rewarding in its execution. We, at the Department have been fortunate to receive erudite guidance and very constructive advice that has helped us create this restructured syllabus of the English Department in affiliation to the Mahatma Gandhi University, Kottayam. The Board of Studies, inclusive of all the teaching faculty at the Department have walked that extra mile in order to execute this achievement. They deserve immense appreciation. Our heartfelt gratitude to all the academicians who partook in this revision process.

Ms. Cinny Rachel Mathew
Chairman
Board of Studies

30.04.2019
Kottayam

PREFACE

Almost any avenue of humanistic learning has its foundation built on the brick and mortar of language and literature. Specifically, English Literature and Language studies have always been lauded in areas and regions where national and international concerns are voiced. Thus the different areas and arenas of knowledge lean very heavily on English for their understanding, interpretation and analysis. The study of English language and its literature, with their fund of theories, language patterns, linguistic attributes and interdisciplinary relevance, as well as the ideological, political and cultural dimensions associated with them, are universally relevant.

Curriculum development is an essentially practical activity since it seeks to improve the quality of teaching a language as well as its literature through the use of systematic planning, development, and review practices in all aspects of the program. The post graduate curriculum demands an extensive intrusion into all the branches of knowledge into which one can reach via the language, theory and linguistic postulates at its disposal. With its widening gyre of perspectives and possibilities, the curriculum of a post graduate programme is viewed with a lot of expectations as having the potential to mould and train a learner in such a way that the student acquires an in-depth view of the extensive reach of literary nuances that can prepare and equip the person for prospective careers in the fields of teaching, communication, journalism, business administration, law and civil services, and a lot more. Diversity and oneness thus go hand-in-hand, when toils of bringing together linguistics, criticism and literature – that too, in its cross cultural dimensions – become successful.

This Post graduate programme in English has been conceived and structured with the specific purpose to carve out sensitive, learned and erudite scholars with the potential for research. This curriculum, and the specifics of the syllabus developed from it, envisions the emergence of generations who will be aware of the uniqueness of the elements of study, realise the worth of emerging as thinking and reacting individuals whose feet rest on the solid ground of their nation and its history, and at the same time keep their heads high to be observers, thinkers and contributors to a world that awaits the sensitive touch of an artist, the evaluative eye of a critic, and the path-breaking efforts of a reformer.

REGULATIONS FOR POST GRADUATE PROGRAMMES UNDER CREDIT SEMESTER SYSTEM 2019

Preamble

CMS College Kottayam (Autonomous) was conferred with the Autonomous status as per UGC No.F.22-1/2016(AC) Dtd. 9th March 2016 and Mahatma Gandhi U.O.No.2732/VII/2016/Acad. Dtd.12th May 2016.

REGULATIONS

CMS College Kottayam (Autonomous) follows Credit Semester System (CSS) for the Post Graduate programmes from the Academic year 2019-20. The Post Graduate programmes of the college are being redesigned and revised in tune with the modifications effected at the UGC Curriculum Framework. This will be reflected in the scheme, course content and mode of examination and Evaluation system. The scheme and syllabus of all the programmes are being revised accordingly. The revisions were effected based on the recommendations made at the Curriculum Revision workshops conducted for the purpose besides several sittings of the Curriculum Revision Committee.

1. TITLE

- 1.1.** These regulations shall be called “**CMS COLLEGE KOTTAYAM (AUTONOMOUS) REGULATIONS FOR POST GRADUATE PROGRAMMES UNDER CREDIT AND SEMESTER SYSTEM 2019**”

2. SCOPE

- 2.1** Applicable to all regular Postgraduate Programmes conducted by the CMS College Kottayam (Autonomous) with effect from 2019 admissions.
- 2.2** Medium of instruction is English unless otherwise stated therein.

3. DEFINITIONS

- 3.1. Academic Week** is a unit of five working days in which the distribution of work is organized from day one to day five, with five contact hours of one hour duration on each day.
- 3.2. Semester** means a term consisting of **90** working days, within **18** five-day academic weeks for teaching, learning and evaluation.
- 3.3. Programme** means a two year programme of study and examinations, spread over four semesters, with a set of courses, the successful completion of which would lead to the award of a degree.

- 3.4. **Course** comprises a set of classes or a plan of study on a particular subject which will be taught and evaluated within a semester of a study programme.
- 3.5. **Core course** means a course which should compulsorily be studied by a student as requirement in the subject of specialization within a degree programme.
- 3.6. **Elective Course** means an elective course chosen from the discipline/ subject, in an advanced area.
- 3.7. **Credit** is the numerical value assigned to a course according to the duration of the classes or volume of the syllabus of the course.
- 3.8. **Department** means any teaching department in the college.
- 3.9. **Dean of Academic Affairs** is a teacher nominated by the Academic Council to coordinate the academic affairs of the college relating to academic planning, curriculum implementation and review.
- 3.10. **Dean of Student Affairs** is a teacher nominated by the Academic Council to coordinate the admissions, grievances and other student related services.
- 3.11. **Department Council** means the body of all teachers of a department in the college.
- 3.12. **Department Coordinator** is a teacher nominated by a Department Council to coordinate the ^{In}-Semester examination of the PG programme in that department.
- 3.13. **Faculty Advisor** means a teacher from the parent department nominated by the Department Council, who will advise the students of a class on academic matters.
- 3.14. **Course Teacher** means a teacher who is in charge of a course. If a course is taught by more than one teacher, one teacher should be assigned as course teacher, nominated by the HOD. The course teacher shall be responsible for the valuation of answer scripts of examinations and other continuous assessments.
- 3.15. **In-Semester Assessment (ISA)** means assessment consisting of Attendance, Assignment/Seminar/Viva voce and Examination (theory and practical).
- 3.16. **End Semester Assessment (ESA)** means Examination conducted at the end of each semester for all courses (theory and practical).
- 3.17. **Internal Examiner** means a teacher working in the college.
- 3.18. **External Examiner** means a teacher from outside the college.
- 3.19. **Grace Marks** shall be awarded to candidates as per the orders issued by Mahatma Gandhi University.
- 3.20. **Grade** means a letter symbol (A, B, C, etc.), which indicates the broad level of performance of a student in a Course/ Semester/Programme.
- 3.21. **Grade Point (GP)** is the numerical indicator of the percentage of marks awarded to a student in a course.
- 3.22. **College Average (CA)** means average mark secured (ISA+ESA) for a course at the college level.
- 3.23. Words and expressions used and not defined in this regulation shall have the same meaning assigned to them in the Act and Statutes of the University, UGC Regulations and the Constitution of the CMS College Kottayam (Autonomous).

4. ELIGIBILITY FOR ADMISSION AND RESERVATION OF SEATS

Eligibility for admission, norms for admission and reservation of seats for various Postgraduate Programmes shall be according to the regulations framed/orders issued by Govt. of Kerala, Mahatma Gandhi University and CMS College Kottayam in this regard.

5. PROGRAMME STRUCTURE

5.1 The nomenclature of all PG programmes shall be as per the specifications of University Grants Commission and the Mahatma Gandhi University.

5.2 Credit Semester System (CSS) will be followed for all PG Programmes from the academic year 2019– 2020.

5.3 All the PG Programmes will be of two-year duration with four Semesters. A student may be permitted to complete the Programme, on valid reasons, within a period of 8 continuous semesters from the date of commencement of the first semester of the programme.

5.4 There will be three/four/five courses in each semester and one viva voce and dissertation at the end of the fourth semester.

5.5 There will be three components for the programme viz. core course, elective course and project spread over four semesters.

5.6 The total credits required for completing a PG Programme is **80**.

5.7 The Syllabus for all courses in each semester has been divided into five modules based on certain thematic commonalities.

6. EVALUATION SYSTEM

- i. The evaluation scheme for each course shall contain two parts:
 - (a) In-Semester Assessment (ISA)
 - (b) End-Semester Assessment (ESA)
- ii. The proportion of ISA to ESA will be 1:3.
- iii. The marks secured for each course shall be converted as grades. The grades for different semesters and overall programme are assigned based on the corresponding semester grade point average and cumulative grade point average respectively.
- iv. A separate minimum of 40% is mandatory for both ISA and ESA to pass for every course.

6.1 EVALUATION OF THEORY COURSES

The marks allotted for theory courses in End-Semester Assessment shall be 120 and that for the In-Semester Assessment will be 40.

A. IN-SEMESTER ASSESSMENT

The In-semester assessment for theory is based on the marks obtained for Attendance, Assignment, Major Seminar and two Test Papers for a particular course.

(i) Attendance

Percentage of attendance	Mark
90 and above	6
85 – 89	5
80 – 84	4
76 – 79	3
75	2
Below 75	0

Maximum marks = 6

(ii) Assignment (One assignment per course)

Evaluation Component	Mark
Review of related literature	2
Content	3
Reference	2
Punctuality	1

Maximum marks = 8

(iii) Major Seminar

A student should present one Major Seminar in a Semester. The faculty advisor should allot students to the respective course teacher in a semester. The seminar topics shall be incorporated in the syllabus for each course/ declared in the beginning of each semester. The student shall prepare the seminar paper with the guidance of the course teacher. The student is expected to make a detailed presentation in a common session in the department, with students and all course teachers. The student shall also make a brief conclusion including the future scope of studying the topic. The teacher in charge of the particular course has to act as the moderator for the seminar.

The course teachers of that semester shall evaluate the seminar and give marks for their course or the average mark of all the evaluators shall be taken as the seminar mark for each course of a semester.

Evaluation Component	Mark
Involvement/punctuality	1
Review of related literature	1
Content	3
Presentation	3
Interactions/ justification	1
Conclusion	1

Maximum marks = 10

(iv) Test paper

For each course, two In-Semester examinations of total 16 marks shall be conducted. One of the test paper will be centralized examination of 8 marks and the remaining 8 marks will be awarded with one or more class tests conducted by the course teacher.

B. END -SEMESTER ASSESSMENT

End-Semester examinations for each course are conducted at the end of every semester with a maximum marks of 120. The examination for each course will have two components viz., descriptive test and an objective type test. Questions shall be set to evaluate the attainment of course outcomes. The question paper for each course will be generated from the Question Bank which is prepared by due mapping of Course outcomes and Program Specific Outcomes.

(i) Descriptive Test

A written examination with a maximum marks of 100 and of three hours duration will be conducted.

PATTERN OF QUESTIONS

A question paper shall be a judicious mix of short answer type, short essay/problem solving type and long essay type questions.

No.	Section	Type of questions	Total Questions	Number of questions to be answered	Mark for each question	Total Marks
1	Section A	Short answer type	8	5	4	20
2	Section B (One pair should be from each module)	Short essay/problem solving type	10 (Either/or)	5	8	40
3	Section C	Long essay type	4	2	20	40
	Total		22	12	-	100

(ii) Objective Test

A Multiple Choice Objective type Test shall be a component of the End-semester examination which will be conducted in the online mode for each course. The marks obtained shall be converted into 20. The objective type examination for all courses in a semester shall be conducted in a session of one hour. The number of questions in Arts stream will be 50 and that of Science and Mathematics stream will be 40. Questions should be equally distributed among the courses in a semester. There will be four choices for each question. Each question carries 4 marks for correct answer, zero marks for no answer and -1 marks for wrong answer.

6.2 EVALUATION OF PRACTICAL COURSES

Practical examination will be conducted at the end of each semester/ end of an academic year. The time of conduct of the practical examination will be decided by the respective BOS.

A. IN-SEMESTER ASSESSMENT

B.

Evaluation Component	Mark
Attendance	6
Lab Involvement	8
Test	12
Record	8
Viva	6

Maximum Marks = 40

The components and the marks can be modified by the concerned BOS/Expert committee within the limit of maximum marks.

C. END- SEMESTER ASSESSMENT

Evaluation Component	Mark
Attendance	18
Lab Involvement	24
Test	36
Record	24
Viva	18

Maximum Marks = 120

The components and the marks can be modified by the concerned BOS/Expert committee within the limit of maximum marks.

6.3 EVALUATION OF PROJECT

An academic project work shall be done and a dissertation shall be submitted in the final semester of the programme. There will be both In semester and End semester assessment for the project work.

A. IN- SEMESTER ASSESSMENT

Evaluation Component	Mark
Relevance of the topic	5
Project content and report	15
Presentation	15
Project viva	10
Paper presentation* in Seminar/Conference or publications with ISBN/ISSN (*valid certificate to be submitted)	5

Maximum marks = 50

The components and the marks can be modified by the concerned BOS/Expert committee within the limit of maximum marks.

B. END -SEMESTER ASSESSMENT

The dissertation at the end of final Semester will be evaluated by a panel of one internal evaluator assigned by HOD and one external evaluator / a panel of two external evaluators, as may be decided by the respective BOS.

Evaluation Component	Mark
Relevance of the topic	15
Project content and report	45
Presentation	45
Project viva	30
Paper presentation* in Seminar/Conference or publications with ISBN/ISSN (*valid certificate to be submitted)	15

Maximum marks = 150

The components and the marks can be modified by the concerned BOS/Expert committee within the limit of maximum marks.

6.4 EVALUATION OF COMPREHENSIVE VIVA VOCE

A comprehensive viva voce shall be done at the end of the final semester. There will be both In-semester and End-semester assessment for the viva voce examination.

A. IN - SEMESTER ASSESSMENT

Evaluation Component	Mark
+2/ UG level questions	4
PG syllabus level questions	10
Subject of interest based questions	8
Advanced level questions	3

Maximum marks = 25

The components and the marks can be modified by the concerned BOS/Expert committee within the limit of maximum marks.

B. END- SEMESTER ASSESSMENT

The comprehensive Viva Voce Examination at the end of final Semester will be evaluated by a panel of one internal evaluator assigned by HOD and one external evaluator / a panel of two external evaluators, as may be decided by the respective BOS.

Evaluation Component	Mark
+2/ UG level questions	12
PG syllabus level questions	30
Subject of interest based questions	24
Advanced level questions	9

Maximum marks = 75

The components and the marks can be modified by the concerned BOS/Expert committee within the limit of maximum marks.

7. Grievance Redressal Mechanism

In order to address the grievance of students regarding In-Semester assessment, a two-level Grievance Redressal mechanism is established.

Level 1: Department Level: The Department cell is chaired by the HOD, Department Coordinator as member secretary and Course teacher in-charge as member. If the grievance is not redressed at the Department level, the student shall report the grievance to the College Level Grievance Redressal Cell.

Level 2: College level: College Level Grievance Redressal Cell has the Vice-Principal as the Chairman, Dean of Student Affairs as the Member Secretary and HOD of concerned Department as member.

8. Eligibility for End Semester Examination

A minimum of 75% average attendance for all the courses is mandatory to register for the examination. Condonation of shortage of attendance to a maximum of 10 days in a semester subject to a maximum of 2 times during the whole period of the programme may be granted by the College on valid grounds. Attendance may be granted to students attending University/College union/Co-curricular activities for the days of absence, on production of participation/attendance certificates, within one week, from the teacher in charge of the activity and endorsed by the Dean of Student Affairs. This is limited to a maximum of 10 days per semester. Monthly Attendance report will be published in the college website on or before the 10th of every month. Those students who are not eligible even with condonation of shortage of attendance shall repeat the semester along with the next batch after obtaining readmission.

9. Promotion to the next Semester

Those students who possess the required minimum attendance and have registered for the End Semester Examination during an academic semester are promoted to the next semester.

Those students who possess the required minimum attendance and progress during an academic semester and could not register for the semester examination are permitted to apply for Notional Registration to the examinations concerned enabling them to get promoted to the next semester.

10. Eligibility for Readmissions

An additional chance of readmission will be given to those students who could not register for the examination due to shortage of attendance. Readmitted students shall continue their studies with the subsequent batch of students. If an applicant for readmission is found to have indulged in ragging or any other misconduct in the past, readmissions shall be denied.

11. MARK CUM GRADE CARD

The College under its seal shall issue to the student a MARK CUM GRADE CARD on completion of each semester/programme, which shall contain the following information:

- (a) Name of the College
- (b) Title of the Postgraduate Programme
- (c) Name of the Semester
- (d) Name and Register Number of the student
- (e) Date of publication of result
- (f) Code, Title, Credits and Maximum Marks (ISA, ESA & Total) of each course opted in the semester.
- (g) ISA, ESA and Total Marks awarded, Grade, Grade point and Credit point in each course opted in the semester
- (h) College average (CA) of the marks of all courses
- (i) The total credits, total marks (Maximum & Awarded) and total credit points in the semester
- (j) Semester Grade Point Average (SGPA) and corresponding Grade.
- (k) Cumulative Grade Point Average (CGPA) and corresponding Grade.

The final Mark cum Grade Card issued at the end of the final semester shall contain the details of all courses taken during the study programme and the overall mark/grade for the total programme.

There shall be a College Level Monitoring Committee comprising Principal, Vice Principal as member-secretary, Dean of Academic Affairs, Controller of Examinations, IQAC Director and Administrative Assistant as members for the successful conduct of the scheme.

12. CREDIT POINT AND CREDIT POINT AVERAGE

Credit Point (CP) of a course is calculated using the formula:-

$CP = C \times GP$, where C is the Credit and GP is the Grade point

Semester Grade Point Average (SGPA) of a Semester is calculated using the formula:-

$SGPA = TCP/TC$, where TCP is the Total Credit Point of that semester, ie, $\sum_1^n CP_i$; TC is the Total Credit of that semester, ie, $\sum_1^n C_i$, where n is the number of courses in that semester

Cumulative Grade Point Average (CGPA) is calculated using the formula:-

$CGPA = TCP/TC$, where TCP is the Total Credit Point of that programme, ie, $\sum_1^n CP_i$; TC is the Total Credit of that programme, ie, $\sum_1^n C_i$, where n is the number of courses in that programme

Grades for the different courses, semesters and overall programme are given based on the corresponding CPA as shown below:

CP	Grade with Indicator
4.5 to 5.0	A+ Outstanding
4.0 to 4.49	A Excellent
3.5 to 3.99	B+ Very Good
3.0 to 3.49	B Good (Average)
2.5 to 2.99	C+ Fair
2.0 to 2.49	C Marginal
Up to 1.99	D Deficient (Fail)

13. TRANSITORY PROVISION

Notwithstanding anything contained in these regulations, the Principal shall, for a period of six months from the date of coming into force of these regulations, have the power to provide by order that these regulations shall be applied to any programme with such modifications as may be necessary.

The Principal is also authorized to issue orders for the perfect realization of the regulations.

Annexure I
(Model Mark Cum Grade Card)



CMS COLLEGE KOTTAYAM (AUTONOMOUS)
Affiliated to Mahatma Gandhi University Kottayam
(Autonomous College as per UGC order no.F.22-1/216(AC)dated 9th March 2016)

MARK CUM GRADE CARD

Section :
Name of the Candidate :
Unique Permanent Registration Number :
Degree :
Programme :
Stream :
Name of the Examination :
Date of Publication of Result :

Course Code	Course Title	Credits (c)	Marks						Grade Awarded (G)	Grade Point (GP)	Credit Point (C x)	College Average	Result
			ISA		ESA		TOTAL						
			Awarded	Maximum	Awarded	Maximum	Awarded	Maximum					

ISA - In - Semester Assessment, ESA – End - Semester Assessment

SGPA:
Checked by

SG:
Section Officer

Controller of Examinations

Date:

Annexure II



CMS COLLEGE KOTTAYAM (AUTONOMOUS)

Kerala, India – 686 001 Website: www.cmscollege.ac.in

e-mail:kottayamcmscollege@gmail.com Tel: 91-481-2566002, Fax: 91-481-2565002

Affiliated to Mahatma Gandhi University Kottayam, Kerala

(Autonomous College as per UGC Order No.F.22-1/216 (AC) dated 9th March 2016)

CONSOLIDATED MARK CUM GRADE CARD

Name of the Candidate:

Unique Permanent Register Number (UPRN):

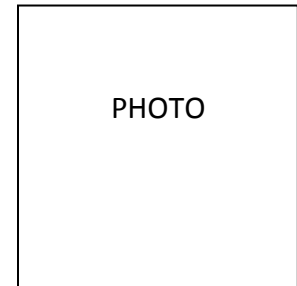
Degree:

Programme:

Stream:

Date of Birth:

Date of Eligibility for the Degree:



CMS COLLEGE KOTTAYAM (AUTONOMOUS)

Name:

UPRN:

Course Code	Course Title	Credits (C)	Marks						Grade Awarded (G)	Grade Point	Credit Point (CxGP)	College Average (CA)	Result
			ESA		ISA		Total						
			Awarded	Maximum	Awarded	Maximum	Awarded	Maximum					

Final Result

Cumulative Grade Point Average CGPA :
--

Semester Summary

Sl.No	Semester	Credit	SGPA	Grade	Month/year	Result
	Semester 1					
	Semester 2					
	Semester 3					
	Semester 4					

Date:

Controller of Examinations

Annexure III



(Reverse side of the Mark cum Grade Card (COMMON TO ALL SEMESTERS))

Description of the Evaluation Process

Table 1

Grade and Grade Point

The Evaluation of each Course comprises of Internal and External Components in the ratio 1:3 for all Courses.

Grades and Grade Points are given based on the percentage of Total Marks (Internal + External) as given in Table 1

(Decimals are to be rounded mathematically to the nearest whole number)

Credit point and Credit point average

Grades for the different Semesters and overall Programme are given on a 7-point Scale based on the corresponding CPA, as shown in Table 2.

% Marks	Grade	GP
Equal to 88 and above	A+ Outstanding	5
Equal to 76 and < 88	A Excellent	4
Equal to 64 and < 76	B+ Very Good	3
Equal to 52 and < 64	B Good(Average)	2
Equal to 40 and below 52	C Marginal	1
Below 40	D Deficient (Fail)	0
	Ab Absent	

Table 2

Credit point (CP) of a paper is calculated using the formula $CP = C \times GP$, where **C is the Credit; GP is the Grade Point** Semester or Programme (cumulative) Grade Point Average of a Course/Programme is calculated using the formula

$SGPA/CGPA = \frac{TCP}{TC}$, where **TCP is the Total Credit Point; TC is the Total Credit**

CPA	Grade with Indicator
4.5 to 5.0	A+ Outstanding
4.0 to 4.49	A Excellent
3.5 to 3.99	B+ Very Good
3.0 to 3.49	B Good (Average)
2.5 to 2.99	C+ Fair
2.0 to 2.49	C Marginal
Up to 1.99	D Deficient (Fail)

NOTE

A separate minimum of 40% marks each for internal and external (for both theory and practical) are required for a pass for a course. For a pass in a programme, a separate minimum of **Grade C** is required for all the individual courses. If a candidate secures **D Grade** for any one of the course offered in a Semester/Programme **only D grade** will be awarded for that Semester/Programme until he/she improves this to **C GRADE** or above within the permitted period.

CURRICULUM

GRADUATE PROGRAMME OUTCOMES (GPO) – POST GRADUATE PROGRAMMES

At the completion of the Post Graduate Programme, the student will be able to accomplish the following programme outcomes.

GPO No.	Graduate Programme Outcomes
GPO.1	Critical Thinking: Ability to engage in independent and reflective thinking in order to understand logic connections between ideas.
GPO.2	Effective Communication: Development of communication skills for effectively transmitting and receiving information that focuses on acquiring knowledge, problem solving, improving on arguments and theories thereby paving the way for better employability and entrepreneurship.
GPO.3	Social Consciousness: Acquire awareness towards gender, environment, sustainability, human values and professional ethics and understand the difference between acting, responding and reacting to various social issues.
GPO.4	Multidisciplinary Approach: Combining various academic disciplines and professional specializations to cross borders and redefine problems in order to explore solutions based on the new understanding of complex situations.
GPO.5	Subject Knowledge: Acquiring knowledge at a higher level that would help develop the necessary skills, fuel the desire to learn and contribute to the field of expertise thereby providing valuable insights into learning and professional networking with the aim of catering to the local, national and global developmental needs.
GPO.6	Lifelong Learning: Understanding the necessity of being a lifelong learner for personal enrichment, professional advancement and effective participation in social and political life in a rapidly changing world.

PROGRAMME SPECIFIC OUTCOMES

PSO No	<i>Intended Programme Specific Outcomes</i> <i>Upon completion of MA English Language and Literature Post Graduate Degree Programme, the graduates is expected to:</i>	GPO No.
PSO -1	Know the literary terms, authors, genres and contemporary epochs in Humanities	GPO 5
PSO- 2	Develop a comprehensive knowledge of literature ranging through Philosophy, Psychology, Sociology and Politics thus widening the horizons of interdisciplinary studies	GPO. 4
PSO- 3	Understand the concepts and principles governing languages and linguistics	GPO. 2
PSO- 4	Critique, interpret and evaluate literary texts, films, plays and other artistic forms of expression.	GPO. 1
PSO- 5	Read texts in relation to their historical and cultural traditions, and appreciate the diversity of literary and social voices within- and sometimes marginalized by- those traditions	GPO. 3
PSO- 6	Write original research articles supplemented by extensive reading to be published/ presented	GPO. 6

PROGRAMME DESIGN

The Post graduate programme in English is a two year post graduate programme of four semesters. There will be three components for the programme namely, the core course, elective course and the project spread over four semesters. There are five courses in each semester, one dissertation towards the end of the course and a comprehensive viva at the end of the fourth semester. There are 20 courses distributed over the two years and four semesters. All the five courses in the first three semesters and one course in the fourth semester are Core courses. The last four courses in the fourth semester are Elective courses by choice. The total credits for completing a Pg programme is 80. The comprehensive viva voce at the end of the final semester will be evaluated by the internal and external evaluators in the ratio of 1:2. The viva will have 2 credits with 100 marks. There will be internal as well as external evaluation of the dissertation in the ratio of 1:2. The dissertation will have 2 credits with 200 marks.

The Course design is given below:

SI No	COURSE TYPE	No of courses	Total credits
1.	Core courses	16	64
2.	Elective courses	4	12
3	Viva voce	1	2
4.	Dissertation	1	2
	TOTAL	22	80

PROGRAMME STRUCTURE

	Code	Course Name	Credit	Hrs/W	Total Credits
Semester 1	EN1921101	Chaucer and the Roots of English	4	5	20
	EN1921102	Writings of the Renaissance	4	5	
	EN1921103	Revolution and the Enlightenment	4	5	
	EN1921104	Literary criticism and academic writing	4	5	
	EN1921105	Indian English Literature	4	5	
Semester 2	EN1922106	Literature of the Nineteenth Century	4	5	20
	EN1922107	Modernism in Context	4	5	
	EN1922108	Dimensions of the Post Modern	4	5	
	EN1922109	Language and Linguistics	4	5	
	EN1922110	Theories of Knowledge	4	5	
Semester 3	EN1923111	American Literature	4	5	20
	EN1923112	Cultural Studies	4	5	
	EN1923113	Gender Studies	4	5	
	EN1923114	Modes of Fiction	4	5	
	EN1923115	Texts and Performance	4	5	
Semester 4	EN1924116	Literature and the Empire	3	5	20
	EN1924301	Modern European Drama	3	5	
	EN1924302	Shakespeare Across Cultures	3	5	
	EN1924303	Studying translations: aspects and contexts	3	5	
	EN1924304	Modern European Fiction	3	5	
	EN1924801	Project	3	-	
	EN1924901	Viva voce	2	-	
Total					80

Elective courses offered:

1. EN1924301- Modern European Drama
2. EN1924302- Shakespeare Across Cultures
3. EN1924303- Studying translations: aspects and contexts
4. EN1924304- Modern European Fiction
5. EN1924305-English Language Teaching (ELT)

DETAILED SYLLABUS OF ALL COURSES

SEMESTER I

Course	Details			
Code	EN1921101			
Title	Chaucer and the Roots of English			
Degree	MA			
Branch(s)	English Language and Literature			
Year/Semester	1/ I			
Type	Core			
Credits	4	Hours/week	5	Total hours 90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Remember and recall previous insights on the basics of communication	R	3
2	Focus on the uniqueness of human communication and linguistic ability	U	3
3	Understand concepts of language families	U	1
4	Apply language family concepts to the context of English	Ap	2, 3
5	Analyse the socio political influences upon language and literature	Ap	5
6	Understand the concepts of language change and analyze its relevance upon the English language	An	3
7	Understand the details of changes in language and Literature in the transition from Old English to Middle English	U	5
8	Contextualize the evolving phases of English in the context of the European Renaissance	An	2
9	Recreate the socio-religious milieu of Chaucer through the study of his works	C	4, 6

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R-Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create.

Module	Course Description	Hrs	CO.No.
1.0	Module 1		
1.1	Communication among living beings; Features of human communication	1	1
1.2	Development of speech and language	2	1, 2
1.4	Evolution of language families	1	3
1.5	Features of the Indo European language family; constituent members	2	4
1.6	The Germanic sub family	1	3, 4
1.7	English as a member of the Germanic family	2	3, 4
1.8	Insights into Pre historic England	1	6
1.9	England as a land of conquests and conquerors	1	6

1.10	The Celtic conquest of England; its linguistic and literary implications	2	6, 7
1.11	The Roman conquest of Europe and England; its linguistic and literary implications	3	7
1.12	Danish invasion of England and its linguistic/ literary implications	2	7
2.0	Module 2		
2.1	Significance of sound laws	2	2, 6
2.2	Grimm's law and its implications	2	6
2.3	Verner's law – its relevance and application	2	6
2.4	Gradation and umlaut: applications in English language	3	6
2.5	Understanding the concepts and contexts of Old, Middle and Modern English language	1	7
2.6	Old English language – origin and establishment	1	7
2.7	Features of Old English - Grammar, Spelling, Phonology, vocabulary	3	7
2.8	Dialectical variations of Old English	2	7
2.9	Influences of Celtic, Latin and Danish on Old English	1	7
2.10	Presence of Old English in today's English communication	1	7
3.0	Module 3		
3.1	Historical periods of Old English and Middle English	3	7
3.2	Socio cultural situations of England in the Old and Middle English period	2	6, 7
3.3	Introduction to Old English literature	2	7
3.4	Transition from Old English to Middle English	3	7
3.5	Literary influences upon Old and Middle English	1	7
3.6	Middle English authors other than Chaucer: Gower, Langland, Lydgate, Hoccleve	6	7
3.7	Introduction to Beowulf and major Old English authors like Caedmon, Cynewulf, Bede and King Alfred	1	7
4.0	Module 4		
4.1	Historical Context of the Middle English period	3	7
4.2	Features of Middle English: grammar, vocabulary, dialects	6	6, 7
4.3	Attempts at translating the Bible	3	8
4.4	European Renaissance	2	8
4.5	Early Influence of European Renaissance upon English	3	8
4.6	Wycliffe and the Lollards. Native English overcoming the clutches of Latin through Bible translations	1	8
5.0	Module 5		
5.1	Introduction to Chaucer and his times	2	7
5.2	Historical context of "The Canterbury Tales"	2	7, 8
5.3	Introduction to "The Canterbury Tales"	3	7
5.4	Introduction to the Prologue of "The Canterbury Tales"	1	9
5.5	Sections from the Prologue: Introduction	3	7
5.6	Sections from the Prologue: The Knight	3	7

5.7	The Nun's Priest's Tale	3	7, 9
5.8	Troilus and Criseyde	1	7

Background Reading:

1. John Peck and Martin Coyle: A Brief History of English Literature
2. Piero and Jill Mann, eds. :The Cambridge Chaucer Companion
3. Helen Cooper: The Oxford Guides to Chaucer: The Canterbury Tales
4. J A Burrow: Medieval Writers and their Work-Middle English Literature and its Background.
5. David Daiches: A Critical History of English Literature Vol. I
6. Malcolm Godden and Michael Lapidge: The Cambridge Companion to Old English Literature.
7. David Crystal: The Cambridge Encyclopaedia of the English Language.
8. C L Wren: The English Language
9. Charles Barber, Joan C. Beal and Philip A. Shaw: The English Language: A Historical Introduction.
10. Albert C Baugh and Thomas Cable: A History of the English Language.

Course	Details				
Code	EN1921102				
Title	Writings of the Renaissance				
Degree	M.A				
Branch(s)	English Language and Literature				
Year/Semester	1/ I				
Type	Core				
Credits	4	Hours/week	4	Total hours	72

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Remember and recall previous insights on Renaissance period	R	1
2	Focus on the shifting perspectives of thought during the period	Ap	1,2
3	Understand the key concepts of Renaissance theatre	U	3
4	Contextualize Renaissance Theatre	An	3
5	Recreate texts on Stage	C	5
6	Evaluate the changing dimensions of Theatre	E	3,5
7	Understanding the generic differences in Renaissance period	U	2,3
8	Apply the recurrent themes into other texts of the period	Ap	5,6

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R-Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create.

Module	Course Description	Hrs	CO.No.
1.0	Theoretical Backdrop		
1.1	Introduction to Jonathan Dollimore's <i>Political Shakespeare</i>	4	1,2
1.2	Analysis of Jonathan Dollimore's <i>Shakespeare, Cultural Materialism and New Historicism</i>	6	1,2
1.3	Introduction to Stephen Greenblatt's <i>Renaissance Self Fashioning (part 1)</i>	4	3
1.4	Understanding John Dover Wilson's <i>The Theatre</i>	4	2,4
2.0	Exploring Renaissance Drama. Part 1		
2.1	Introduction to Shakespeare	2	4,5
2.2	Reading <i>Hamlet</i>	15	4,5,6
2.3	Seminar Presentation <i>A Midsummer Night's Dream</i>	1	5
3.0	Exploring Renaissance Drama. Part 2		
3.1	Critical Analysis of <i>Hamlet</i>	17	2,7
3.2	Seminar presentation on Ben Jonson's <i>Volpone</i>	1	2
4.0	Exploring Renaissance Drama. Part 3		
4.1	Introducing Marlow	2	3

4.2	Reading <i>Doctor Faustus</i>	15	4,5,6
4.3	Seminar on <i>The Duchess of Malfi</i>	1	4
5.0	Renaissance Poetry and Prose		
5.1	Discussion on William Shakespeare: Sonnets 18, 116, 129	3	4,6
5.2	Discussion on Francis Bacon: Of Truth; Of Parents and Children	3	1,2,7
5.3	Discussion on Edmund Spenser: Prothalamion	3	1,2,7
5.4	Discussion on John Donne A Valediction Forbidding Mourning	4	1,2,3
5.5	Discussion on Andrew Marvell To His Coy Mistress	4	1, 3,4
5.6	Seminar Thomas More: <i>Utopia</i>	1	3

Background Reading:

1. A C. Bradley: *Shakespearean Tragedy*
2. John Dover Wilson: *What Happens in Hamlet*
3. Caroline Spurgeon: *Shakespearean Imagery*
4. Thomas Kyd: *Spanish Tragedy*
5. John Drakakis Ed.: *Alternative Shakespeares*
6. Germaine Greer: *Shakespeare*
7. Terry Eagleton: *Shakespeare and His Age*
8. E M W Tillyard: *Elizabethan World Picture*
9. Wilson Knight: *The Wheel of Fire*
10. Ania Loomba: *Race Gender and Renaissance Drama*
11. Catherine Belsey: *The Subject of Tragedy*

Course	Details				
Code	EN1921103				
Title	Revolution and the Enlightenment				
Degree	MA				
Branch(s)	English Language and Literature				
Year/Semester	1/I				
Type	Core				
Credits	4	Hours/ weeks	5	Total Hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Familiarize and understand the 17 th century literature of England	Un	1
2	Analyse the cultural and social upheavals of the period	An	5
3	Remember and understand the civil war	Un	5
4	Explain and elaborate of the different genres of the period	E	1
5	Introducing the religious concepts and Scientific revolutions	E	2
6	Analyse and evaluate the progress of Enlightenment	Ap	4
7	Examine and apply the philosophical notions prevalent during that period to the prescribed texts.	An	5
8	Create an interest in the masterpieces published during the period	C	4
9	Determine and distinguish plays from novels	E	1&5
10	Discuss the political and social themes present in the poems, plays and novels	E	1,4&5

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R-Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create.

Module	Course Description	Hrs	CO.No.
1.0	Essays		
1.1	Introduce the writer and the essay	2	1
1.2	Pramod Nayar: Introduction English Poetry 1660-1780 Ed. Pramod Nayar	4	2-10
1.3	Introduce the writer and the essay	2	3
1.4	Paul Goring: “Historical Cultural and Intellectual Context” Eighteenth Century Literature and Culture	4	2-10
1.6	Ian Watt: Rise of the Novel Chapters 1	4	7-10
2.0	Poems		

2.1	Introduce Milton and his works	1	1&2
2.2	Overview of paradise lost	1	3&4
2.3	Book IV	6	5-10
2.4	Alexander Pope : Epistle to Dr. Arbuthnot	3	7-9
2.5	Themes of the poem	2	9&10
2.6	William Collins : Ode to Evening	2	1-5
2.7	Beginning to romanticism and Collins	2	2
2.8	Aphra Behn : To the Fair Clarinda (Seminar)	1	1&3
3.0	Plays		
3.1	Restoration Period	1	1&2
3.2	Restoration Drama, comedy of Manners	1	3&4
3.3	William Congreve: Way of the World, themes	7	5-10
3.4	Sentimental comedy	1	1&2
3.5	Oliver Goldsmith: She Stoops to Conquer, themes	7	5-10
3.3	John Dryden: All for Love (Seminar)	1	1&3
4.0	Novels		
4.1	Introduction of novels during the 17 th century	2	1&2
4.2	Daniel Defoe: Robinson Crusoe	2	3-10
4.3	Themes	2	8&9
4.4	Lawrence Sterne: Tristram Shandy	3	3-10
4.5	Themes	2	8&9
4.6	Henry Fielding: Tom Jones	3	3-10
4.7	Themes	2	8&9
4.8	Samuel Richardson: Pamela (Seminar)	2	3&5
5.0	Prose		
5.1	John Locke: An Essay Concerning Human Understanding, Tabula Rasa, innate mind	6	3-10
5.2	Dr. Johnson: Preface to Shakespeare, Practical Criticism	5	4&5&6
5.3	Mary Wollstonecraft: A Vindication of the Rights of Woman, Feminist manifesto	6	7&8&9
5.4	John Bunyan: Pilgrims Progress (Seminar)	1	2&3&5

Background Reading:

1. Basil Willey : Seventeenth Century Background
2. Basil Willey : Eighteenth Century Background
3. T W Adorno : Dialectic of Enlightenment
4. James Schmidt : What is Enlightenment?
5. Peter Gray : The Enlightenment: An Interpretation. The Science of Freedom
6. Ernst Cassirer : Philosophy of Enlightenment
7. Michel Foucault : "What is Enlightenment?" (Foucault Reader Ed. Paul Rabinow)
8. Ian Watt : The Rise of the Novel

Course	Details				
Code	EN1921104				
Title	Literary Criticism and Academic Writing				
Degree	MA				
Branch(s)	English Language and Literature				
Year/Semester	1/ I				
Type	Core				
Credits	4	Hours/week	5	Total hours	90

CO No.	Expected Course Outcomes <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Remember and recall previous insights on criticism	R	1
2	Focus on the shifting perspectives of thought	U	2
3	Understand concepts of change	U	3
4	Apply literary theory into texts	Ap	2
5	Analyse the socio political influences upon the development of literary criticism	Ap	2
6	Understand the concepts of academic writing	An	3,5
7	Understand the details of thesis writing	U	3,5
8	Contextualize the development of critical thinking	An	5
9	Create a draft for thesis submission	C	6

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R-Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO.No.
1.0	Module 1		
1.1	Introducing Aristotle	1	1
1.2	Discussing key concepts as Mimesis, Tragedy, Elements and Parts	3	1, 2
1.3	Discussing concepts of Tragedy vs Epic, Hero	1	1,3
1.4	Introducing Longinus	3	1
1.5	Reading <i>On the Sublime</i>	1	1,2
1.6	Introducing Horace	2	2
1.8	Reading <i>Ars Poetica</i>	1	2
1.9	Detailed overview of the period	1	3
1.10	Juxtaposing literary trends and literary theory	2	2,3
1.11	Tenets of the ancient literary criticism in general	3	2,3
2.0	Module 2		
2.1	Introducing Philip Sidney	1	2, 6
2.2	Reading <i>Apologie for Poetry</i>	3	6
2.3	Introducing Dryden	1	6
2.4	Analysis of <i>Essay on Dramatic Poesy</i>	3	6
2.5	Introducing Coleridge	1	1,2

2.6	Analysis of <i>Biographia Literaria</i>	3	2,3
2.7	Introducing Mathew Arnold	1	3
2.8	Reading <i>Study of Poetry</i>	3	2,3
2.9	Understanding key concepts of the representative age	1	2
2.10	Seminar on Wordsworth's <i>Preface to Lyrical Ballads</i>	1	2,3
3.0	Module 3		
3.1	Introducing Eliot	1	3,4
3.2	Reading <i>Tradition and the Individual Talent</i>	3	4
3.3	Introducing Cleanth Brooks	1	5
3.4	Analysis of <i>The Language of Paradox</i>	3	3,5
3.5	Introducing Northrop Frye	1	3,5
3.6	Analysis of <i>Archetypes of Literature</i>	3	4
3.7	Introducing Erich Auerbach	1	4
3.8	Understanding the changing dimensions of literary criticism	4	3,4
3.9	Seminar on R S Crane The Concept of Plot and the Plot of <i>Tom Jones</i>	1	1,2
4.0	Module 4		
4.1	Introducing George Lukas	1	1,2
4.2	Analysis of The Ideology of Modernism	4	1,2
4.3	Introducing Wolfgang Iser	1	3
4.4	Reading The Role of the Reader in Fielding's <i>Joseph Andrews</i> and <i>Tom Jones</i>	4	3
4.5	Introducing Roman Jakobson	1	1,2
4.6	Reading <i>What is Poetry?</i>	4	2
4.7	Understanding the changing dimensions of the period	2	2,3
4.7	Seminar on Lionell Trilling's <i>Freud and Literature</i>	1	3
5.0	Module 5		
5.1	Introduction to Academic writing	2	7
5.2	Understanding Jerome McGann's Interpretation	2	7, 8
5.3	Understanding MLA 7	6	7
5.4	Chapter 3,5,6 of MLA 7	5	9
5.5	Seminar on Catherine Belsey's <i>Addressing the Subject</i>	3	7

Background Reading:

1. D. A. Russell and Winterbottom (eds.): *Classical Literary Criticism*. [OUP]
2. Enright and Chickera (eds.): *English Critical Texts*. [OUP]
3. David Lodge (ed.): *Twentieth Century Literary Criticism: A Reader* [Longman]
4. V.S. Seturaman (ed.): *Contemporary Criticism: An Anthology* [Macmillan]
5. K. Pomorska and R. Rudy (eds.): *Language and Literature*. [HUP]
6. Harry Blamires: *A History of Literary Criticism*
7. Wimsatt and Brooks: *Literary Criticism: A Short History*
8. David G. Nichols (Ed): *Introduction to Scholarship in Modern languages and Literatures*,
MLA, 2007.

Course	Details				
Code	EN1921105				
Title	Indian English Literature				
Degree	MA				
Branch(s)	English Language and Literature				
Year/Semester	1/I				
Type	Core				
Credits	4	Hours/ Weeks	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Remember the importance of Indian English Literature	R	1,2
2	Understand the political positions that different genres represent	Un	3
3	Apply and analyse the postcolonial aspect in Indian Literature	An	3
4	Study and explain indigenous techniques of writing	Un	4,5
5	Prepare and understand the various possibilities of Indian Literature	Ap	3
6	Appreciate the fictional works from various languages, later translated into English	E	2,3
7	Create an interest towards the various possibilities of Indian Literature	C	5,6
8	Interpret the theories and analyse them through the prescribed novels/poems	An	3

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R-Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO. No.
1.0	Essays		
1.1	Introducing Indian literature	3	1&2
1.2	Introduction to A.K. Ramanujan's <i>Is there an Indian Way of thinking?</i>	3	5
1.3	Understanding the features that make a work of literature Indian	2	4
1.4	Introduction to Gauri Viswanathan's <i>Introduction to Masks of Conquest</i>	2	7
1.5	Discuss post-colonial criticism with reference to Gauri	2	4

	Viswanathan's <i>Introduction to Masks of Conquest</i>		
1.6	Meenakshi Mukherjee: "Nation, Novel, Language" in <i>The Perishable Empire</i> , an Introduction	3	1&2
1.7	T.M. Yesudasan : "Towards Prologue to Dalit Studies" in <i>No Alphabet in Sight</i> , an Introduction	3	6
2.0	Poetry		
2.1	Toru Dutt : <i>The Lotus</i>	2	1&2
2.2	Sarojini Naidu : <i>Queen's</i>	2	3
2.3	Rival Tagore : <i>Gitanjali</i> (section 35)	4	5,6,7,8
2.4	Sri Aurobindo : <i>Thought the Paraclete</i>	2	1&2
2.5	Ezekiel : <i>A Time to Change</i>	2	3&4
2.6	GievePatel : <i>On Killing a Tree</i>	2	5,6,7,8
2.7	Jayanta Mahapatra : <i>A Monsoon Day Fable</i>	2	1&2
2.8	Sujata Bhatt : <i>Muliebrity</i>	2	3&4
3.0	Plays		
3.1	Introduction to Girish Karnad : <i>Yayati</i>	4	1&2
3.2	Features of Indian literature in Girish Karnad : <i>Yayati</i>	5	3&4
3.3	Introduction to Vijay Tendulkar : <i>GhasiramKotval</i>	4	5,6,7,8
3.4	Features of Indian literature in Girish Karnad Vijay Tendulkar : <i>GhasiramKotval</i>	5	1&2
4.0	Novels		
4.1	Introducing R K Narayan: <i>Man Eater of Malgudi</i>	2	1&2
4.2	Features of indian literature R K Narayan: <i>Man Eater of Malgudi</i>	2	3&4
4.3	Introducing Salman Rushdie: <i>Midnight's Children</i>	2	5,6,7,8
4.4	Features of Indian literature Salman Rushdie: <i>Midnight's Children</i>	2	1&2
4.5	Introducing Amitav Ghosh : <i>Hungry Tide</i>	2	3&4
4.6	Features of Indian literature Amitav Ghosh : <i>Hungry Tide</i>	3	5,6,7,8
4.7	Introducing Susan Viswanathan : <i>Something Barely Remembered</i>	3	1&2
4.8	Features of indian literature in Susan Viswanathan : <i>Something Barely Remembered</i>	2	3&4
5.0	Novels		
5.1	Introducing Bankim Chandra Chatterjee: <i>Ananda Math</i>	2	1&2
5.2	Features of Indian literature in Bankim Chandra Chatterjee: <i>Ananda Math</i>	2	3&4
5.3	Introducing Sara Joseph: <i>Gift in Green</i>	2	5,6,7,8
5.4	Features of Indian literature Sara Joseph: <i>Gift in Green</i>	2	1&2
5.5	Introducing Bama: <i>Sangati</i>	2	3&4
5.6	Features of Indian literature Bama: <i>Sangati</i>	2	5,6,7,8
5.7	Introducing U R Ananthamurthy: <i>Samskara</i>	3	1&2
5.8	Features of Indian literature U R Ananthamurthy: <i>Samskara</i>	3	3&4

Background Reading:

- 1.Salman Rushdie: Imaginary Homelands
- 2.Swati Joshi: Rethinking English
- 3.Rajeswari Sunder Rajan: Lie of the Land
- 4.Susie Tharu : Subject to Change
- 5.Ashish Nandi : The Intimate Enemy
- 6.G N Devy : After Amnesia
- 7.Meenakshi Mukherjee: Perishable Empire
- 8.Sujit Mukherjee: Translation as Discovery
- 9.K R Sreenivasa Iyengar: Golden treasury of Indian Writing
- 10.R. Parthasarathy,ed. : Ten Twentieth Century Indian Poets
- 11.A K Mehrotra,ed.: An Illustrated History of Indian Literature in English
- 12.Eunice D'Souza,ed.: Nine Indian Women Poets: an Anthology

SEMESTER II

Course	Details				
Code	EN1922106				
Title	Literature of the Nineteenth Century				
Degree	MA				
Branch(s)	English Language and Literature				
Year/Semester	1/ II				
Type	Core				
Credits	4	Hours/week	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Identify two prominent eras in English literature, namely the latter half of the 18 th century, first half of the 19 th century and the latter half of the 19 th century (Romantic and the Victorian ages)	U	1
2	Identify the Romantic and Victorian authors, their works and the specific historical markers that have influenced the Romantic and Victorian ages	R	1
3	Critically Analyze the texts (novels and poems) based on the essays prescribed for study	An	2
4	Analyze the differences in attitudes of Romantic and Victorian poets.	An	2
5	Read, Analyze and Appreciate the texts in their cultural contexts.	Ap	5
6	Gain a thorough knowledge of the movement of Social Realism	U	1
7	Evaluate the units of study against the standards of culture	E	5
8	Offer nuanced interpretations, articulate coherent arguments and develop research skills	Ap	4
9	Perform a critical reading of the text through the self study component (Major Seminar)	Ap	6
10	Recreate/ Recite lines or dialogues from the texts prescribed for study	C	5

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R-Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO.No.
1.0	Theoretical Reading of Romantic and Victorian Art		
1.1	Introduction to Romantic Age	1	1
1.2	Reading of the essay M H Abrams: "Chapter III: Romantic Analogues of Art and Mind." <i>The Mirror and the Lamp</i>	2	2,5
1.3	Analysis of the first section of the essay – Romantic Analogues of Art	2	2,5
1.4	Analysis of the second part of the essay – Analogues of Mind	1	2,5

1.5	Reading of the essay Raymond Williams: “The Romantic Artist.” <i>Culture and Society, 1780-1950</i>	2	2,5
1.6	Analysis and Discussion on the main arguments in the essay	3	2,5
1.7	Introduction to Victorian Age	1	1
1.8	Reading of the essay Isobel Armstrong: “Introduction: Rereading Victorian Poetry.” <i>Victorian Poetry: Poetry, Poetics, Politics</i> . London,1993	2	2,5
1.9	Analysis and Discussion on the main arguments in the essay	3	2,5
1.10	Evaluation	1	
2.0	Romantic Poetry		
2.1	General Introduction to Romantic Poetry	1	1
2.2	Reading of the poem William Blake: Auguries of Innocence	1	2,5,10
2.3	Appreciation and critical analysis of the poem	2	3,7
2.4	Reading of the poem William Wordsworth: The Tintern Abbey Lines	1	2,5,10
2.5	Appreciation and critical analysis of the poem	2	3,7
2.6	Reading of the poem S.T.Coleridge: Kubla Khan	1	2,5,10
2.7	Appreciation and critical analysis of the poem	2	3,7
2.8	Reading of the poem P.B.Shelley: Ode to the West Wind	1	2,5,10
2.9	Appreciation and critical analysis of the poem	2	3,4,7
2.10	Reading of the poem John Keats: Ode on a Grecian Urn	1	2,5,10
2.11	Appreciation and critical analysis of the poem	2	3,7
2.12	Major Seminar - Lord Byron: The Prisoner of Chillon	1	8,9
2.13	Evaluation	1	
3.0	Victorian Poetry		
3.1	General Introduction to Victorian Poetry	1	1
3.2	Reading of the Poem Lord Tennyson: Ulysses	1	2,4,5,10
3.3	Appreciation and critical analysis of the poem	2	3,7
3.4	Reading of the Poem Robert Browning: Fra Lippo Lippi	2	2,5,10
3.5	Appreciation and critical analysis of the poem	3	3,7
3.6	Reading of the Poem Matthew Arnold: Dover Beach	1	2,4,5,10
3.7	Appreciation and critical analysis of the poem	2	3,7
3.8	Introduction to Pre-Raphaelite Poetry	1	1
3.9	Reading of the Poem D.G.Rossetti: The Blessed Damozel	1	2,5,10
3.10	Appreciation and critical analysis of the poem	2	3,7
3.11	Major Seminar: Francis Thompson: The Hound of Heaven	1	8,9
3.12	Evaluation	1	
4.0	Novels (The students are expected to read the novels well in advance before the discussions in class)		
4.1	Introduction to Romantic novels and Jane Austen	1	1,6
4.2	Discussion of the plot and characterisation in Jane Austen: <i>Pride and Prejudice</i> – the novel of manners	2	3,6,7
4.3	Themes, Motifs, Symbols – Analysis of Jane Austen’s <i>Pride and Prejudice</i>	2	5,8
4.4	Introduction to Emily Bronte and the social background of <i>Wuthering Heights</i>	1	1,6

4.5	Discussion of the plot and characterisation in Emily Bronte's <i>Wuthering Heights</i>	2	3,6,7
4.6	Themes, Motifs, Symbols – Analysis of Emily Bronte's <i>Wuthering Heights</i>	2	5,8
4.7	Introduction to Thomas Hardy and the social background in <i>Tess of the d'Urbervilles</i> – social realism	1	1,6
4.8	Discussion of the plot and characterisation in Thomas Hardy's <i>Tess of the d'Urbervilles</i>	2	3,6,7
4.9	Themes, Motifs, Symbols – Analysis of <i>Tess of the d'Urbervilles</i>	2	5,8
4.10	Major Seminar - Charles Dickens: <i>A Tale of Two Cities</i>	2	8,9
4.11	Evaluation	1	
5.0	Novels (The students are expected to read the novels well in advance before the discussions in class)		
5.1	General Introduction to the nature of essays in 19 th Century	1	1
5.2	Reading of Charles Lamb: <i>Dream Children</i>	1	2
5.3	Analysis and Discussion of the text	2	5,7
5.4	Reading of William Hazlitt: <i>My First Acquaintance with Poets</i>	2	2
5.5	Analysis and Discussion of the text	2	5,7
5.6	Reading of John Stuart Mill: <i>The Subjection of Women</i> (Chapter1)	2	2
5.7	Analysis and Discussion of the text	2	5,7
5.8	Reading of Oscar Wilde: <i>The Importance of Being Earnest</i>	2	2
5.9	Analysis and Discussion of the text	2	5,7
5.10	Major Seminar Carlyle: Hero as Poet	1	8,9
5.11	Evaluation	1	

Background Reading:

- 1.M H Abrams: *The Mirror and the Lamp*
- 2.Arnold Kettle: *An Introduction to the English Novel*
- 3.Raymond Williams: *Novel from Dickens to Lawrence*
- 4.C M Bowra: *The Romantic Imagination*
- 5.Walter Allen: *The English Novel*
- 6.George Lukacs: *The Historical Novel*

Course	Details				
Code	EN1922107				
Title	Modernism in Context				
Degree	M.A				
Branch(s)	English Language and Literature				
Year/Semester	1/ II				
Type	Core				
Credits	4	Hours/week	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Remember the major socio-political events that contributed to the origin of the Movement	R	1,5
2	Create an awareness on the sensibility of the literary modernism in the wake of World War	C	2
3	Understand the significance of the Modernist Movement which acted as the torchbearer of the developments in the 21 st century	U	3
4	Explain the features of the Modernist Movement	C	4
5	Familiarizing the students with the literary trends of the early 20 th century	U	3
6	Discussion on the recurring features of the European Modernism and Identifying it in contemporary Indian scenario.	E	4
7	Understanding on the various authors and texts during Modernism	U	3
8	Critically analyze the Modernist Texts	An	4, 6
9	Understand the cultural and historical context behind various literary and artistic movements known as Modernism	U	3,5
10	Evaluate the understanding of the students about the age and the topics		

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R-Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO.No.
1.0	Essays		
1.1	General introduction to “Modernism”	2	1,2,3,5
1.2	Reading of Virginia Wolf’s “Modern Fiction”	1	7
1.3	Discussion of “Modern Fiction”	1	4,6,7,8
1.4	Reading of “Name and Nature of Modernism”	2	7
1.5	Detailed analysis of “Name and Nature of Modernism”	5	4,6,7,8
1.6	Reading of “Modernity and Modernism”	2	7
1.7	Detailed analysis of “Modernity and Modernism”	4	4,6,7,8
1.8	Group presentation on the major ideas discussed in this	1	10

	module		
2.0	Poems		
2.1	Discussion and analysis of <i>Windhover</i>	2	4,6,7,8
2.2	Discussion and analysis of Wilfred Owen's, <i>Dulce et Decorum est</i>	4	4,6,7,8
2.3	Discussion and analysis of Yeats' <i>Byzantium</i>	4	4,6,7,8
2.4	Discussion and analysis of W.H.Auden's <i>Musee des Beaux Arts</i>	4	4,6,7,8
2.5	Evaluation through various tools like quiz, presentation, class test and viva on this module	3	10
2.6	Seminar on Dylan Thomas' <i>Fern Hill</i>	1	7,8,9
3.0	Poems		
3.1	Introduction to T.S Eliot	1	4,5,7
3.2	Discussion on the socio-political situation in which <i>The Wasteland</i> was written	1	1
3.3	Introduction to the poem <i>The Wasteland</i>	1	1,2,3,6
3.4	Familiarizing with the myths used as objective co-relative in the poem <i>The Wasteland</i>	1	5
3.5	Screening of the movie <i>Vaishali</i> to clearly understand the Holy Grail Legend	3	6
3.6	Detailed analysis of <i>The Wasteland</i>	10	4,6,7,8
3.7	Seminar on Ezra Pound's, <i>Hugh Selwyn Mauberley</i> (Sections I to V)	1	7,8,9
4.0	Plays		
4.1	Introduction to Bernard Shaw	1	4,5,7
4.2	Reading and analysis of <i>Saint Joan</i>	8	4,6,7,8
4.3	Reading and analysis of <i>Murder in the Cathedral</i>	8	4,6,7,8
4.4	Seminar on <i>The Riders to the Sea</i>	1	7,8,9
5.0	Novels		
5.1	Introduction to Modernist Novels	2	7,8
5.2	Multiple choice test on the three novels to be discussed (minimum 100)	1	10
5.3	Detailed analysis of <i>A Portrait of an Artist as a Young Man</i>	5	4,6,7,8
5.4	Detailed analysis <i>The Heart of Darkness</i>	4	4,6,7,8
5.4	Detailed analysis of <i>To the Light House</i>	5	4,6,7,8
5.5	Seminar on <i>Sons and Lovers</i>	1	7,8,9

Background Reading:

1. James Frazer: *The Golden Bough*
2. Frank Kermode: *The Sense of an Ending: Studies in the Theory of Fiction.*
3. Malcolm Bradbury and James McFarlane: *Modernism 1890-1930*
4. D.H. Lawrence: *Selected Literary Criticism*
5. G.M Hopkins: *The Wreck of the Deutschland*
6. George Orwell: *1984*
7. Louis MacNiece: *Snow*
8. Tim Middleton (ed.): *Modernism- Critical Concepts in Literary and Cultural Studies*
Vols.
1-5 (Routledge)

Course	Details				
Code	EN1922108				
Title	Dimensions of the Postmodern				
Degree	MA				
Branch(s)	English Language and Literature				
Year/Semester	1/II				
Type	Core				
Credits	4	Hours/week	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Recognize and explain the defining characteristics of the movement	U	1
2	Critically respond to a range of theoretical debates within postmodernism.	An	2
3	Examine some of the major works produced in the context of the movement.	Ap	4,5
4	Identify and discuss the themes, concerns, and aesthetic strategies of postmodern poetry	Ev	4,5
5	Identify and discuss the themes, concerns, and aesthetic strategies of postmodern fiction	Ev	4,5
6	Identify and discuss the themes, concerns, and aesthetic strategies of postmodern theatre	Ev	4,5

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R-Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO.No.
1.0	Theoretical Framework		
1.1	General Introduction -Key concepts and concerns	3	1,2
1.2	Linda Hutcheon: Historiographical Metafiction: The Pastime of Past Time (in The Poetics of Postmodernism)- Lecture on the key concepts in the essay and discussion	5	1,2
1.3	Stuart Sim: Postmodernism and Philosophy (in Routledge Companion to Postmodernism.Ed. Stuart Sim)- Lecture on the key concepts in the essay and discussion	5	1,2
1.4	Michael W. Messmer: “Making Sense of/with Postmodernism” [in Victor E. Taylor & Charles E. Winquist (eds.): Postmodernism – Critical Concepts Volume III (Routledge)]- Lecture on the key concepts in the essay and discussion	5	1,2

2.0	Poems		
2.1	Introduction to Postmodern poetry- themes, concerns and structural aspects	5	4
2.2	Movement Poets	1	4
2.3	Philip Larkin: Church Going - Reading the poem, discussion and analysis	2	3,4,
2.4	Ted Hughes: Jaguar - Reading the poem, discussion and analysis	1	3,4
2.5	Sylvia Plath: Daddy - Reading the poem, discussion and analysis	3	3,4
2.6	Elizabeth Jennings: The Child Born Dead - Reading the poem, discussion and analysis	1	3,4
2.7	Charles Tomlinson: Prometheus - Reading the poem, discussion and analysis	4	3,4
2.8	Geoffrey Hill: Genesis -Major Seminar	1	4
3.0	Novels		
3.1	Introduction to Postmodern fiction	2	5
3.2	Ian McEwan: Atonement -Introduction to text	1	3,5
3.3	Discussion of plot and characters, Critical analysis of the text	4	3,5
3.4	Angela Carter: Nights at the Circus - Introduction to the text, Detailed analysis of the text	5	3,5
3.5	Julian Barnes: Flaubert's Parrot- Introduction to the text, Detailed analysis of the text	5	3,5
3.6	Hanif Kureishi: The Buddha of Suburbia- Major seminar	1	5
4.0	Plays		
4.1	Introduction to Postmodern theatre	1	6
4.2	Theatre of the Absurd	1	6
4.3	Kitchen sink Drama	1	6
4.4	Samuel Beckett: Waiting for Godot - Introduction to the play, reading of the play and discussion, Critical analysis of the play	7	3,6
4.5	John Osborne: Look Back in Anger - Reading of the play and discussion, Critical analysis of the play	7	3,6
4.6	John Arden: Sergeant Musgrave's Dance - Major Seminar	1	6
5.0	Plays		
5.1	Political Theatre, Theatre of cruelty	1	6
5.2	Alienation Effect, Defamiliarization	2	6
5.3	Bond: Lear- Introduction to the play, reading of the play and discussion	5	3,6
5.4	Critical analysis of Lear	2	3,6
5.5	Stoppard: Jumpers- Introduction to the play, reading of the play and discussion	5	3,6
5.6	Critical analysis of the play Jumpers	2	3,6
5.7	Arnold Wesker: Chicken Soup with Barley - Major seminar	1	6

Reference Books :

1. Jean-Francois Lyotard : The Postmodern Condition: A Report on Knowledge
2. Susan Sontag: Against Interpretation
3. Ihab Hassan: The Dismemberment of Orpheus: Towards a Postmodern Literature
4. Brian McHale: Postmodernist Fiction
5. Linda Hutcheon: A Poetics of Postmodernism: History, Theory, Fiction
6. Fredric Jameson: Postmodernism or the Cultural logic of Late Capitalism
7. Steven Connor: Postmodernist Culture: An Introduction to the Theories of the Contemporary

Course	Details				
Code	EN1922109				
Title	Language and Linguistics				
Degree	MA				
Branch(s)	English Language and Literature				
Year/Semester	1/II				
Type	Core				
Credits	4	Hours/ Weeks	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Locate the development of language and its functions	R	3
2	Locate and identify the phonetic scripts	R	3
3	Understand the morphological process	U	3
4	Examine the importance of linguistics	Ap	3
5	Identify the various speech organs and their articulation	An	3
6	Distinguish the various theories of language	An	3
7	Discuss the various semantic changes and the growth of vocabulary	E	3
8	Discuss and analyse the evolution of grammar, its theoretical platform and its significance in language perception	E	3
9	Create transcription based sentences or passages	C	3

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R-Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO.No.
1.0	Introduction to Phonetics and Phonology		
1.1	General Phonetics, Cardinal Vowels, Consonants, Phonetic Transcription	7	1,2,5,9
1.2	The Phonemic theory: Phoneme, allophones, contrastive and complementary distribution, free variation, phonetic similarity, pattern congruency	4	1,2,4
1.3	Plurals and past tense in English as examples for phonologically conditioned alteration, rules and rule ordering in phonology (some examples)	4	8

1.4	Syllable, onset, nucleus and coda, foot, prosody, stress, stress rules, intonation, rhythm	3	2,3,4
2.0	Morphology		
2.1	The notion of a morpheme, allomorphy, zero morph, portmanteau morph	4	3
2.2	Inflection and derivation, Level I and Level II affixes in English, ordering between derivation and inflection, + boundary (morpheme level) and # boundary(word level) in affixation	3	3,6
2.3	Stem allomorphy, word level and morpheme level constraints	3	3,4
2.4	Morphophonological Phenomena	2	3
2.5	Compounds, criteria for compound formation(deletion of inflection, junction phenomena like vowel elongation, gemination etc)	2	3,4
2.6	Sub compounds and co compounds(tatpurusha/ dwardwa)	2	4
2.7	Word formation techniques: blending, clipping, back formation, acronyms, echo word formation, abbreviation	2	3,4
3.0	Syntax		
3.1	Traditional grammar- fallacies- Saussure, system and structure, language as a system of signs,	3	8
3.2	Saussurean dichotomies: synchronic- diachronic, signifier- signified, syntagmatic- paradigmatic, langue- parole- substance	2	4,7
3.3	Structuralism: Contributions of Bloomfield- IC Analysis- disambiguation using IC analysis, limitations of IC Analysis	4	8
3.4	PS grammar- PS rules: context free and context sensitive rules, optional and obligatory rules	3	8
3.5	TG Grammar Components- transformational and generative- GB Theory: X bar theory, case filter, theta criterion.	5	8
3.6	Seminar- “Aspects” model- transformations: passivisation- do support- affix hopping- WH movement	1	4,8
4.0	Semantics		
4.1	Lexical Semantics: antonymy- synonymy- hyponymy- homonymy (homophony and homography)- polysemy- ambiguity	3	1,4, 7
4.2	Semantic relations	4	7
4.3	Componential Analysis prototypes, implication, entailment and presupposition	4	1
4.4	Semantic theories: sense and reference, connotation and denotation, extension and intention.	3	1,7
4.5	Truth conditional semantics: propositions, truth values, determining the semantic value of a proposition,	4	1, 7

	compositional procedure, terms and predicates, predicate logic, possible worlds semantics.		
5.0	Branches of Linguistics		
5.1	Psycholinguistics: Definition and scope- child language acquisition, innateness hypothesis- speech production, speech recognition - aphasia- slips- gaps	5	1,4
5.2	Socio Linguistics: definition and scope- structural and functional approach- speech community- speech situation- speech event- speech act- language planning- bilingualism- multilingualism- diglossia- (Language and gender& Language and Politics- overview)	6	1,4,6
5.3	Applied Linguistics: Definition and scope- language teaching and learning- contrastive analysis- error analysis	3	1,4,6
5.4	Computational Linguistics	3	4
5.5	SEMINAR: Bilingualism, multilingualism, dialect, idiolect, pidgin, creole, language varieties.	1	1,4

Background Reading:

1. S K Verma and N Krishnaswamy:*Modern Linguistics*
2. Henry Widdowson:*Explorations in Linguistics*
3. L Bloomfield:*Language*
4. J D Fodor:*Semantics: Theories of Meaning in Generative Linguistics*
5. J Lyons:Introduction to *Theoretical linguistics*
6. E. Sapir:*Language*
7. D I Slobin:*Psycholinguistics*
8. Lilian Haegeman:*Government and Binding*
9. M. Chierchia and McDonnell Sally:*Language and Meaning*
- 10.V. Fromkin et al:*Linguistics*
11. Geoffrey Leach:*Semantics*
12. Noam Chomsky:*Cartesian Linguistics*
13. Steve Pinker:*Language Instinct*

Course	Details				
Code	EN1922110				
Title	Theories of Knowledge				
Degree	MA				
Branch(s)	English language and literature				
Year/Semester	1/II				
Type	Core				
Credits	4	Hours/Weeks	5	Total Hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Familiarize and understand the various theories that contribute to the understanding of literature	Un	3
2	Analyse the cultural and social upheavals that led to epistemological shifts	An	3,2
3	Remember and understand political theory, narrative theories and discourses on power	Un	3
4	Explain and elaborate the seminal essays that initiated discourses	E	3
5	Introducing the philosophical standings post 1950	E	3,2
6	Analyse and evaluate the progress of criticism	An	3
7	Examine and apply the philosophical notions prevalent post 1970	An	3
8	Create an interest in the theoretician published during the period	C	3,4
9	Determine and distinguish the ideology behind a work of art	E	3
10	Discuss the political and social themes present in the essays	E	3

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level:
R- Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO. No.
1.0	Critical Movements		
1.1	An overview of Structuralism	3	1
1.2	The shift to Post structuralism	3	2-10
1.3	Political/ethical turn in Theory	3	3
1.4	Introduction to New Historicism	3	2-10
1.5	The advent of Cultural Materialism	3	1,3&

			5
1.6	Discourses on Post-theory and Spatial theory	3	7-10
2.0	Essays		
2.1	Introduction to Ferdinand de Saussure: <i>Nature of the Linguistic Sign</i> [in David Lodge]	3	1&2
2.2	Sign/Signified	3	3&4
2.3	Features of Structuralism	3	5-10
2.4	Introduction to Roland Barthes: The Death of the Author [in David Lodge]	6	9&10
2.5	Epistemological shift to post-structuralism	3	1-5
3.0	Essays		
3.1	Introduction to Jacques Derrida: Structure, Sign and Play in the Discourse of the Human Sciences	4	1&2
3.2	Deconstruction and post-structuralism	5	3&4
3.3	Introduction to J.Hillis Miller: Critic as Host [in David Lodge]	4	5-10
3.4	Features of Criticism	5	1&2
4.0	Essays		
4.1	Introduction to Michel Foucault: Nietzsche, History and Genealogy	3	1&2
4.2	The function of the historian	3	3-10
4.3	Introduce key terms herkunft and entsehung	3	8&9
4.4	Giorgio Agamben: "Introduction" to Homo Sacer	3	3-10
4.5	Bios/ Zoe distinction	3	8&9
4.6	Totalitarian regiments and Homo Sacer	3	3-10
5.0	Essays		
5.1	Introduction to Jean-Francois Lyotard: from Postmodern Condition in Martin Mcquillan ed. Narrative Reader 157-161	4	3-10
5.2	Features of narrative knowledge	5	4&5 &6
5.3	Introduction to Edward Said: "Traveling Theory" in The Edward Said Reader, Vintage, 2000 (195-217)	4	7&8 &9
5.4	Introducing the principle of reification and critical consciousness	5	2&3 &5

Books for Background Reading

1. David Lodge ed.: Modern Criticism and Theory: A Reader
2. Terry Eagleton: Literary Theory: An Introduction
3. Hans Bertens: Literary Theory [The Basics series]
4. Catherine Belsey: Critical Practice
5. Peter Barry: Beginning Theory
6. Graham Allen: Roland Barthes

7. Sara Mills: Michel Foucault
8. Christopher Norris: Deconstruction: Theory and Practice
9. Gerald Graff: Professing Literature
10. Terence Hawkes: Structuralism and Semiotics
11. Kiernan Ryan: New Historicism and Cultural Materialism: A Reader
12. Raymond Williams: Marxism and Literature
13. Terry Eagleton: After Theory
14. Michael Payne & John Schad (eds): Life.after Theory

SEMESTER III

Course	Details				
Code	EN1923111				
Title	American Literature				
Degree	MA				
Branch(s)	English Language and Literature				
Year/Semester	2/III				
Type	Core				
Credits	4	Hours/week	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Understand the reasons and impact of the discovery and white settlement in America.	Un	5
2	Understand and analyze the American War of independence and its impact on American literature	An	5
3	Evaluate the differences between American and traditional European writings.	E	4
4	Understanding and analyzing American literature as an amalgamation of different European and indigenous cultures of America	An	4
5	Understand how American Literature grew as an independent branch or school of literature.	Un	5
6	Understanding the concept of individualism that characterized American culture	Un	3
7	Understand the political and cultural freedom of the Americans from European traditions	Un	2
8	Identifying the various architects of American culture	R	1,2
9	Formation of the American literary canon	R	5
10	Understanding the different theories that have been used to characterize American literature	Un	1,2
11	Compare and contrast the different styles of the different American writers.	An	1
12	Understand the impact of the slave trade on American literature	Un	5
13	Distinguish and describe the various minority writers and their literary works	An	5
14	Understand and evaluate literary texts from the perspective of American transcendentalism movement, Renaissance, regional patterns, ethnicity, nativism and diaspora within the context of literary writings	E	2,5
15	Understanding development of American	Un	5

	educational system		
16	Investigate the slow and progressive development of American literary and other cultural forms	An	5
17	Understand the different genres in American literature and their thematic and structural characteristics	Un	1
18	Apply the various modes of literary theory and criticism to the samples prescribed for study	Ap	6
19	Understand the socio-economic, religious and political conditions of America as represented in literary writings.	Un	5

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level:
R-Remember;U-Understanding;Ap-Apply;An-Analyze;E-Evaluate;C -Create

Module	Course Description	Hrs	CO.No.
1.0	Development of Literary Culture in America		
1.1	Causes and effects of the political, economic and religious turmoil in Europe, Brief description on the discovery and settlement of America, Cultural, political alienation from Europe	2	1,2, 3,7
1.2	Different architects of American culture- Jonathan Edwards, Benjamin Franklin and Thomas Jefferson	2	8
1.3	Analysis of Spiller’s essay “Architects of American Culture”	3	8
1.4	American literature as an amalgamation of European cultural traits, Exclusion of social and historical aspects in the evaluation of literary writings, Theoretical perspectives used in the evaluation of literary writings, Formation of American canon, exclusion/ marginalization of minority writings in America.	2	4,5,6,9,10, 11,12,13,14
1.5	Analysis of Resing’s essay “The Unused Past”	4	4,9,10, 13
1.6	Reasons for the slow growth of literary and cultural traditions in newly discovered America, Evolution of education system in America, Alienation and embracing of European literary traditions and educational systems	2	3,4,5,6,7,15,16
1.7	Analysis of Pritchard’s essay “The Early Nineteenth Century Cultural Scene”	3	3,4,5,6,7,15,16
2.0	Poetry Analysis		
2.1	Introducing Edgar Allen Poe- characteristics of Poe’s writing, notions of literary compositions	1	11, 14
2.2	Analysis of “Raven”	2	18
2.3	Transcendentalism in America, Introducing Walt Whitman- styles, characteristics of works	1	11, 14

2.4	Analysis of “There was a Child Went Forth”	2	18
2.5	Introduction to women writers in America, Introducing Emily Dickinson	1	9,11, 13, 14
2.6	Analysis of “I Felt a Funeral in my Brain” and “Tell all the Truth”	2	18
2.7	Introduction to Wallace Stevens, Analysis of “The Emperor of Ice-cream”	1	11,14, 18
2.8	Introduction to Imamu Amiri Baraka, Analysis of “Ka Ba”	1	11,14, 18
2.9	Introduction to indigenous people in America, Introduction to indigenous literary writings	1	1,4, 12,13, 14
2.10	Introduction to Marge Tindal, Analysis of Cherokee Rose	1	9,4,13,14, 18
2.11	Introduction to Yahuda Amaichi, Analysis of “Try to Remember Some Details”	2	11,14, 18
2.12	Introduction to David Berman, Analysis of “Self-Portrait at 28”	2	11,14, 18
2.13	Analysis of Poe’s “Philosophy of Composition”	1	11,14,18
3.0	Background		
3.1	Introduction to social and economic conditions in America, The dramatic tradition in America	3	19, 17
3.2	Introduction to Edward Albee, Analysis of <i>Who’s Afraid of Virginia Woolf</i>	7	11,14, 18
3.2	Introduction to Arthur Miller, Analysis of <i>Death of a Salesman</i>	7	11,14, 18, 19
3.3	Analysis of Tennessee Williams “A Streetcar named Desire”	1	
4.0	The novel and short story tradition in American literature		
4.1	Introduction to Herman Melville, Analysis of “Bartleby the Scriviner”	2	11,14, 18
4.2	Introduction to Nathaniel Hawthorne, Analysis of “Young Goodman Brown”	2	11,14, 18
4.3	Introduction to William Faulkner, Analysis of “Bear”	2	11,14, 18
4.4	Introduction to Mark Twain, Analysis of <i>Adventures of Huckleberry Finn</i>	4	11,14, 18
4.5	Introduction to Ernest Hemingway, Analysis of <i>Old Man and the Sea</i>	3	11,14, 18
4.6	Introduction to John Steinback, Analysis of <i>Grapes of Wrath</i>	4	11,14, 18
4.7	Seminar presentation of Toni Morrison’s <i>Sula</i>	1	11,14, 18
5.0	Notions of American Dream and notions of Equality, Introduction to Emerson	3	1,2,5,6,7, 11, 14
5.1	Analysis of “American Scholar”	5	18
5.2	Introduction to WEB DuBois, Discussions on	4	11, 12, 14

	inequality and oppression as a part of the slave trade.		
5.3	Analysis of “Human Rights for all Minorities”	5	18
5.4	Seminar Presentation of Thoreau’s <i>Walden</i>	1	11,14, 18

Reference Books:

1. Robert E. Spiller: The Cycle of American Literature
2. F.O. Matthiessen: The American Renaissance
3. Marcus Cunliffe: The Literature of the United States
4. Ihab Hassan: Radical Innocence
5. Paul C. Conkins: Puritans and Pragmatists
6. C.W.Bigsby: Modern American Drama(1945-2000)
7. Leslie A. Fiedler: Love and Death in the American Novel

Course	Details				
Code	EN1923112				
Title	Cultural Studies				
Degree	M.A				
Branch(s)	English Language and Literature				
Year/Semester	2/III				
Type	Core				
Credits	4	Hours/week	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Emphasizing on overt interdisciplinary approaches to exploring how cultural processes and artefacts are produced, shaped, distributed, consumed, and responded to in diverse ways.	C	4
2	Create an awareness about the terms, analytical techniques and interpretative strategies commonly employed in Cultural Studies.	C	1,2
3	Analyze, and Interpret information from a wide range of materials, including scholarly, archival, qualitative, and quantitative materials	An	4,5
4	Speak intelligently about their insights in discussions and/or formal presentations	D	6
5	Formulate and defend a position within a theoretical framework	Ap	4,5,6
6	Understand how to read from a cultural studies perspective.	U	1,3
7	Understand the value of cultural studies in the 21 st century	U	1,3,5
8	Discussion on the future of Cultural Studies.	D	2,4,5
9	Application of interdisciplinary approach to Cultural Studies	Ap	6
10	Evaluate the understanding of the students in the concerned course	E	4

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level:
R- Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO.No.
1.0	Essays		
1.1	General introduction to Cultural Studies and discussion of various terms associated with it.	3	1,2,6,7
1.2	Discussion and detailed analysis of “Culture is Ordinary”	4	3,4,5,6,8
1.3	Discussion and analysis of “Cultural Studies: Two Paradigms”	5	3,4,5,6,8
1.4	Discussion and analysis of “Value”	2	3,4,5,6,8
2.0	Essays		
2.1	Discussion and detailed analysis of “Culture Industry: Reconsidered”	5	3,4,5,6,8
2.2	Discussion and detailed analysis of “What is Popular Culture”	7	3,4,5,6,8
2.3	Seminar on “Superstition”	1	3,5,8,9
2.4	Individual “hot seat” evaluation for the first two modules	5	4,10
3.0	Essays		
3.1	Discussion and detailed analysis of “Toys”	4	3,4,5,6,8
3.2	Discussion and detailed analysis of “The Gulf War Will Not Take Place”	12	3,4,5,6,8
3.3	Seminar on “The Gossip”	1	3,5,8,9
3.4	Class test on the module	1	10
4.0	Essays		
4.1	Discussion and detailed analysis of “Cultural Studies and Politics in India Today,”	6	3,4,5,6,8,1
4.2	Discussion and detailed analysis of “Introduction: Indian Popular Cinema as a Slum’s Eye View of Politics”	7	3,4,5,6,8,1
4.3	Seminar on “The New Subaltern: A Silent Interview”	2	3,5,8,9
4.4	Group presentation on the assigned topics	3	4,5,8,10
5.0	Essays	18	
5.1	Discussion and detailed analysis of “Autobiography as a Way of Writing History :Personal Narratives History from Kerala and inhabitation of Modernity”	8	3,4,5,6,8
5.2	Discussion and detailed analysis of “Introduction: Indian Popular Cinema as a Slum’s Eye View of Politics”	7	3,4,5,6,8
5.3	Seminar on “The Missing Male: The Female Figures of Ravi Varma and the Concepts of Family, Marriage and Fatherhood in Nineteenth-Century Kerala”	2	3,5,8,9
5.4	Class test on the module		10

Background Reading:

1. Adorno, T.W.: *The Culture Industry: Selected Essays on Mass Culture* (ed., with intro.),
2. J.M. Bernstein. London: Routledge (1991)
3. Baldwin, E.: *Introducing Cultural Studies*. New York: Pearson/Prentice Hall (2004)
4. Barthes, R.: *Mythologies*. London: Paladin(1973)
5. Belsey, C.: *Culture and the Real: Theorizing Cultural Criticism* London; New York: Routledge (2005)
6. Benjamin, W.: *Illuminations*. New York: Schocken Books (1968)
7. Bennett T., L. Grossberg, and M. Morris :*New Keywords: A Revised Vocabulary of Culture and Society*,Malden, MA: Blackwell (2005)
8. Bennett, T.: *Outside Literature*. London: Routledge (1990)
9. Bourdieu, P.: *The Field of Cultural Production*. Cambridge: Polity Press (1993)
10. During, S. (ed.): *The Cultural Studies Reader*. London: Routledge (1993)
11. During, S.: *Cultural Studies: A Critical Introduction*. London; New York: Routledge (2005)
12. Easthope, A.: *Literary into Cultural Studies*. London: Routledge (1991)
13. Easthope, A. & McGowan, K. (eds.): *A Critical and Cultural Theory Reader*. Milton Keynes Open University Press(1992)
14. Miller, Toby (ed) (2001) *A Companion to Cultural Studies*. Blackwell

Course	Details				
Code	EN1923113				
Title	Gender Studies				
Degree	MA				
Branch(s)	English Language and Literature				
Year/Semester	2/III				
Type	Core				
Credits	4	Hours/week	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Understand Gender Studies as an academic field of study, be familiar with its major concepts, history, assumptions, and theories/theorists, and recognize its epistemological and methodological diversity and character.	U	1,2
2	Demonstrate an understanding of key concepts, issues and conceptual framework to the study of gender and sexuality in a global context.	Ap	1,2
3	Identify the interactions and intersections of identities (e.g., gender, race, ethnicity, class, sexuality, and so on) and assess the ways in which they contribute to instances of privilege and power dynamics across cultures, space, and time.	Ev	1,2,4
4	Apply key concepts, issues and conceptual frameworks within gender studies in the selected texts	Ap	4,5
5	Demonstrate a capacity to collate, synthesise and evaluate critical and theoretical resources, and to be able to apply critical reading skills	Ev	5,6
6	Be aware of women's and LGBTQ+ people's experience in cultural contexts, both nationally and globally	Ev	5,6
7	Come up with practical solutions to deal with the gender problems in one's own ethnic, cultural and social contexts.	C	6

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R- Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO.No.
1.0	Theoretical Framework		
1.1	General Introduction -Key concepts and concerns	3	1,2
1.2	Kate Millet: Sexual Politics (Chapter II) Introduction		
1.3	Differentiating Sex and Gender	1	1
1.4	Understanding the politics behind Gender	1	1
1.5	Discussion and critical analysis of Millet's text	3	1,2
1.6	Sandra Gilbert and Susan Gubar: "The Parables of the Cave"(Part 3 of Chapter 1 "Towards a Feminist Poetics" in Mad Woman in the Attic -Introduction, Discussion and critical analysis of the text	5	1
1.7	Gender: The Circular Ruins of Contemporary Debate" Gender Trouble (Chapter III)- discussion	2	1
1.8	Critical Analysis of the text	3	1,2
2.0	Poems		
2.1	William Shakespeare: Sonnet 20- Reading the poem, discussion and analysis	1	2,4,5
2.2	Muriel Rukeyser: "The Poem as Mask: Orpheus"- Reading the poem, discussion and analysis	2	2,4,5
2.3	Maya Angelou: "Phenomenal Woman" - Reading the poem, discussion and analysis	2	2,4,5
2.4	Adrienne Rich: "Twenty-one Love Poems" (Poems I and II) - Reading the poem, discussion and analysis	2	2,4,5
2.5	Kamala Das: "Dance of the Eunuchs" - Reading the poem, discussion and analysis	2	2,4,5
2.6	Margaret Atwood: "Sekhmet, The Lion-headed Goddess of War" - Reading the poem, discussion and analysis	2	2,4,5
2.7	Carol Ann Duffy: "Ann Hathaway"; "Litany" - Reading the poem, discussion and analysis	2	2,4,5
2.8	Duane Marchand: "Tears from the Earth" - Reading the poem, discussion and analysis	2	2,4,5
2.9	Ann Snitow: "Gender Diary"-Major Seminar	1	4,5
3.0	Novels		
3.1	Charlotte Bronte: Jane Eyre- Discussion of plot and characters	2	4
3.2	Critical Analysis of the text with focus on gender	3	3,4,5,6
3.3	Michael Cunningham: The Hours -Introduction to text	1	4
3.4	Discussion of plot and characters	2	4
3.5	Critical analysis of the text	3	3,4,5,6
3.6	Jeanette Winterson: Oranges Are Not the Only Fruit- Introduction to the text	2	4
3.7	Detailed analysis of the text with focus on gender	4	3,4,5,6

3.8	Alice Munro: Lives of Girls and Women- Major seminar	1	4,5
4.0	Plays		
4.1	Charlotte Keatley: My Mother Said I Never Should- Reading of the play- discussion about the structure of the play and characters of the play	3	4,5
4.2	Changing perspective of women in the play	1	4,5
4.3	Critical analysis of the play	2	3,4,5,6,7
4.4	David Henry Hwang: M Butterfly- Introduction to the play, reading of the play and discussion	3	4,5
4.5	Critical analysis of the play	1	4,5,6
4.6	Gender as sociologically/culturally constructed-transvestism- colonial subjugation and gender subjugation	2	3,4,5,6,7
4.7	Manjula Padmanabhan: Lights Out- Reading of the play and discussion	2	4,5
4.8	Critical analysis of the play	1	3,4,5,6
4.9	Gender in the Indian context- Idea of consent- Rape- Status of women- Trauma associated with Rape	2	3,4,5,6,7
4.10	Azar Nafisi: Reading Lolita in Tehran- Major Seminar	1	4,5
5.0	Autobiographical writings		
5.1	Maya Angelou: I Know Why the Caged Bird Sings- Introduction to the text	1	4,5
5.2	Black feminism- Gender, race and ethnicity contributing to the hegemony- Critical reading of the text	3	3,4,5,6,7
5.3	What do we understand/ take from the text?	2	7
5.4	Meena Alexander: Faultlines- Introduction and discussion	2	4,5
	Gender in the Kerala Context- Physical abuse of women in family- Trauma of sexual exploitation	3	3,4,5,6,7
5.5	Simone de Beauvoir: Memoirs of a Dutiful Daughter- Introduction to the author and text	2	4,5
5.6	Critical analysis of the text	4	3,4,5,6,7
5.7	Virginia Woolf: A Room of One's Own- Major seminar	1	4,5

Reference Books :

1. Toril Moi: Sexual /Textual Politics
2. Simone de Beauvoir: The Second Sex
3. Kate Millet: Sexual Politics
4. Elaine Showalter: A Literature of Their Own
5. Isobel Armstrong: New Feminist Discourses

6. Judith Butler: "Imitation and Gender Subordination" in Diana Fuss (ed.)
7. Inside Out: Lesbian Theories
8. Helene Cixous: "The Laugh of the Medusa" in Elaine Marks and Isabelle
9. de Courvitron (eds.) New French Feminism
10. Susie Tharu & K. Lalitha (eds): Women Writing in India (2 Vols)
11. Monique Wittig: The Straight Mind and Other Essays

Course	Details				
Code	EN1923114				
Title	Modes of Fiction				
Degree	MA				
Branch(s)	English language and literature				
Year/Semester	2/ III				
Type	Core				
Credits	4	Hours/week	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Remember and recognize the elements that distinguish prose fiction from other genres of literature	R	1, 2
2	Understand the stages of evolution of prose fiction in English and also in other languages	U	3, 5
3	Analyze the literary traditions and principles that govern the academics of fiction	An	2, 4
4	Analyze the relation of types of prose fiction with the social culture as well as the literary milieu	An	4
5	Apply the principles of literary criticism into the understanding, appreciation and evaluation of prose fiction	E	4, 5
6	Evaluate and recreate the cognitive and affective patterns that reflect and govern the literary identity of prose fiction	C	6

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R- Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO.No.
1.0	Module 1		
1.1	Introduction to the concept of prose fiction	1	1
1.2	Tracing the history of prose fiction in world literature, European literature and English literature	2	2
1.4	Familiarization with the names of writers of prose fiction in English	1	2
1.5	Introduction into the sub genres of prose fiction	2	1, 3
1.6	Introduction and analysis of the ideas in Terry Eagleton's "What is a Novel?"	4	3
1.7	Introduction and analysis of the ideas in John Barth's "Literature of Exhaustion"	4	3
1.8	Introduction and analysis of the ideas in Milan Kundera's "The Depreciated Legacy of Cervantes"	4	3
2.0	Module 2	18	

2.1	Explanation of the concept of Short Fiction as a sub genre	1	1, 2
2.2	Introduction and analysis of “The House of the Famous Poet” as a specimen of metaliterature	2	2, 3
2.3	Introduction to the golden age of Islamic literature and “The Arabian Nights”	1	3, 4
2.4	Analysis of the Arabian Night story “The Goldsmith and the Cashmere Singing-Girl” as a specimen of framework fiction and cliffhanger story	2	2, 3
2.5	Introduction to American prose fiction and elements of migrant literature	1	3, 4
2.6	Analysis of “Rip Van Winkle” as a specimen of pseudo historical fiction and escapist fiction	3	2, 3
2.7	Introduction and analysis of “The Country Doctor” as a specimen of existentialist literature	2	2, 3, 6
2.8	Introduction and analysis of “The Garden of Forking Paths” as a specimen of hypertext fiction and possibilities of multiple endings.	3	2, 3
2.9	Introduction to the doppelganger concept of literature and analysis of “The Open Boat”	2	2, 3, 6
2.10	Introduction and analysis of “The Shawl”	1	2, 3
3.0	Module 3	18	
3.1	Introduction to the history of the evolution of novels and their forerunners	2	2
3.2	Distinguishing elements of novels and insights into the subgenres of the novel	2	1, 2
3.3	Introduction into the novel traditions of European literature other than English	1	2
3.4	Introduction and analysis of “The Possessed”	4	3, 4
3.5	Introduction and analysis of “The Sound and the Fury”	4	3, 4
3.6	Introduction and analysis of “The Invisible Man”	4	3, 4
3.7	Introduction and analysis of “Remains of the Day”	1	3, 4
4.0	Module 4		
4.1	Introduction to the “modern period” of the novel and its emergence in the 17 th century	1	2
4.2	Introduction to “Don Quixote” and relating it to the concepts of Module 1	2	2, 5
4.3	Analysis of “Don Quixote”	4	3, 4
4.4	Introduction and analysis of “The Unbearable Lightness of Being”	4	3, 4
4.5	Introduction and analysis of “If on a Winter’s Night a Traveller”	4	3, 4
4.6	Recap of the literary principles of novel appreciation in relation to the theoretical principles detailed in Module 1	2	5
4.7	Introduction and analysis of “Snow”	1	3, 4
5.0	Module 5	18	
5.1	Introduction to the concept of the novel as	2	6

	reflections of the marginalized and the oppressed; reflections of the personal in novels		
5.2	Introduction and analysis of “Purple Hibiscus”	5	3, 4
5.3	Introduction and analysis of “Daughter of Fortune”	5	3, 4
5.4	Introduction and analysis of “Their Eyes Were Watching God”	5	3, 4
5.5	Introduction and analysis of “The Autobiography of My Mother”	1	3, 4

Background Reading:

- 1.Georg Lukacs:*Theory of the Novel*
- 2.Lucien Goldmann:*Towards Sociology of the Novel*
- 3.David Lodge:*The Art of Fiction*
- 4.Wayne C. Booth:*The Rhetoric of Fiction*
- 5.Patricia Waugh:*Metafiction*
- 6.Jeremy Hawthorn:*Studying the Novel*
- 7.Shlomith Rimmon-Kenan:*Narrative Fiction: Contemporary Poetics*
- 8.Joyce Carol Oates:*Telling Stories – An Anthology for Writers*
- 9.Linda Hutcheon:*A Poetics of Postmodernism: History, Theory, Fiction*
- 10.Mikhail Bakhtin:*The Dialogic Imagination*
- 11.Susan Lohafer & Ellyn Clarey (eds):*Short Story Theory at a Crossroads*
- 12.Isabel Allende:*Portrait in Sepia*

Course	Details				
Code	EN1923115				
Title	Texts and Performance				
Degree	MA				
Branch(s)	English Language and Literature				
Year/Semester	2/ III				
Type	Core				
Credits	4	Hours/week	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Identify the characteristic features which distinguish performance and theatre from other forms of literature	U	1
2	Remember and understand the process of evolution from Ancient drama to modern films	U	1
3	Critically analyze the structural features and thematic concerns of different types of performance	An	2,4
4	Understand the principles of literary criticism applied to evaluate performances.	U	1,2
5	Understand and analyse how the socio-political cultural milieu is reflected by performance and theatre	An	4,5
6	Apply the principles of literary criticism to evaluate the different performances	E	4
7	Create critical perspectives tailored to judge particular works keeping in mind the context of their creation	C	5,6
8	Evaluate and understand the effectiveness of a performance in expressing the need for social change	E	4

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R- Remember; U-Understanding; Ap-Applied; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO.No.
1.0	Theoretical Framework for Studying Texts and Performance		
1.1	Introduction to the history of performance, its origins and purposes	1	1,2
1.2	Introduction to the Indian performance tradition and the principles of Indian dramatic criticism	1	1,2
1.3	Reading the essay “Various Senses of the Word Rasa” by S.S. Barlingay	1	4
1.4	Analysis of the essay	2	4

1.5	Introduction to the Hollywood and the European film industry	1	1,2
1.6	Introduction to the different schools of acting	1	2,3
1.7	Reading the essay “The Hollywood Star-The Actress and Studies of Acting” by Karen Hollinger	2	4
1.8	Analysis and discussion of the main arguments in the essay	2	4
1.9	Introduction to the emergence of feminism in literary tradition, especially the dramatic tradition	1	1,5
1.10	Reading of the essay “ Contemporary Feminist Theatres” by Lizbeth Goodman	2	4,5
1.11	Analysis and discussion of the main arguments in the essay	2	4,5
1.12	Evaluation and summing up	2	4
2.0	Plays		
2.1	General introduction to Greek dramatic tradition	2	1,2
2.2	Reading of the play <i>Lysistrata</i> by Aristophanes	2	3
2.3	Critical analysis of the play <i>Lysistrata</i>	3	3,5,6,7,8
2.4	Discussing the features of Indian drama and the works of Kalidasa	2	1,2
2.5	Reading the play <i>AbhijnanaShakuntalam</i>	2	3
2.6	Discussion of the play	3	3,5,6,7,8
2.7	Major Seminar- <i>Mother Courage and her Children</i> by Bertolt Brecht	1	3,5,6,7,8
2.8	Evaluation and Comparison of the three plays	3	6,7,8
3.0	Plays		
3.1	General introduction to Expressionist drama and the works of Eugene O’Neill	2	1,3
3.2	Reading of the play <i>Emperor Jones</i> by Eugene O’Neill	3	3
3.3	Critical analysis of the play with special reference to the idea of the collective unconscious	3	3,5,6,7,8
3.4	Introduction to the events of the World War 2 and the drama <i>Hitler Dances</i> by Howard Brenton	2	1,2,5
3.5	Reading of the play <i>Hitler Dances</i>	3	3
3.6	Critical analysis of the play	2	3,5,6,7,8
3.7	Major Seminar <i>Realism</i> by Anthony Neilson	1	3,5,6,7,8
3.8	Evaluation and summing up	2	6,7,8
4.0	Plays		
4.1	Introduction to the Women’s Theatre Group and <i>King Lear</i> by Shakespeare	2	1,2
4.2	Reading of the play <i>Lear’s Daughters</i>	2	3,5
4.3	Analysis of the play	3	3,5,6,7,8
4.4	Introduction to the works of Mahasweta Devi	2	1,5

4.5	Reading the play <i>Rudali</i> by Mahasweta Devi	2	3
4.6	Analysis of the play and comparison between the text and the performance	3	3,5,6,7,8
4.7	Major Seminar –“Pebet: A Performance Text” by RustomBharucha	1	3,5,6,7,8
4.8	Evaluation and comparison of the adaptations	3	6,7,8
5.0	Films		
5.1	General introduction to the genre of films	1	1,2
5.2	Reading of “The Elements of Film” from Elements of Literature	1	4
5.3	Analysis and discussion of the text	2	4,7
5.4	Reading of “Films and Ideology” by Andrew Dix	2	4
5.5	Analysis and discussion of the essay	2	4,7
5.6	Viewing the film <i>Citizen Kane</i> directed by Orson Welles	2	3
5.7	Analysis and discussion of the film	2	3,5,6,7,8
5.8	Viewing of <i>Life is Beautiful</i> directed by Roberto Benigni	2	3
5.9	Analysis and discussion of the film	2	3,5,6,7,8
5.10	Major Seminar <i>Vaanaprastham</i> directed by Shaji N. Karun	1	3,5,6,7,8
5.11	Evaluation and discussion of the evolution of films	1	1,6,7,8

Background Reading:

1. Keir Elam: *Semiotics of Theatre and Drama*
2. Alex Siers Ed.: *The Methuen Drama Book of Twenty-First Century Plays*
3. Shohini Chowdhuri: *Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Terese de Lauretis, Barbara Creed*
4. Eric Lane Ed.: *Telling Tales: New One Act Plays*
5. Kenneth Pickering: *Studying Modern Drama*
6. Christian Metz: *Film Language*
7. Henry Bial (ed): *The Performance Studies Reader*
8. Julie Sanders: *Adaptation and Appropriation*
9. Marvin Carlson: *Performance: A Critical Introduction*
10. Johan Huizinga: *Homo Ludens*

SEMESTER IV

Course	Details				
Code	EN1924116				
Title	Literature and the Empire				
Degree	M.A				
Branch(s)	English language and literature				
Year/Semester	2/IV				
Type	Core				
Credits	4	Hours/week	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Acquire knowledge about the basic concepts in Postcolonial Literature	U	1
2	Identify the key practitioners, theorists, authors, literary forms, representative texts, the writing, reading and critical-theoretical practices based on the colonial experience.	U	1
3	Develop critical thinking skills to read the text using postcolonial theory.	An	2
4	Locate the works in larger cultural contexts	An	5
5	Compare and contrast ideas, representations and strategies of political and cultural resistance with reference to the historical and social contexts.	Ap	4
6	Evaluate how race, gender, class, history and Identity are presented and problematized in the literary texts	E	5
7	Analyze the psychological impact of the process of colonization	An	5
8	Offer nuanced interpretations, articulate coherent arguments and develop research skills	Ap	6
9	Perform a critical reading of the text through the self study component (Major Seminar)	Ap	6
10	Acquire the ability to define and use -- the terminology specific to colonial and postcolonial discourses	Ap	1
11	Enact parts from the text	C	5

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level:
R- Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO.No.
1.0	Theoretical Framework of Postcolonialism		
1.1	General Introduction to Postcolonialism – Key terms, as an academic discipline, the concepts	2	1
1.2	Understanding the essay Bill Ashcroft, Gareth Griffiths & Helen Tiffin: “Cutting the Ground: Critical Models of Post-Colonial Literatures” in <i>The Empire Writes Back: Theory and Practice in Post-Colonial Literatures</i> . Routledge, 1989. (Chapter 1 PP.15-37)	5	1,2,4,5
1.3	Understanding the essay Frantz Fanon: “Spontaneity: Its Strength and Weakness” in <i>The Wretched of the Earth</i> . Trans. Constance Parrington. Penguin, 1963. (Chapter 2 PP. 85-118)	5	1,4,5
1.4	Understanding the essay Gayatri Chakravorty Spivak: “Can the Subaltern Speak?” (Extract from Chapter 3 History of A <i>Critique of Postcolonial Reason</i>) in <i>The Norton Anthology of Theory and Criticism</i> . W.W.Norton, 2001 (PP. 2197-2208)	5	1,2,4,6
1.5	Evaluation	1	
2.0	Critical Essays		
2.1	Understanding the essay Homi K. Bhabha: “Of Mimicry and Man: The Ambivalence of Colonial Discourse” in Homi K. Bhabha. <i>Location of Culture</i> . Routledge, 1994. (PP.85-92)	8	1,2,3,5
2.2	Understanding the essay Alice Walker: “In Search of Our Mothers’ Gardens” in <i>In Search of Our Mothers’ Gardens: Womanist Prose</i> . Phoenix, 2005. (PP. 231-243)	7	1,2,4,6
2.3	Major Seminar Salman Rushdie: “Imaginary Homelands” in <i>Imaginary Homelands</i> . Vintage, 2010.(PP.9-21)	2	8,9,10
2.4	Evaluation	1	
3.0	Postcolonial Plays		
3.1	Reading of the play Wole Soyinka: <i>The Lion and the Jewel</i>	3	2,11
3.2	Critical Analysis of the play	2	3,7,8
3.3	Reading of the play Girish Karnad: <i>The Dreams of Tipu Sultan</i>	3	2,11
3.4	Critical Analysis of the play	2	3,7,8
3.5	Reading of the play Derek Walcott: <i>Dream on Monkey Mountain</i>	3	2,11
3.6	Critical Analysis of the play	3	3,7,8

3.7	Major Seminar Pablo Neruda: “The United Fruit Co.” A poem from <i>Canto General</i> (1950) – free download available	1	8,9,10
3.8	Evaluation	1	
4.0	Postcolonial Novels(The students are expected to read the novels well in advance before the discussions in class)		
4.1	Introduction to J. M. Coetzee and his style and manner of writing	1	2,4
4.2	Discussion of the plot and characterisation in J.M. Coetzee: <i>Waiting for the Barbarians</i>	2	3,4,7
4.3	Themes, Motifs, Symbols – Analysis of J.M. Coetzee: <i>Waiting for the Barbarians</i>	3	5,6,8
4.4	Introduction to Sally Morgan and her works	1	2,4
4.5	Discussion of the plot and characterisation in Sally Morgan: <i>My Place</i>	2	3,4,7
4.6	Themes, Motifs, Symbols – Analysis of Sally Morgan: <i>My Place</i>	2	5,6,8
4.7	Introduction to Ngugi WaThiongo	1	2,4
4.8	Discussion of the plot and characterisation in Ngugi waThiong’ O: <i>A Grain of Wheat</i>	2	3,4,7
4.9	Themes, Motifs, Symbols – Analysis of Ngugi waThiong’ O: <i>A Grain of Wheat</i>	2	5,6,8
4.10	Major Seminar Mahasweta Devi: “Douloti the Bountiful” in <i>Imaginary Maps</i> . Thema (Calcutta), 2001	1	3,8,9
4.11	Evaluation	1	
5.0	Critical Essays		
5.1	Understanding the essay Chinua Achebe: “An Image of Africa: Racism in Conrad’s <i>Heart of Darkness</i> ” in <i>Hopes and Impediments</i> . Random House, 1988. (PP.1-20) – Free download of the essay available	5	3,5,7
5.2	Understanding the essay George Lamming: “A Monster, a Child, a Slave” in <i>Pleasures of Exile</i> . Univ. of Michigan Press, 1960. (PP. 95-117)	5	3,5,6
5.3	Understanding the essay Teresa Hubel: “From ‘Liberal Imperialism as A Passage to India’” in <i>Post-Colonial Theory and English Literature: A Reader</i> . (Ed.) Peter Childs. Edinburgh Univ. Press, 1999. (PP: 351-362)	6	3,4,5
5.4	Major Seminar Edward W. Said: “Narrative and Social Space” in <i>Culture and Imperialism</i> . Alfred A. Knopf, 1993. (Chapter 2 Section 1 PP. 62-80)	1	8,9,10
5.5	Evaluation	1	

Background Reading:

Introduction and Reference:

1. Bill Ashcroft, Gareth Griffiths, Helen Tiffin: *Key Concepts in Post-Colonial Studies*, Routledge
2. John McLeod: *Beginning Postcolonialism*. Manchester Univ. Press
3. Ania Loomba. *Colonialism/Postcolonialism*. Routledge
4. Leela Gandhi. *Postcolonial Theory: An Introduction*. Edinburgh Univ. Press
5. Elleke Boehmer. *Colonial and Postcolonial Literature*. OUP

Other works:

6. Gregory Castle (ed.), *Postcolonial Discourses: An Anthology*. Blackwell
7. Bill Ashcroft, Gareth Griffiths, Helen Tiffin (eds.), *The Post-Colonial Studies Reader*, Routledge
8. Padmini Mongia (ed.), *Contemporary Postcolonial Theory: A Reader*. Arnold
9. Francis Barker, Peter Hulme & Margaret Iversen (eds.), *Colonial Discourse/Postcolonial Theory*. Manchester Univ. Press
10. Homi K. Bhabha (ed.), *Nation and Narration*. Routledge
11. Donna Landry & Gerald MacLean (ed.), *The Spivak Reader*. Routledge
12. Edward Said. *Orientalism*. Penguin
13. Aijaz Ahmed. *In Theory: Classes, Nations, Literatures*. Verso
14. Robert Young. *Colonial Desire: Hybridity in Theory, Culture and Race*. Routledge

Course	Details				
Code	EN1924301				
Title	Modern European Drama				
Degree	MA				
Branch(s)	English Language and Literature				
Year/Semester	2/IV				
Type	Elective				
Credits	3	Hours/week	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Recall the social, cultural and historical context that inform Modern European Drama	R	5
2	Compare and contrast the different ideological constructs that have shaped the modern world through the medium of modern drama	An	2
3	Recall and analyse the decline of Romanticism and the beginning of realism	An	5
4	Define and analyze the various trends involved in the formation of Modern European Drama, like realism, naturalism, notions of fact and illusion, metatheatre, aesthetics of silence,	An	1,2, 4
5	Compare and analyse the different theatrical modes like epic theatre, absurd theatre, theatre of cruelty and poor theatre	An	1,4
6	Understand the different modern dramatists and their contribution to the ideological notions that inform the postmodern world	Un	1,2,4,5
7	Understand postmodern dramatic performances and associated ideologies	Un	2,3,4,5

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level:
R- Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO.No.
1.0	Development of Modern European Drama: Theoretical Perspectives		
1.1	Origin and development of modern European drama and identifying its various features	3	1
1.2	Introduction to modernist dramatists and their works	2	1,2,3,4, 5,6
1.3	Analysis of “Modernist Drama: Origins and patterns”	4	1,2,3,4, 5,6
1.4	The evolution of postmodern thought	2	1,7

1.5	Characteristics of postmodernism	1	7
1.6	Postmodernist elements in dramatic performances	2	7
1.7	Analysis of “The Politics of Performance in a Postmodern Age”	4	1,7
2.0	Theoretical trends in Modern European Drama		
2.1	Discuss the various theoretical trends like naturalism, realism, illusionism, problem plays in modern drama	3	4,5,6
2.2	Introduction to Ibsen	2	5,6
2.3	Analysis of <i>A Doll’s House</i>	5	4,5,6
2.4	Introduction to Strinberg	2	5,6
2.5	Analysis of Miss Julie	5	4,5,6
2.6	Seminar Presentation <i>RUR</i>	1	4,5,6
3.0	Modern Theatrical modes		
3.1	Discuss the various theatrical modes of representation like epic theatre, theatre of cruelty, absurd theatre	2	5
3.2	Introduction to Pirandello	1	5,6
3.3	Analysis of <i>Six Characters in Search of an Author</i>	6	4,5,6
3.4	Introduction to Brecht	2	5,6
3.5	Analysis of <i>Life of Galileo</i>	6	4,5,6
3.6	Seminar Presentation <i>Blood Wedding</i>	1	4,5,6
4.0	Historicizing Textuality		
4.1	Reworking of the historical context in modern plays	1	1,4,5,6
4.2	Introduction to Camus	1	4,5,6
4.3	Analysis of <i>Caligula</i>	7	4,5,6
4.4	Introduction to Anouilh	1	4,5,6
4.5	Analysis of <i>Becket</i>	7	4,5,6
4.6	Seminar Presentation <i>The Maids</i>	1	4,5,6
5.0	Ideological trends in modern drama		
5.1	Discuss the various ideological trends in modern European Drama	3	2,6
5.2	Introduction to Ionesco	1	2,6
5.3	Analysis of <i>Rhinoceros</i>	6	2,6
5.4	Introduction to Dario Fo	1	2,6
5.5	Analysis of <i>Accidental Death of an Anarchist</i>	6	2,6
5.6	Seminar Presentation <i>The Fire Raisers</i>	1	2,6

Reference Books:

1. Martin Esslin :The Theatre of the Absurd
2. Pirandello:Preface to Six Characters in Search of an Author
3. Bertolt Brecht:A Short Organum for the Theatre
4. Keir Elam : Semiotics of Theatre and Drama
5. John Willet :Brecht on Theatre: The Development of an Aesthetic
6. Eric Bentley: The Playwright as Thinker: A Study of Modern Drama inModern Times
7. Richard Gilman: : The Making of Modern Drama
8. Robert W Corrigan: The New Theatre of Europe

Course	Details				
Code	EN1924302				
Title	Shakespeare Across Cultures				
Degree	M.A				
Branch(s)	English Language and Literature				
Year/Semester	2/IV				
Type	Elective				
Credits	3	Hours/week	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Recall instances of previous acquaintance and association with the author and how his timeless genius spans over cultures, literatures and authors.	R	1
2	Acquire a knowledge about the various dimensions of the text vis a vis its author	U	1
3	Identify the key practitioners, theorists, authors, literary forms, representative texts, the writing, reading and critical-theoretical practices based on the colonial experience, its practice and its reversal into areas pertaining to the Post colonial.	U	5
4	Develop critical thinking skills to see how the text can become a site for struggle and resistance in the event of staging it on Indian soil.	An	4
5	Locate the works in larger cultural contexts, in the socio-political scenario where the text interacts with the colonial ideology and existing literature, to emerge, creating a critique of emergence and 'post' expression.	An	5
6	Compare and contrast ideas, representations and strategies of political and cultural resistance with reference to the historical and social contexts.	Ap	5
7	Evaluate how race, gender, class, history and Identity are presented and problematized in the literary texts	E	5
8	Analyze the politics of representation and the socio-cultural nuances while staging English plays on Indian soil by Indian playwrights.	An	5
9	Apply contemporary theories on to prior knowledge of the drama texts by the same author into films and plays so that there is a substantive understanding of movements, thought patterns	Ap	4

	and formative function of media.		
10	Perform a critical reading of the text through the self study component (Major Seminar)	Ap	6
11	Acquire the ability to define and use the terminology specific to discussions on colonial and post colonial discourses.	Ap	5
12	Enact parts from the text and enunciate ideas and modes of narration and technique characteristic of scholarly literary expression	C	5

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create R-

Module	Course Description	Hrs	CO.No.
1.0	Theoretical Framework of the Studies on Shakesporean plays as proponents of cultural materialism and constructivist radical ideology		
1.1	General Introduction to Colonialism, Postcolonialism, Cultural Materialism and the praxis of Politics	2	1
1.2	Understanding the essay ‘Shakespeare’s Universalism’ by Harold Bloom taken from ‘Shakespeare: The Invention of the Human	5	1,2,4,5
1.3	Understanding the essay by Alan Sinfield ‘Royal Shakespeare: Theatre and the Making of Ideology’ from <i>Political Shakespeare: Essays in Cultural Materialism</i> . Ed. Jonathan Dollimore and Alan Sinfield	5	1,4,5
1.4	Understanding the essay by Christine Mangala Frost “Thirty Rupees for Shakespeare: a Consideration of Imperial Theatre in India.” <i>Modern Drama</i> , Volume 35, Number1, Spring 1992, pp 90-100 (available in <i>Project Muse</i>)	5	1,2,4,6
1.5	Evaluation	1	
2.0	Critical Essays: The Tempest		
2.1	Understanding the essay by Stephen Orgel, “Prospero’s Wife” from <i>Representations 8(1984): 1-13</i>	8	1,2,3,5
2.2	Understanding the essay by Paul Brown, “ This Thing of Darkness I acknowledge Mine: The Tempest and the Discourse of Colonialism” from <i>Political Shakespeare: Essays in Cultural Materialism</i> . Ed. Jonathan Dollimore and Alan Sinfield	7	1,2,4,6
2.3	Major Seminar James Tweedie, “Caliban’s Books: The Hybrid Text in Peter Greenway’s Prospero’s Books.”. “	2	8,9,10
2.4	Evaluation Caliban’s Books:	1	
3.0	Required Reading: Re-Creations		
3.1	Reading of the play “Rosencrantz and Guildenstern are Dead”	6	2,11
3.2	Critical Analysis of the play	2	3,7,8
3.3	Reading of “uMabatha”, by Welcome Msomi (in <i>Adaptations of Shakespeare: A Critical Anthology of</i>	6	2,11

	Plays. Routledge, 2000)		
3.6	Critical Analysis of the play	2	3,7,8
3.7	Major Seminar Pablo Neruda: “The United Fruit Co.” A poem from <i>Canto General</i> (1950) – free download available	1	8,9,10
3.8	Evaluation	1	
4.0	Othello		
4.1	Bernard Jackson: “Iago” Reading and understanding the play	1	2,4
4.2	Discussion of the plot and characterisation in “ Iago ”	2	3,4,7
4.3	Themes, Motifs, Symbols- understanding the Politics of representation – Analysis of Bernard Jackson’s “Iago”	3	5,6,8
4.4	Introducing Toni Morrison, her Age, her works, her Philosophy	1	2,4
4.5	Discussion of the plot and characterisation in ‘ Desdemona ”	2	3,4,7
4.6	Themes, motifs, symbols- understanding the Politics of representation – Analysis of Desdemona	2	5,6,8
4.7	Introduction to ‘Omkaara’ (Vishal Bharadwaj)- Film	1	2,4
4.8	Discussion of the plot and characterisation in ‘ Omkaara ’ as screen adaptation and re-Reading of “ Othello ”	2	3,4,7
4.9	Themes, Motifs, Symbols – Analysis of ‘Omkaara’	2	5,6,8
4.10	Major Seminar Ayanna Thompson. “Unmooring the Moor: Researching and Teaching on You Tube.” Shakespeare Quarterly, Volume 61, Number 3, Fall 2010, pp 337-356 (available in Project Search)	1	3,8,9
4.11	Evaluation	1	
5.0	Screening Shakespeare		
5.1	Watching the movie, discussing the nuances of representation, the directorial twists in the act of adaptation and representation ‘Shakespeare in Love’ (John Madden)	5	3,5,7
5.2	Watching the movie and analysing how the director has by way of plot and film technique in adaptation by the Chinese director ‘Ran’ (Akira Kurosawa)	5	3,5,6
5.3	‘Hamlet’ (Michael Almereyda)	6	3,4,5
5.4	Major Seminar ‘The Last Lear’ (Rituparno Ghosh)	1	8,9,10
5.5	Evaluation	1	

Background Reading:

1. Mark Thornton Burnett and Ramona Wray, eds. *Screening Shakespeare in the Twenty-First Century*
2. Russell Jackson ed. *The Cambridge Companion to Shakespeare on Film*
3. Ania Loomba, and Martin Orkin, eds. *Postcolonial Shakespeares*
4. Kenneth Rothwell *A History of Shakespeare on Screen*
5. Jonathan Dollimore and Alan Sinfield, eds. *Political Shakespeare: Essays in Cultural Materialism*
6. Bartels, Emily C. "Making more of the Moor: Aaron, Othello, and Renaissance Refashionings of Race." *Shakespeare Quarterly* 41.4 (1990): 433-54.
7. Nixon, Rob "Caribbean and African Appropriations of *The Tempest*" *Critical Inquiry* 13(1987)557-78
8. Katherine E. Kelly, ed. *The Cambridge Companion to Tom Stoppard*
9. Anthony Jenkins. *The Theatre of Tom Stoppard*
10. Jenny S. Spencer. *Dramatic Strategies in the Plays of Edward Bond*
11. Samuel Crowl "The Bow Is Bent and Drawn: Kurosawa's *Ran* and the Shakespearean Arrow of Desire," *Literature/ Film Quarterly* 22. 2. (1994): 109-16
12. Igor Djordjevic. "Goodnight Desdemona (*Good Morning Juliet*): From Shakespearean Tragedy to Postmodern Satyr Play" *Comparative Drama* 37. 1 (2003): 89-115
13. Kathy Howlett, "Are You Trying to Make Me Commit Suicide? Gender, Identity, and Spatial Arrangement in Kurosawa's *Ran*." *Literature/ Film Quarterly* 24. 4. (1996): 360-66.
14. Christopher Hoile. "King Lear and Kurosawa's *Ran*: Splitting, Doubling, Distancing" *Pacific Coast Philology* 22. 1-2 (1987): 29-34

Course	Details				
Code	EN1924303				
Title	Studying Translations: Aspects And Contexts				
Degree	M.A				
Branch(s)	English Language and Literature				
Year/Semester	2/IV				
Type	Elective				
Credits	3	Hours/week	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Remember and the importance of translation and translational studies as global phenomenon and as a culturally loaded region/subject-specific activity.	R	1
2	Understand the political implications of translations and translational studies especially the postcoloniality	Un	4
3	Apply and Analyse the principles of translational studies in various terrain	An	5
4	Study and Explain the philosophical ideas of translational studies	Un	6
5	Prepare and understand the various possibilities of translations and translational studies in various terrains	Ap	6
6	Appreciate translation of works in different terrain	E	4
7	Analyse various translational aspects in different terrains	E	4
8	Create an interest towards the various possibilities of translation and its studies in different terrain	C	2
9	Interpret the theories and analyse them through the prescribed works	An	2&4

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R- Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO.No.
1.0	A Global View of Translation Studies		
1.1	Origin and development of translational studies	3	1
1.2	Walter Benjamin, 'The Task of the Translator.' (15 - 25) Introduction	1	1,2,3,4,5,6
1.3	Walter Benjamin, 'The Task of the Translator.' (15 - 25)	4	1,2,3,4,5,6
1.4	GayatriChakravorty Spivak, 'The Politics of Translation.' (397- 416) Introduction	1	1,2,4,5
1.5	GayatriChakravorty Spivak, 'The Politics of	4	1,2,4,5

	Translation.’ (397- 416)		
1.6	Antoinne Berman, ‘Translation and the Trials of the Foreign.’ (284 – 297) Introduction	1	1,2,4,5
1.7	Antoinne Berman, ‘Translation and the Trials of the Foreign.’ (284 – 297)	4	1,2,4,5
2.0	Essays		
2.1	Discuss translational studies by focusing postcoloniality that will locate its concerns broadly in the Indian sub-continent	3	1,2,3,4,7
2.2	Sujit Mukherjee, ‘Translation as Discovery’ (139-150 in Translation as Discovery) Introduction	1	1,2,5,7
2.3	Sujit Mukherjee, ‘Translation as Discovery’ (139-150 in Translation as Discovery)	3	2,4,5,7
2.4	A K Ramanujan, ‘Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation.’ (131 – 160 in The Collected Essays of A K Ramanujan) Introduction	1	1,2,4,5,7
2.5	A K Ramanujan, ‘Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation.’ (131 – 160 in The Collected Essays of A K Ramanujan)	4	1,2,4,5,7
2.6	Susan Bassnet and Harish Trivedi, ‘Introduction: Of Colonies, Cannibals and Vernaculars.’ (1 – 18 in Postcolonial Translation: Theory and Practice- Introduction	1	1,2,4,5,7
2.7	Susan Bassnet and Harish Trivedi, ‘Introduction: Of Colonies, Cannibals and Vernaculars.’ (1 – 18 in Postcolonial Translation: Theory and Practice	4	1,2,4,5,7
2.8	Seminar presentation - G N Devy, “’Translation and Literary History: An Indian View (pp 182 – 88 in Postcolonial Translation: Theory and Practice)	1	1,2,4,5,7
3.0	The Fictional Terrain		
3.1	Discuss the translations and translational aspects of various fictional modes	2	
3.2	Gabriel Garcia Marquez- introduction	1	1,6,7,9
3.3	Analysis of Chronicle of a Death Foretold	3	6,7,9
3.4	BibhutibhushanBandyopadhyaya- introduction	1	1,6,7,9
3.5	Analysis of Pather Panchali	3	1,6,7,9
3.6	O. V. Vijayan - introduction	1	1,6,7,9
3.7	Analysis of The Legends of Khasak	3	1,4,6,7,9
3.8	Sundara Ramaswamy- introduction	1	1,6,7,9
3.9	Analysis of Shelter Tr. Bernard Bate and A K Ramanujan (In Penguin New Writing in India. Ed. Aditya Behl and David Nicholls)	2	1,6,7,9
3.10	Seminar presentation -C. Ayyappan, “Spectral Speech” Tr. V. C. Harris (in Indian Literature)	1	1,6,7,9

4.0	The Poetic Terrain		
4.1	Discuss the specific translational aspects of poetry	3	1,7,9
4.2	Pablo Neruda- introduction	1	1,7,9
4.3	Analysis of “I’m Explaining a Few Things” Tr. Nataniel Tarn, in Neruda: Selected Poems	1	1,7,9
4.4	Mahadevi Varma - introduction	1	1,7,9
4.5	Analysis of “No Matter the Way be Unknown,” Tr. Vinay Dharwadkar (In Another India Ed. Meenakshi Mukherjee and Nissim Ezekiel)	1	1,7,9
4.6	M. GopalakrishnaAdiga – introduction	1	1,7,9
4.7	Analysis of “Do Something, Brother”, Tr. A K Ramanujan (In Another India Ed. Meenakshi Mukherjee and Nissim Ezekiel)	1	1,7,9
4.8	Amrita Pritam - introduction	1	1,7,9
4.9	“Street Dog”. Tr. Arlene Zide and Amrita Pritam (In Penguin New Writing in India. Ed. Aditya Behl and David Nicholls)	1	1,7,9
4.10	AyyappaPaniker- introduction	1	1,7,9
4.11	Analysis of “Passage to America”	1	1,7,9
4.12	Kadammanitta Ramakrishnan- introduction	1	1,7,9
4.13	Analysis of “The Cat is My Grief Today” Tr. P. P. Raveendran (The Cat is My Grief Today and Other Poems)	1	1,7,9
4.14	S. Joseph- introduction	1	1,7,9
4.15	Analysis of “A Letter to Malayalam Poetry” Tr. K Satchidanandan (in No Alphabet in Sight)	1	1,7,9
4.16	Seminar presentation- Sugathakumari “Rain at Night” (In In Their Own Voice Ed. Arlene K Zide)	1	1,7,9
5.0	The Stage		
5.1	Discuss the various translational aspects of drama	3	1,6,7,8,9
5.2	Bertold Brecht - introduction	1	6,7,8,9
5.3	Analysis of Caucasian Chalk Circle	4	6,7,8,9
5.4	Vijay Tendulkar- introduction	1	6,7,8,9
5.5	Analysis of Silence! The Court is in Session	3	6,7,8,9
5.6	Mahasweta Devi- introduction	1	6,7,8,9
5.7	Analysis of Bayen	4	6,7,8,9
5.8	Seminar presentation- KavalamNayrayanaPanikkar, Karim Kutty, Tr. K S Narayana Pillai Calcutta, Seagull	1	6,7,8,9

Background Reading:

1. Gleanings from Haritham: School of Letters, M.G. University/DC Books: 2001
2. Post-Colonial Translation: Theory and Practice: Susan Bassnett and Harish Trivedi (eds):
Translation Studies: Susan Bassnett: Routledge: 2000
3. Introducing Translation Studies: Jeremy Munday: Routledge: 2003

4. The Translation Studies Reader: Lawrence Venuti (ed): Routledge: 2000
5. No Alphabet in Sight: New Dalit Writings from South India: Susie Tharu and K. Satyanarayana (eds): Penguin Books India: 2011
6. The Collected Essays of A K Ramanujan: Vinay Dharwadkar (ed): Oxford University Press: 2004
7. Translation as Discovery: Sujit Mukherjee: Orient Longman: 2006 Why Translation Matters: Edith Grossman: Orient Blackswan: 2011
8. Onion Curry and the Nine Times Table – The Samyukta Anthology of Malayalam Stories: G.S. Jayasree et al (eds): Women Unlimited: 2006

Course	Details				
Code	EN1924304				
Title	Modern European Fiction				
Degree	MA				
Branch(s)	English Language and Literature				
Year/Semester	2/IV				
Type	Elective				
Credits	3	Hours/weeks	5	Total Hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Remember the importance of European fictions during the 19 th century	R	1
2	Understand the political positions that the novels represent	Un	4
3	Apply and Analyse the principles of naturalism and realism in context	An	5
4	Study and Explain the philosophical ideas like existentialism	Un	6
5	Prepare and understand the various possibilities of European fiction	Ap	6
6	Appreciate the various fictional works from Germany, Austria, France etc	E	4
7	Create an interest towards the various possibilities of European literature	C	2
8	Interpret the theories and analyse them through the prescribed novels	An	2&4

PSO – Programme Specific Outcome; CO-Course Outcome; Cognitive Level: R- Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO. No.
1.0	Essays		
1.1	European literature	2	1&2
1.2	James McFarlane: “The Mind of Modernism” in Modernism: A Guide to European Literature. Introduction	1	5
1.3	The Mind of Modernism	5	4
1.4	Umberto Eco: “On Some Functions of Literature” in On Literature, Introduction	1	7
1.5	Functions of Literature	4	4
1.6	Italo Calvino: “Literature as Projection of Desire” in The Uses of Literature. Introduction	1	1&2
1.7	Literature as a Desire	4	6
2.0	Novels		

2.1	Gustave Flaubert: Madame Bovary, Introduction	1	1&2
2.2	Theoretical framework of the novel	1	3
2.3	Madam Bovary	4	5,6,7,8
2.4	Fyodor Dostoevsky: Crime and Punishment, Introduction	1	1&2
2.5	Theoretical framework of the novel	1	3&4
2.6	Crime and Punishment	4	5,6,7,8
2.7	Tolstoy: The Death of Ivan Ilyich, Introduction	1	1&2
2.8	Theoretical framework of the novel	1	3&4
2.9	Death of Ivan Ilyich	3	5,6,7,8
2.10	Honore de Balzac: Colonel Chabert (Seminar)	1	2&4
3.0	Novels		
3.1	Emile Zola: Thérèse Raquin, Introduction	1	1&2
3.2	Theoretical framework of the novel	1	3&4
3.3	Therese Raquin	3	5,6,7,8
3.4	Andre Gide: Strait is the Gate, Introduction	1	1&2
3.5	Theoretical framework of the novel	1	3&4
3.6	Strait is the Gate	3	5,6,7,8
3.7	Thomas Mann: Death in Venice, Introduction	1	1&2
3.8	Theoretical framework of the novel	2	3&4
3.9	Death in Venice	4	5,6,7,8
3.10	Nikos Kazantzakis: Zorba the Greek (Seminar)	1	2&4
4.0	Novels		
4.1	Franz Kafka: The Trial, Introduction	1	1&2
4.2	Theoretical framework of the novel	1	3&4
4.3	The Trial	3	5,6,7,8
4.4	Albert Camus: The Outsider, Introduction	1	1&2
4.5	Theoretical framework of the novel	1	3&4
4.6	The Outsider	3	5,6,7,8
4.7	Jean-Paul Sartre: Nausea, Introduction	1	1&2
4.8	Theoretical framework of the novel	2	3&4
4.9	Nausea	4	5,6,7,8
4.10	Hermann Hesse: Steppenwolf (Seminar)	1	2&4
5.0	Novels		
5.1	José Saramago: Blindness, Introduction	1	1&2
5.2	Theoretical framework of the novel	2	3&4
5.3	Blindness	4	5,6,7,8
5.4	Gunter Grass: Cat and Mouse, Introduction	1	1&2
5.5	Theoretical framework of the novel	1	3&4
5.6	Cat and Mouse	3	5,6,7,8
5.7	Elfriede Jelinek: Wonderful, Wonderful Times, Introduction	1	1&2
5.8	Theoretical framework of the novel	1	3&4
5.9	Wonderful, Wonderful Times	3	5,6,7,8
5.10	Primo Levi: The Truce (Seminar)	1	2&4

Background Reading

1. Milan Kundera: The Art of the Novel
2. Georg Lukács: Studies in European Realism
3. Timothy Unwin: The Cambridge Companion to the French Novel
4. Graham Bartram: The Cambridge Companion to the Modern German Novel
5. Peter Bondanella, Andrea Ciccarelli: The Cambridge Companion to the Italian Novel
6. Zygmunt G. Barański, Lino Pertile: The New Italian Novel

Course	Details				
Code	EN1924305				
Title	English Language Teaching (ELT)				
Degree	MA				
Branch(s)	English				
Year/Semester	2/ IV				
Type	Core				
Credits	4	Hours/week	5	Total hours	90

CO No.	<i>Expected Course Outcomes</i> <i>Upon completion of this course, the students will be able to:</i>	Cognitive Level	PSO No.
1	Locate the development of language and its functions	R	3
2	Locate and identify the phonetic scripts	R	3
3	Understand the diachronic process of language formation through cultural transition	U	3
4	Application of the rules of grammar and phonetics into real life situations through interactions in the classroom	Ap	3
5	Learning to communicate using phonetics and proper grammatical techniques.	An	3
6	Distinguish the various theories of language	An	3
7	Discuss how language learning can best be applied to teaching in a classroom, in a way that brings out the difference between the lecture approach, the activity centred approach and the internet oriented approach.	E	3
8	Acquiring learning and teaching skills and the ability to apply them using the psychological approach	An	3
9	Discussion and evaluation of the various ways language learning takes place through screening of movies and their review and discussion	Ev	3
10	Devising structured and effective evaluation and assesment techniques for the different language teaching techniques employed	Cr	3

*PSO-Program specific outcome; CO-Course Outcome;
Cognitive Level: R-Remember; U-Understanding; Ap-Apply; An-Analyze; E-Evaluate; C-Create

Module	Course Description	Hrs	CO.No.
1.0	Module 1: the basic concepts of ELT	18	
1.1	Imparting the four skills: listening, speaking, reading and writing	2	1
1.2	The process of second language acquisition and second language learning	2	1,6
1.4	Passive versus active knowledge	1	5
1.5	Reception and production of language	1	2,3
1.6	Receptive- interpretive skills	1	6,
1.7	The problems of teaching English in India	2	3
1.8	Mother tongue influence	2	6
1.9	Grammatical errors	4	5
1.10	Present relevance of ELT in India	2	6, 7
1.11	World Englishes	1	7
2.0	Module 2: A historical overview of the theories of ELT and learning theories	18	
2.1	The grammar- translation method	2	5
2.2	The direct method	2	1, 5
2.3	The audio- lingual method	3	1, 5
2.4	Total physical response	1	1, 5
2.5	The natural approach	1	1, 5
2.6	The communicative approach	2	7
2.7	Psychological process: the learner and the learning process	1	7, 8
2.8	Behavioural, cognitive, structural and socio- cultural approaches toward teaching	1	6, 7
2.9	Theories of learning: S-R Association- classical conditions of Skinner's Operant Conditioning- Gestalt Field Theory	3	6
2.10	Theories of learning: problem based learning, task based learning and self directed learning	1	7
2.11	Major seminar: relevance of ELT theories in practice	1	7
3.0	Module 3: Techniques of teaching	18	
3.1	Teaching vocabulary: active and passive vocabularies; techniques to introduce new words; vocabulary expansion	1	7
3.2	Teaching spelling: difficulties and remedies	2	6, 7
3.3	Teaching Grammar: theoretical grammar and pedagogical grammar substitution tables	2	5
3.4	The deductive approach- rule- driven learning	1	5
3.5	The inductive approach- the rule discovery path	1	5
3.6	The functional- notional approach	1	5
3.7	Teaching grammar in situational contexts	2	7
3.8	Teaching grammar through texts	2	5
3.9	Honing listening skills	1	7, 8
3.10	Teaching the techniques of writing and speaking	1	7
3.11	Error correction	1	5
3.12	Error analysis	1	5
3.13	Using a dictionary	1	1
3.14	Major seminar: Different types of writing taught in an ELT class (business, academic, technical)	1	1, 5

4.0	Module 4: Teaching literature in an ELT classroom	18	
4.1	Teaching literature in an ELT classroom	1	7
4.2	Teaching poetry: Literary language, literary competence	1	6, 7
4.3	Deviant use of language	1	1, 2, 3
4.4	Rhythm, intonation	2	5
4.5	Pronunciation with the help of the phonetic script	3	2
4.6	Teaching prose: parts of speech, sentence structure and punctuation	2	8
4.7	Strategies for creative writing: Shared writing through exchange of ideas; developing imagination, Establishing context; developing dialogue; using appropriate vocabulary	3	3, 4, 5
4.8	Film in language teaching- contrast of language used in <i>Pride and Prejudice vs Bride and Prejudice</i>	3	5, 9
4.9	The internet and ELT: impact of the internet on English language learning	1	7
4.10	Teaching prose and poetry in class (practice sessions)	1	7
5.0	Module 5: The process of evaluation	18	
5.1	Selection, grading and sequencing of teaching items; preparation of lesson plans for teaching English	2	7
5.2	Use of audio- visual aids	2	7, 8, 9
5.3	Classroom observation and research; monitoring learners' progress and giving feedback	1	7, 10
5.4	Introduction to the Prologue of "The Canterbury Tales"	1	9
5.5	Evaluating classroom texts and other forms of assessment for different purposes; Bloom's taxonomy	3	7, 10
5.6	Error analysis and remedial teaching- their significance and rationale	3	7, 10
5.7	Texts and examinations; diagnostic tests and achievement tests	3	7, 9, 10
5.8	Preparing test materials and assessment charts	3	7, 10

Background Reading:

1. Bright and McGregor: Teaching English as a Second Language. Longman
2. Jean F Forrester: Teaching without Lecturing. OUP.
3. Ghosh, Das & Sastri: Introduction to English Language Teaching Vol 3. CIEFL (OUP)
4. Nunan, D. ed: Practical English Language Teaching. New York: McGraw- Hill.
5. Hall, Smith and Wicaksono: Mapping Applied Linguistics, Routledge.
6. Corony Edwards and Jane Willis eds: Teachers' Exploring Tasks in English Language Teaching, Palgrave Macmillan.
7. Nigel Harwood: English Language Teaching Materials: Theory and Practice, Cambridge University Press.
8. C L Wren: The English Language
9. Charles Barber, Joan C. Beal and Philip A. Shaw: The English Language: A Historical Introduction
10. Albert C Baugh and Thomas Cable: A History of the English Language