

MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)

TAMBARAM EAST, CHENNAI - 600 059

Department of English [SFS]

**Proposal for BA Degree Course in English Language and Literature
(Equivalent to BA English offered by the University of Madras)**

2017 - 18

➤ *Course of Study and Scheme of Examination:*

Paper	Subject	D	M			Credits	T	L
			CA	ESE	Total			
Semester I								
Part I	Language	3	50	50	100	3	T	4
Part II	English	3	50	50	100	3	T	4
	Value Education	3	50	50	100	1	T	2
	General Course (1 paper to be chosen from GC list)	3	50	50	100	2	T	4
Core I	Fiction I	3	50	50	100	5	T	6
Core II	Elements of Style	3	50	50	100	5	T	6
Allied I	Applied Stylistics in Prose	3	50	50	100	5	T	4
Semester II								
Part I	Language	3	50	50	100	3	T	4
Part II	English	3	50	50	100	3	T	4
	Value Education	3	50	50	100	1	T	2
	General Course (1 paper to be chosen from GC list)	3	50	50	100	2	T	4
Core III	Fiction II	3	50	50	100	5	T	6
Core IV	Drama I	3	50	50	100	5	T	6
Allied II	Myth and Literature	3	50	50	100	5	T	4
Semester III								
Part I	Language	3	50	50	100	3	T	4
Part II	English	3	50	50	100	3	T	4
Skill Based I	Interdisciplinary Elective – Film and Literature	3	50	50	100	3	T	4
	Personality Development	-	-	-	-	-	T	2
Core V	Drama II	3	50	50	100	5	T	6
Core VI	Poetry I	3	50	50	100	5	T	6
Allied III	English Language Studies	3	50	50	100	5	T/ P	4

Semester IV								
Part I	Language	3	50	50	100	3	T	4
Part II	English	3	50	50	100	3	T	4
	Personality Development	3	50	50	100	3	T	2
	Environmental Studies	3	50	50	100	2	T	4
Core VII	Poetry II	3	50	50	100	5	T	6
Core VIII	Classical Literary Criticism	3	50	50	100	5	T	6
Allied IV	Philosophy and Literature	3	50	50	100	5	T	4
Semester V								
Core IX	Classical Indian Literature and Culture	3	50	50	100	5	T	6
Core X	World Literatures– I	3	50	50	100	5	T	6
Core XI	Modern Literary Criticism	3	50	50	100	5	T	6
Elective I	Green Studies or Women’s Writing	3	50	50	100	5	T	6
Skill Based II	English Language Skills for Employability	3	50	50	100	3	T	4
Skill Based III	Computing Skills for Research	3	50	50	100	3	P/ T	2
Semester VI								
Core XII	Contemporary Indian Writing in English and Translation	3	50	50	100	5	T	6
Core XIII	World Literatures II	3	50	50	100	5	T	6
Elective II	Aesthetics and Artistic Movements or Popular Culture Studies	3	50	50	100	5	T	6
Skill Based IV	Creative Writing	3	50	50	100	3	T	4
Extra-curricular Activity	Project NSS/NCC/Scrub Society	– –	– –	– –	100 –	5 1	T –	6 2
	Total					148		

D- Duration of Examination, M- Marks, T- Theory, L- Lecture hours , P - Practical

MADRAS CHRISTIAN COLLEGE (AUTONOMOUS)
TAMBARAM EAST
DEPARTMENT OF ENGLISH (SFS)
B.A. DEGREE COURSE IN ENGLISH LANGUAGE AND LITERATURE
SYLLABUS (w.e.f. 2017-2018)
SEMESTER I

PART I - LANGUAGES

PART II - ENGLISH I

CORE I

FICTION I

Credits: 5

[Semester I Core II]

Objective:

This paper seeks to acquaint the students with different genres and traits of fiction across ages and nationalities.

Unit I Introduction to Novel

Introduction to 18th century novel - Key features and characteristics:
Bildungsroman - Picaresque novel - epistolary novel – characterisation -
the novel as criticism

Prescribed Text :

Tom Jones– Henry Fielding

Unit II Gothic Novel

Introduction to Gothic genre - ambience and features - female gothic -
characterization – xenophobia - Science and religion - spaces in the novel -
from text to screen

Prescribed Text :

Dracula – Bram Stoker

Unit III Historical Novel

The role of history in literature - historicity and historiography - novelistic manipulation of history – anachronisms – anomalies - social and historical implications of the French Revolution in English fiction -distinctions between historical and sociological novel

Prescribed Text :

A Tale of Two Cities – Charles Dickens

Unit IV Sociological Novel

Society and Literature – Society and Fiction - novel as sociological documentation - nineteenth century social history of England – urbanisation – industrialization - Charles Dickens and the serialization of narrative - salient sociological markers in *Oliver Twist*.

Prescribed Text:

Oliver Twist – Charles Dickens

Unit V Romantic and Popular Fiction

Introduction to Romanticism - features of nineteenth century Romantic Fiction - impact of mass and cheap publications on 19th century novels - women writers and contours of romantic fiction - Jane Austen - Bronte sisters - Thematics and Characterisation in *Pride and Prejudice*

Prescribed Text :

Pride and Prejudice–Jane Austen

Recommended Reading:

- *Frankenstein* – Mary Shelley
- *Litanies of the Dutch Battery* – N.S. Madhavan
- *Jane Eyre* – Charlotte Bronte
- *To Kill a Mockingbird* – Harper Lee
- *The Hound of the Baskervilles* – Sir Arthur Conan Doyle
- *Robinson Crusoe* – Daniel Defoe
- *Ponniyin Selvan Book I* – Kalki
- *Turn of the Screw* – Henry James
- *King Solomon's Mines* – Rider Haggard

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

REFERENCES:

PRINT SOURCES:

Abrams, M.H. *A Glossary of Literary Terms*. 11thed. New York: Cengage Learning, 2014. Print.

Bloom, Harold. *The Eighteenth-Century English Novel*. Ed., New York: Chelsea House Publishers, 2004. Print.

Boulton, Marjorie. *The Anatomy of Fiction*. London: Routledge, 2013. Print.

Foster, E.M. *Aspects of the Novel*. New Delhi: Penguin Classics, 2005. Print.

Goldmann, Lucien. *Towards a Sociology of the Novel*. London: Tavistock Publications, 1987. Print.

Henry, James. *The Art of Fiction*. New York: Nabu Press, 2010. Print.

Hogle, Jerrold E. *The Cambridge Companion to Gothic Fiction*. Ed., London: Cambridge University Press, 2002. Print.

Milligan, Ian. *The Novel in English: An Introduction*. New Delhi: Palgrave MacMillan, 1983. Print.

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

Rees, R.J. *English Literature: An Introduction for Foreign Readers*. New Delhi: Macmillan Publishers, 1973. Print.

Sutherland, John. *How to Read a Novel*. New York: St. Martin's Griffin, 2006. Print.

ELECTRONIC SOURCES:

www.freshfiction.com

www.classiclit.about.com/bl-rflechter-history

www.fantasticfiction.co.uk

CORE II

ELEMENTS OF STYLE IN PROSE

(Credits: 5)

[Semester I Core II]

Objective:

This paper seeks to familiarize students with different styles of prose to help them nurture a critical bent of mind.

Unit I Introduction to the Essayistic Tradition

Beginnings of the essayist tradition-Plutarch and the beginnings of biographical writing - Michel de Montaigne - the beginnings of modern essays - essayistic features as opposed to narrative prose

Prescribed Text:

On the Force of Imagination – Michel de Montaigne

Unit II Reflective Prose

Introduction to reflective prose – features - subjectivity/objectivity in English Prose - Development of ideas in Reflective prose - Universalization of Essayistic subjects - From the particular to the general (inductive method) - Difference between memoirs and reflective essay.

Prescribed Texts:

Of Travel – Francis Bacon

Oxford in Vacation – Charles Lamb

Unit III Descriptive Prose

Outline structure of descriptive prose-features-Difference between narrative and descriptive-rhetoric devices-literary devices-adjective word order.

Prescribed Texts

Walking Tours – R. L. Stevenson

The Strawberry Pink Villa – Gerald Durrell

Unit IV Argumentative Prose

Introduction and definition - development of an argument - role of paragraph in argument development - use of argumentative register - ad hominem arguments - subject specific/context specific/incident specific.

Prescribed Texts

A Defense of Nonsense – G. K. Chesterton

Unit V Journalistic Prose

Introduction to Journalism - Features and Style - Gonzo Journalism - Event reporting - Yellow journalism - Headlines and captions - Reviews of films and books from The Time Magazine, The Guardian and The Hindu (5 pieces to be chosen from issues of the same year)

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

REFERENCES:

PRINT SOURCES

Boulton, Marjorie. *The Anatomy of Prose*. London: Routledge, 2013. Print.

Strunk, William, E.V. White. *The Elements of Style*. London: Longman, 1999. Print.

ELECTRONIC SOURCES

www.englischlehrer.de

www.classicprose.com

www.fieldcady.com

ALLIED I

APPLIED STYLISTICS IN PROSE

Credits: 5

[Semester I Allied I]

Objective

This paper aims at enabling students to understand the dynamics of style in prose and put them into practice.

Unit I Basics of Prose Writing

Five stages of writing: IDEEP (Ideate, draft, enhance, edit, publish) - Sentence structure – Paragraphing – Coherence – Organization - Principles of stylistic analysis.

Unit II Reflective Prose

Meditative, Expository and Personal - Expressing emotions in prose. (Practical Analysis of Texts in CORE II)

Unit III Descriptive Prose

Description of events, landscapes, objects, persons - Differentiation between description of abstract notions and concrete objects - Application of rhetorical devices - Portrait prose. (Practical Analysis of Texts in CORE II)

Unit IV Argumentative Prose

Building a sound argument – Syllogisms - Topical argumentation - Lateral thinking. (Practical Analysis of Texts in CORE II)

Unit V Journalistic Prose

Fan – fiction - review writing - reporting events - Using the three approaches of factual, inferential and critical response in interpreting journalistic prose. (Practical Analysis of Texts in CORE II)

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

REFERENCES

PRINT SOURCES

Bradford, Richard. *Stylistics - New Critical Idiom Series*. London: Routledge, 1997. Print.

Leech, N, Mick Short. *Style in Fiction*. London: Pearson Longman, 2007. Print.

Misra, P.S. *An Introduction to Stylistics: Theory and Practice*. New Delhi: Orient Blackswan, 2009. Print.

Simpson, Paul. *Stylistics: A Research Book for Students*. New York: Routledge, 2004. Print.

Wright, Laura, Jonathan Hope. *Stylistics: A Practical Course Book*. London: Routledge, 1996. Print.

ELECTRONIC SOURCES:

www.thestylistics.org

www.academia.edu

GENERAL COURSE BASIC ENGLISH COMMUNICATION I Credits: 2
[Semester I General Course I]

Objective

This paper aims to help students improve their basic English Writing and Speaking skills.

Unit I Basic Spoken English

Vocabulary Building and Basic Spoken English structures

Unit II Writing Skills

Basic Written English Structures

Unit III Basics of English Grammar

Articles, Prepositions, Tenses, Subject-verb agreement

Unit IV Paragraph Writing

What are paragraphs – How to write a good paragraph – Parts of a good paragraph – linkages with other paragraphs

Unit V Essay Writing

Essay as a collection of paragraphs – Development of a good essay – Introduction of a good essay – Conclusion

Teaching Pedagogy

Getting students to speak in English using simple sentence structures. Getting them to think in English to improve fluency. Giving students practical writing exercises.

SEMESTER II

PART I: LANGUAGES

PART II: ENGLISH II

CORE III

FICTION II
[Semester II Core III]

Credits: 5

Objective

This paper seeks to acquaint students with traits and genres of fiction across ages and nationalities.

PRESCRIBED TEXTS

Unit I Psychological Fiction

Characterization in Fiction – Externalized and Internalized action – Exploration of the psyche using Freud and Jung – Mindscapes – Fallacies – Thought processes narrative – Mimetic and diegetic expression of thoughts.

Prescribed Text:

Wuthering Heights – Emily Bronte

Unit II Regional Fiction

Introduction to Regional Fiction – Space in Fiction – Locus amenus –
Depiction of space in Regional Fiction – Space as character – Regionalism –
Character’s Fate – Some regional writers – Faulkner & R. K. Narayanan –
Different shades of temperament

Prescribed Text:

The Return of the Native – Thomas Hardy

Unit III Magical Realism and Fantasy Fiction

Definitions of fantasy – Genres of Fantasy – Criticism of fantasy – Audience
for fantasy -- alternative worlds – Specific themes of

- Predestination & choice
- The house divisions
- The characterization of teachers
- Juxtaposition of the real and the imaginary
- Text to screen

The origins of Magic(al) realism – The variants of Magic(al) realism

- Magic Realism
- Marvellous Realism
- Magical Realism

Development of Magic(al) Realism

- Latin America
- The English – speaking world
- Mainland Europe

Magical Realism and cultural productions – Painting – Children’s culture –

Film Application of theory

Prescribed Texts:

Love in the time of Cholera – Gabriel Garcia Marquez

Harry Potter and the Prisoner of Azkaban – J.K. Rowling

Unit IV Comic Fiction

Introduction to comic fiction – Comic tradition in fiction – Cervantes -
Charles Dickens –Jerome K Jerome – The Language of comedy

Prescribed Texts:

Carry on Jeeves – P.G. Wodehouse

Unit V Popular Fiction II

Introduction to pulp fiction and the canon -- distinctions – Characterisation –
Flat characters and Round characters – Plot in pulp fiction – Main plot/ sub
plots – Melodrama – Pulp fiction as static in social history as opposed to
canonical universality.

Prescribed Text:

No Comebacks – Frederick Forsythe

Recommended Reading:

The Picture of Dorian Gray – Oscar Wilde

Spiderwick Chronicles - Tony DiTerlizzi and Holly Black

The Untouchable – Mulk Raj Anand

A Portrait of the Artist as a Youngman – James Joyce

Taste – Roald Dahl

Of Mice and Men – John Steinbeck

The Vendor of Sweets – R. K. Narayan

Slaughter House 5 – Kurt Vonnegut

The Hobbit – J.R.R. Tolkien

Three Men in a Boat – Jerome K Jerome

For Your Eyes Only – Ian Fleming

Everything's Eventual: 14 Dark Tales – Stephen King

Robot Series Short Stories – Isaac Asimov

The Adventures of Tom Sawyer – Mark Twain

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

REFERENCES

PRINT SOURCES

- Ann Bowers, Maggie. *Magic(al) Realism*. London: Routledge, 2004. Print.
- Bradbury, Malcolm. *The Modern American Novel*. Oxford: OUP, 1992. Print.
- Bradbury, Malcolm. *The Modern British Novel*. Harmondsworth: Penguin, 1994. Print.
- James, Henry. *The Art of Fiction*. New York: Nabu Press, 2010. Print.
- Mukherjee, Meenakshi. *Twice Born Fiction*. New Delhi: Arnold-Heinemann, 1973. Print.
- Ramaswami, and Sethuraman, eds. *Modern Fiction – Virginia Woolf*. New Delhi: Macmillan, 1986. Print. The English Critical Tradition Vol. 2.

ELECTRONIC SOURCES:

- www.englishleap.com
- giaotiep.luyenthianhvan.org

CORE IV

DRAMA I

Credits: 5

[Semester II Core IV]

Objective

This paper aims at taking the students through a panoramic tour of drama through centuries.

Unit I

Beginnings of European Drama

Greek Drama- Beginnings – Aristotelian concepts – Characterisation – Tragic hero – Unities – Six elements of tragedy – Tragic Concepts: Hamartia, peripetia, anagnorisis, - Key Greek tragic and comic dramatists

Prescribed Text

Oedipus Rex – Sophocles

Unit II

Renaissance Drama

Beginnings of English drama – Medieval theatre – Miracle, Morality and Mystery plays – The Italian Renaissance – Renaissance humanism – Humanism in art and poetry – Renaissance in England –

Erasmus – Impact of Montaigne – Early English dramatists – The University wits – Themes of Renaissance drama

Prescribed Texts

Dr. Faustus – Christopher Marlowe

Unit III

Elizabethan Drama

Origin of comedy – Greek comedy –Elizabethan Drama – Shakespearean Comedy – Chief characteristics – Characters in comedy – Major Themes – Theatre and Cinema - Application

Prescribed Text

A Midsummer Night's Dream – William Shakespeare

Unit IV

Jacobean Drama

Restoration Drama –Tragedy – political and social background – Themes of body politic/ body personal – Ben Johnson and The Theory of humours

Prescribed Text

The Duchess of Malfi – John Webster

Unit V

Restoration Drama

Introduction to Restoration Drama – Closing of theatres – Puritan Revolution – Charles II – Characteristics of Restoration theatre – Influence of French Drama – Women on the stage

Prescribed Texts

School for Scandal – R.B. Sheridan

Recommended Reading

Frogs – Aristophanes

The Shoemaker's Holiday – Thomas Dekker

Romeo and Juliet – William Shakespeare

The Way of the World – William Congreve

She Stoops To Conquer – Oliver Goldsmith

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

REFERENCES

PRINT SOURCES

Boulton, Marjorie. *The Anatomy of Drama*. London: Routledge and Kegan Paul Ltd., 1960. Print.

L. Hirst, David. *Comedy of Manners*. London: Methuen, 1979. Print. Critical Idiom Series

L. Hirst, David. *Tragicomedy*. London: Methuen, 1984. Print. Critical Idiom Series

Watson, G.J. *Drama- An Introduction*. London: Macmillan, 1983. Print.

ELECTONIC SOURCES

www.luminarium.org

www.academic.brooklyn.cuny.edu

www.neoenglish.wordpress.com

ALLIED II

MYTH AND LITERATURE

Credits: 5

[Semester II Allied II]

Objective

This paper aims at enabling students to explore the world of myth and their origin through a study of literary texts of different cultures and countries. It also seeks to familiarize mythic concepts and symbols so that students recognize them when they come across them in literary texts.

Unit I Introduction to Mythology

Beginnings of Myth – Retelling/Restating of Myths – Natural Phenomena as Myth – Political Dimensions of Myth – Myth and Ritual – Myth and Metaphysics – Myth, Legends and Folktale – Modern Urban Myths

Unit II Greek Mythology

Theogony – Greek Epic Cycle - Homeric Cycle – The Chief Gods and Goddesses of the Greeks

Prescribed Texts

The Odyssey

Unit III European Mythology

Greek antecedents of Roman Mythology – Celtic Mythology and the Arthurian Cycle - Myth and Legend – The Robin Hood cycle.

Prescribed Texts

The Wanderings of Oisín **Book I** – W.B. Yeats

Unit IV Hindu Mythology

Introduction to Hindu Scriptures – The Vedas – The Ramayanas – The Mahabharatas – The Puranas – The Itihasas – Difference between the Vedas and the Puranas – The Hindu Trinity – The Incarnations of Vishnu – Myth and Theatre - The Puranic Tradition – Brahma – Saraswati – Vishnu Lakshmi – Avatars of Vishnu – Shiva – Uma – Parvati – Durga – Puranic account of creation – Puranic division of time.

Prescribed Texts

Traivikramam– Mahendravikrama Varman

Unit V Scandinavian and Anglo-Saxon Mythology

The Skaldic and Saga tradition – The Coming of the Gods – The Cult of Odin – The God of the Sky – The Deities of the Earth – The Family of the Gods – The World of the Gods – The Coming of Christianity.

Prescribed Text

The Hobbit – J.R.R. Tolkien

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

REFERENCES:

PRINT SOURCES:

Bulfinch, Thomas. *The Age of Chivalry*. New York: Airmont Books, 1965. Print.

Coupe, Laurence. *Myth*. London: Taylor & Francis, 2008. Print. New Critical Idiom Series

Davidson, Ellis. *Scandinavian Mythology*. India: Standard Literature, 1982. Print.

Dorairaj, Joseph. *Myth and Literature*. Gandhigram: Folklore Resources and Research Centre, 2003. Print.

Dryden, John., trans. *Metamorphoses*. By Ovid. London: Wordsworth Classics, 1998. Print.

Graves, Robert. *The Greek Myths Volume I and II*. New York: Penguin Books, 1960. Print.

Pattanaik, Devdutt. *Myth = Mithya*. New Dehi: Penguin, 2006. Print.

Ruthven. *Myth*. London: Methuen, 1976. Print. Critical Idiom Series

Wilkins, W.J. *Hindu Mythology*. New Delhi: DK Print World Pvt Ltd., 2004. Print.

ELECTRONIC SOURCES:

www.ovid.lib.virgina.edu

www.archive.org/hindumythology

GENERAL COURSE BASIC ENGLISH COMMUNICATION Credits: 2
[Semester II General Course II]

Objective

This paper aims at helping students improve their basic English writing and speaking skills.

Unit I Basic Spoken English

Vocabulary Building and Basic Spoken English structures

Unit II Writing Skills

Basic Written English Structures

Unit III Basics of English Grammar

Articles, Prepositions, Tenses, Subject-verb agreement

Unit IV Paragraph Writing

What are paragraphs – How to write a good paragraph – Parts of a good paragraph – linkages with other paragraphs

Unit V Essay Writing

Essay as a collection of paragraphs – Development of a good essay – Introduction of a good essay – Conclusion

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

SEMESTER III

PART I- LANGUAGES

PART II- ENGLISH

CORE V

DRAMA II

Credits: 5

[Semester III Core V]

Objective

This paper aims at familiarizing students with different schools of drama through the twentieth century.

Unit I Drama of Ideas

Introduction to English Drama from Restoration to the 19th century-
Transition from plot based drama to ideology/theme based drama- Drama as
a vehicle of ideology/propaganda- ‘Quintessence of Ibsenism’ ~G.B.Shaw-
Difference between closet reading of plays and practical theatre- First wave
of Feminism.

Prescribed Text:

A Doll’s House– Henrik Ibsen.

Unit II Kitchen Sink Drama

Introduction to Kitchen Sink Drama- Individual versus Society in Kitchen
Sink Theatre. John Osborne-The Angry Young Man- Emergence of middle
class mentality and the aristocracy-Beatnik and Counter Culture of the 60s.

Prescribed Text:

Look Back In Anger – John Osborne.

Unit III Expressionistic Plays

Introduction to Expressionism-Distinction between Expressionism and Impressionism-Introduction to American Theatre-Feministic aspects of Expressionistic Theatre.

Prescribed Text:

The Hairy Ape – Eugene O’Neill

Unit IV Absurd Plays

Introduction to Existentialism-Differences between Existential and Absurd Theatre-Features of Absurd Drama-Characterization, Plot and Situation in Absurd Drama.

Prescribed Text:

Professor Taranne–Arthur Adamov

Unit V Postcolonial Drama

Introduction to Post-Colonialism-The concept of the Colonised Other-Features of Post-Colonial Drama.

Prescribed Text:

Dream on a Monkey Mountain – Derek Walcott

Recommended Reading

A Streetcar named desire-Tennessee Williams

The Importance of Being Earnest – Oscar Wilde

Dial M for Murder – Agatha Christie

Pygmalion – Bernard Shaw

A Lesson from Aloes – Athol Fugard

Riders to the Sea – J.M. Synge

Hedda Gabler – Henrik Ibsen

Endgame – Samuel Beckett

Monkey’s Paw – W.W. Jacob

Boal, Augusto. *Theater of the Oppressed*

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

.

REFERENCES

PRINT SOURCES

Bigsby, C.W.E. *A Critical Introduction to Twentieth-Century American Drama: Volume 2-Williams, Miller, Albee* .London: Cambridge University Press,1985. Print.

Esslin, Martin.*Theatre of the Absurd*. New York : Penguin, 1965.Print.

Gilbert Helen, Joanne Tomkins. *Post-Colonial Drama: Theory, Practice, Politics*London: Routledge,1996. Print.

Styan, J.L. *Modern Drama in Theory and Practice Vol. I, II and III* . London: Cambridge University Press,1981. Print.

ELECTRONIC SOURCES

www.jstor.org/modern drama in theory and practice

www.samuel-beckett.net

CORE VI

POETRY I
[Semester III Core VI]

Credits: 5

Objective

This paper aims at introducing different styles and genres of poetry along with enabling students to critically appreciate poetic texts.

Unit I The Epic Tradition

Distinction between Narrative and Lyric Poetry-Beginnings of Poetry-The Oral Tradition-Epic features, formulas, similes- Quest as the pre-dominant motif in Epic poetry - Genuine Epic-Pseudo Epic-Mock Epic-Parody and the role of spoofs-Features of the Mock Epic-From the sublime to the ridiculous.

Prescribed Text:

Paradise Lost Book I– John Milton

Unit II The Romance And The Ballad

Introduction to Romance-Distinction between Romance, Epic and Ballad-Romance in prose and poetry-Features of Metrical Romance- Introduction to Ballad Poetry-Ballads and the Bardic Tradition-Features of Ballad Poetry-Key themes of Ballads-Genuine and Contrived Ballads

Prescribed texts:

A Knight's Tale-Geoffery Chaucer

The Rime Of The Ancient Mariner-Samuel Taylor Coleridge

Highwayman-Alfred Noyes

Coward Of The County-Kenny Rogers

Unit III The Ode And The Elegy

Introduction to Ode-Key features of Odes-Types of Odes (Horatian and Pindaric)-Introduction to Lyric Poetry/Elegy- Types of Elegy: Pastoral Elegy- Features of Elegy-Key Elegiac writers.

Prescribed texts:

Ode to a Nightingale- John Keats.

Elegy written in a Country Churchyard- Thomas Gray.

Unit IV The Sonnet

Introduction to Sonnet-Features and types (Petrarchan, Spenserian, Shakespearean)

Prescribed texts:

Sonnet 94- Shakespeare

Love Sonnet 17- Pablo Neruda

Unit V Practical Analysis

Practical Criticism of Unseen Poetic texts-Scansion-Sound and Sense- Imagery-Burlesque-Parody-Travesty, Poetic forms: types of stanza.

Recommended Reading

The Odyssey – Homer

The Paradise Regained – John Milton

Paradise Lost V-John Milton

MacFlecknoe- Dryden

Sir Gawain and the Green Knight – J.R.R. Tolkien

The Faerie Queene– Edmund Spenser

Selections from *Amoretti*- Edmund Spenser

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of language lab and e-resources.

REFERENCES

Legouis, Emile and Louis Cazamian. *History of English Literature*. New Delhi: Macmillan, 1927. Print.

Bold, Alan. *The Ballad*. The Critical Idiom Series. London: Methuen, 1979. Print.

Hobsbaum, Philip. *Metre, Rhythm and Verse Form*. The New Critical Idiom. London: Routledge, 1996. Print.

Merchant, Paul. *The Epic*. The Critical Idiom Series. London: Methuen, 1971. Print.

Meyer, Michael. *Poetry: An Introduction*. Bedford: Bedford/St. Martin's, Seventh Edition, 2012. Print.

Wolosky, Shira. *The Art of Poetry: How to Read a Poem*. Oxford: Oxford University Press, 2001. Print.

ELECTRONIC SOURCES

www.universitypublishingonline.org

www.poetryfoundation.org

ALLIED III

ENGLISH LANGUAGE STUDIES

Credits: 5

[Semester III Allied III]

Objective

This paper aims at studying the origin, evolution and growth of English language over the ages and understanding its phonetic and semantic structures.

Unit 1

Proto Indo-European Language –The descent of English from PIE – English as a Germanic language – Common features - Great consonant shift, Verbal structure

Unit II

Old English – Anglo Saxon invasion, Viking invasion, Wessex Dialect Vocabulary, Word Order.

Middle English - Norman Invasion and the evolution of English, East Midland dialect, Vocabulary, Word Order.

Modern English - The evolution of Modern English, Heterogeneous Vocabulary, Simplified Inflectional system, Rigid Word Order, Intonation.

Unit III

Syntax and Semantics–Basics of Morphology-Foreign Influences - Latin and Greek, French, Scandinavian, German-Word Makers: Spenser, Shakespeare, Milton –The growth of dictionaries

Unit IV

Phonology: Phonetics, Standard English, Received Pronunciation, Received Standard, Modified Standard, Regional Standard, The role of BBC, Concept of correctness - Phonetic Transcription, Accent

Unit V

English in the digital era- Phases in the development of language-oral/phonic phase-written/graphic phase- electronic/digital phase- Implications of the digitalization of language- Language of e-mail and texting-Universalization of Englishes.

(For Unit IV one hour of practical work per week in the Language Lab will be assigned)

Teaching Pedagogy:

Lectures, guest lectures, seminars, group discussion, use of print and e-resources and the Language Laboratory.

REFERENCES

PRINT SOURCES

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. New Delhi: Macmillan Publishers, 2010. Print.

Baugh, A.C. *A History of the English Language*. London: Taylor & Francis, 2012. Print.

Crystal, David. *The Cambridge Encyclopedia of the English Language*. Cambridge: CUP, 1995. Print.

Crystal, David. *How Language Works*. New York: Penguin Books, 2005. Print.

Jean F. Wallwork. *Language and Linguistics: An Introduction to the Study of Language*. New Delhi: Heinemann Educational Books, 1979. Print

Kothari, Rita and Snell Rupert. *Chutnefying English: The Phenomenon of Hinglish*. India: Penguin Books, 2011. Print.

Wood,F.T*An Outline History of the English Language*.India:Macmillan Publishers, 2000. Print.

Yule ,George.*The Study of Language*. Cambridge: CUP, 2010.Print.

Frank,Palmer.*Semantics*,Cambridge:CUP, 1976.Print.

ELECTRONIC SOURCES

www.edb.gov.hk/en/curriculum-development/kla/eng-edu/references-resources.html

eltj.oxfordjournals.org

Gassalasca4. “David Crystal on Texting (S1E2 of It's Only a Theory)”. Online video clip.*YouTube*. YouTube, 11 May. 2013. Web. 30. April. 2015.

BritishCouncilSerbia. “David Crystal on The Effect of New Technologies on English”. Online video clip.*YouTube*. YouTube, 29 Nov. 2013. Web. 30. April. 2015.

FILM AND LITERATURE

Credits: 3

Skill Based Paper I

[Semester III Interdisciplinary Course]

Objective

This paper seeks to expose the students to the rudiments of film appreciation with special emphasis on the translation from literary to visual media.

Unit I Introduction to Film Studies

Text to Screen-Translation from Script/Novel/Drama to Screen

Prescribed Texts: *The Chimera of Fidelity* by Robert Stam

Adaption by Dudley Andrew

Unit II Text to Screen- Novel/Graphic Novel

The Dark Knight (2008)

V for Vendetta

Unit III Text to Screen- TV series

Sherlock- Season 4: Episode 1 *The Six Thatchers*

Malgudi Days- Episode 1 *Swamy and Friends*- Shankar Nag

Unit IV Text to Screen- Shakespearean Drama

Haider- Vishal Bharadwaj

Karmayogi- V.K.Prakash

Unit V Text to Screen- Fantasy Fiction

Game of Thrones- Season1 Episode1

Pan's Labyrinth- Guillermo del Toro

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

REFERENCES

PRINT SOURCES

Baskaran,SundararajTheodore.*The Eye of the Serpent: An Introduction to Tamil Cinema*.
Chennai:Tranquebar, 2013.Print.

Corrigan ,Timothy Ed., Film and Literature. London: Routledge, 2012.Print

Monaco ,James.*How to Read a Film.*, New Delhi: OUP,2009.Print.

Ray,Satyajit.*Our Films, Their Films* . New Delhi :Hyperion, 1983.Print.

Villarejo ,Amy. *The Basics: Film Studies.*, London: Routledge, 2009.Print.

ELECTRONIC SOURCES:

www.okcu.edu

filmandliterature.edublogs.org

Recommended Viewing:

Moby Dick

Chocolat

Anna Karenina

Ms. Fisher's Mysteries (TV)

Lord of the Rings

From Larkrise to Candleford(TV)

Shining

Kanyasulkam

Diving Bell and the Butterfly

Pather Panchali

Lust for Life (Van Gogh)

The Postmaster

Hondo by Louis L'amour

Agni Pravesam

My Fair Lady (Pygmalion)

The Great Gatsby

Fault in our Stars

Whiplash

Cracks

Lord of the Flies

SEMESTER IV

PART I- LANGUAGES

PART II- ENGLISH

CORE VII

POETRY II

Credits: 5

[Semester IV Core VII]

Objective

This paper aims at introducing different styles, traditions and genres of poetry along with enabling students to critically appreciate poetic texts.

- Unit I Metaphysical Poetry and Caroline Poetry**
Introduction to Metaphysical Poetry-Metaphysical conceits- Introduction to Caroline Poetry, key features
Prescribed Texts:
A Valediction Forbidding Mourning – John Donne
To His Coy Mistress – Andrew Marvell
- Unit II The Dramatic Monologue**
Introduction to Dramatic Monologue-Key features – Characterization- Passive audience.
Prescribed Texts:
Helen of Troy does Countertop Dancing- Margaret Atwood.
- Unit III Symbolist and Transcendental Poetry**
Introduction to Symbolism-Impact of Japanese Haiku Poetry on the Symbolist Movement- Key poets -What is Transcendentalism?-American Transcendentalism- Impact of Eastern Philosophy on American Transcendentalism.
Prescribed Texts:
Sailing to Byzantium- W.B.Yeats.
Clowns' Houses- Edith Sitwell.
Brahma – Emerson.
Conscience- Henry David Thoreau.
- Unit IV Confessional and Trauma Poetry**
Characteristics of Confessional Poetry-Key Poets-Social Trauma and Subjective Poetry-Personal Trauma and Subjective Poetry.
Prescribed Texts:
Daddy – Sylvia Plath
For the Year of the Insane-Anne Sexton.
Aggression- Meena Kandasamy.
Denial- Taslima Nasreen.
Buffalo Soldier- Bob Marley.
- Unit V Practical Analysis**

Thematics-Rhetorical and Poetic devices- Poetic Licence and Inversion-
Collocation of Words-Parallelism-Synesthesia

Recommended Reading

The Canonization-John Donne

Leda-Hilda Doolittle

The Last Duchess-Robert Browning

When Lilacs Last in the Dooryard Bloom'd – Walt Whitman

Soweto Blues- Miriam Makeba.

Still I Rise – Maya Angelou

Incident- Amiri Baraka.

A Pastoral –Agha Shahid Ali.

Man, You Should Explode- Namdeo Dhasal

On killing A Tree- Gieve Patel

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

REFERENCES

PRINT SOURCES

Brewster, Scott.*New Critical Idiom Series*. London: Routledge,2009. Print.

Kennedy,David.*New Critical Idiom Series*. London:Routledge,2007. Print.

Gifford,Terry.*New Critical Idiom Series*: London: Routledge, 1999. Print

Roberts, Michael eds.*The Faber Book of Modern Verse*. 4thed. New York:Faber&
Faber,2009. Print

Alvarez,A. eds.*The New Poetry*. New Delhi: Penguin Books,1982. Print.

Rosenthal, M.L. *Exploring Poetry*. New Delhi: Macmillan, 1973. Print.

ELECTRONIC SOURCES

www.bartleby.com

www.cse.iitk.ac.in

CORE VIII CLASSICAL LITERARY CRITICISM Credits: 5

[Semester IV Core VIII]

Objective

This paper will introduce students to the beginnings of literary criticism in the classical world.

Unit I Introduction to Literary Criticism

Poetry as Imitation - The Media of Poetic Imitation - The Objects of Poetic Imitation - The Manner of Poetic Imitation - The Origins and Development of Poetry

Prescribed Text:

Poetics-Aristotle

Unit II The Classical Criticism of Drama

The Rise of Comedy - Epic Compared to Tragedy - A Description of Tragedy - The Scope of Plot – Unity of Plot – Simple and Complex Plots - Reversal, Discovery and Calamity – Tragic Action – Fear and Pity – Characters of Tragedy.

Prescribed Text:

Poetics- Aristotle

Unit III The Poetics of Sublimity

Rhetorical Figures and Sublimity - Rhetorical Questions - Other Techniques of Poetics – Inversion – Metaphor- Introduction to Longinus and the Sublime - The True Sublime - The Five Sources of Sublimity - Plato and Sublime – Imitation.

Prescribed Text:

On The Sublime-Longinus

Unit IV Indian Classical Criticism

Dramatic Convention, Structure and Propriety of the Nataka Tradition-The section on Meypadu from *Tolkappiyam*.

Prescribed Text:

Akatinaiyal from *Tolkapiyam*- Tolkappiyar.

Unit V Practical Application

Practical application of classical criticism on unseen texts

Recommended Reading

Classical Literary Criticism: Plato, Aristotle, Horace and Longinus, translated by Penelope Murray.

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

REFERENCES

PRINT SOURCES

Dorsch T.S., trans. *On the Sublime*. By Longinus. Harmondsworth: Penguin Classics, 1965. Print. Classical Literary Criticism Series.

---, trans. *Ars Poetica* By Horace. Harmondsworth: Penguin Classics, 1965. Print. Classical Literary Criticism Series.

---, trans. *Poetics*. By Aristotle. Harmondsworth: Penguin Classics, .1965. Print. Classical Literary Criticism Series.

Persona in *Tolkapiyam*

ELECTRONIC SOURCES

www.libertyonline.hypermall.com/Aristotle/Poetics

www.gutenberg.org

ALLIED IV

PHILOSOPHY AND LITERATURE

Credits: 5

[Semester IV Allied IV]

Objective

This paper aims at making students analyze literary texts of some well-known Philosophers

Unit 1 Greek Philosophy

Plato: Theory of Ideas (Forms) - Aristotle: Virtue Ethics

Prescribed Text:

Plato's *Republic*, Books V and VI, 380 B.C.

Unit II Modern Philosophy

Rene Descartes: Method of Doubt; Cogito Ergo Sum (I think therefore I exist), Mind-Body Dualism

Prescribed Text:

Rene Descartes, *Meditations on First Philosophy*, (First, Second and Sixth Meditations), 1641

Unit III Existentialist Philosophy

Soren Kierkegaard -Truth is Subjectivity - Jean Paul Sartre- Bad Faith (Self Deception)

Prescribed Text:

Soren Kierkegaard, *Concluding Unscientific Postscript to Philosophical Fragments*, (Chapter Two), 1846

Jean Paul Sartre, *Being and Nothingness*, (Chapter two), 1943

Unit IV 19th & 20th Century Philosophical Movements

Henri Bergson: Elan Vital = Sri Aurobindo: Mind Involution and Evolution

Prescribed Text:

Sri Aurobindo, *Life Divine*, (book I, Chapter 2), 1939-40

Henri Bergson, *Creative Evolution*, (Chapter three), 1911

Unit V Indian Philosophy and Literature

S. Radhakrishnan: The Nature of Religious Experience - Amartya Sen—
Dialogical tradition in India

Prescribed Text:

Amartya Sen, *The Argumentative Indian*, (Section I), 2005

S. Radhakrishnan, *An Idealist Way of Life*, (Chapters two and three), 1932

Recommended Reading

1. Samuel Enoch Stumpf, *From Socrates to Sartre and Beyond: A History of Philosophy*, McGraw Hill, 1975
2. C. D. Sharma, *A Critical Survey of Indian Philosophy*, Motilal Banarsidass, 2000

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

REFERENCES

PRINT SOURCES

Abrams, M.H. *Natural Supernaturalism*. London: WW Norton, 2002. Print.

Durant, Will. *The Story of Philosophy*. New York: Simon & Schuster, 2009. Print.

Garder, Jostein. *Sophie's World*. New York: Farrar, Straus and Giroux, 2007. Print.

Miller, Elliot. *A Crash Course on the New Age Movement*. London: Baker Book House, 1989. Print.

Russell, Bertrand. *A History of Western Philosophy*. London: Routledge. 2004. Print.

Walker, Alex. ed. *The Kingdom Within*. New York: Findhorn Press, 1994. Print.

ELECTRONIC SOURCES:

www.archive.org/details/westernphilosophy

www.letusreason.org

SEMESTER V

CORE IX CLASSICAL INDIAN LITERATURE AND CULTURE

Credits: 5

[Semester V Core IX]

Objective

This paper will help students understand classical Indian culture through literary representation while maintaining regional relevance.

Unit I Classical Indian Poetry

Introduction to classical literature in Sanskrit-the tradition of love poetry in the Indian context- Introduction to Cankam Tamil literature- Introduction to tinai in Tamil literature

Prescribed Texts

Kalidasa's *Ritusamharam*, Canto I - Summer, trans.– Chandra Rajan *The Loom of Time* (Penguin 1989)

Thirukural-Kammathupal.trans. – J.V. Chelliah (Tamil University, Thanjavur, 1985)

Unit II Literature and Indian Social Life

Proliferation of social order through literature in classical times-key issues in Indian social life and literature-caste and gender-modern reactions to classical Indian social issues

Prescribed Texts

The Laws of Manu: trans. –Wendy Doniger (Penguin Books 1981). On the Laws of Manu by B.R. Ambedkar

Annihilation of caste B.R. Ambedkar(with an introduction by Arundhati Roy)

Unit III Tamil Cankam Epic in Translation

The Cankam Age in Tamil literature-Introduction to Tamil epic tradition

Prescribed Texts

Cilappatikaram translated–Alain Danielou (Penguin Classics)

Unit IV Simplified Indian Epic

The Indian epic tradition-modern abridgements of Indian epics-Indian epics and the occidental resonances-Indian epic-shifting perspectives

Prescribed Texts:

Ramayana, Mahabharata, Gods, Demons and Others – R.K. Narayan

Dopdi - Maheshveta Devi

The Palace Of Illusions-Chitra Bannerjee

Unit V Classical Indian Drama

Salient features of Classical Indian drama and the Nataka tradition.

Prescribed Texts

Abhijnana Shakuntalam – Kalidasa

Recommended Reading

Discovery of India – Jawaharlal Nehru

Godan- Premchand

Ramayana –C. Rajagopalachari

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

REFERENCES

PRINT SOURCES

Narasimhaiah. C.D. *Swan & Eagle – Essays on Indian English Literature*. New Delhi: Motilal Banarsidass Publications, 1987. Print

Rajan, Chandra. *The Loom of Time*. New Delhi: Penguin, 1989. Print.

Ramanujan. A.K. *Poems of Love and War*. New Delhi: OUP, 2006. Print.

R. Parthasarathy, *The Tale of an Anklet*. New Delhi: Penguin, 2004. Print.

Srinivasalyengar, K.R. *Indian Writing in English*. New York: Vantage Press, 1973. Print.

ELECTRONIC SOURCES:

www.worldcat.org

www.uh.edu/class/ccs/india-studies

CORE X

WORLD LITERATURES I

Credits: 5

[Semester V Core X]

Objective

This paper will provide the students with an introduction to Continental Literature.

Unit I The Renaissance Italian Epic

The Christian tradition in Epic Poetry

Prescribed Text:

Inferno – Dante (cantos 1 to 5) (trans. Henry Francis Cary)

Unit II Fictional Narratives from Europe

Beginnings of European Fiction – Boccaccio

Prescribed Text:

Decameron – Boccaccio (Day 2)

Unit III Legends from Northern Europe

Narratives of Norse Mythology – The alliterative poetic tradition

Prescribed Text:

The Legend of Sigurd and Gudrun (trans. J.R.R. Tolkien)

Unit IV Middle Eastern Narratives

Narrative devices – Sources of 1001 Arabian Nights – Setting and Locales

Prescribed Texts

Selections from *1001 Arabian Nights* – (trans. Richard Burton)

Unit V Poetry from Asia

What is Symbolism? – Resonances of Symbolism in World Poetry

Prescribed Text:

Haiku – Basho

Chinese Zen Poetry.

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

REFERENCES

PRINT SOURCES

Damrosch ,David. *What is World Literature* .Princeton: University Press, 2003.Print.

Italo, Calvino,trans., *Why Read a Classic*. Michigan: Martin McLaughlin Pantheon Books, 1999.Print.

Mahdi, Muhsin ,HusainHaddawy,and Daniel Heller-Roazan.ed.,*The Arabian Nights*.New Delhi :W.W. Norton & Company, 2009.Print.

CORE XI

MODERN LITERARY CRITICISM

Credits: 5

[Semester V Core XI]

Objectives

This paper seeks to introduce the students to various facets of Modern Anglo-American literary criticism through seminal critical texts.

Unit I Neoclassical Criticism

Introduction to neoclassical criticism through classical criticism-features of Neoclassicism-Samuel Johnson

Prescribed Texts:

An Essay on Criticism–Alexander Pope.

Unit II Romantic Literary Criticism

Romanticism and literary criticism-difference between neoclassical and romantic criticism-concept of Negative capability by Keats-concepts of Imagination and Fancy by Coleridge-themes and language of poetry by Wordsworth

Prescribed Text:

Preface to Lyrical Ballads– Wordsworth.

Unit III Modern English literary criticism

Matthew Arnold-the Touchstone method-T.S.Eliot-disassociation of sensibility-literary tradition and objective correlative - The Cambridge School – F. R. Leavis – I. A. Richards

Prescribed Texts

The Function of Criticism – Matthew Arnold

Tradition and Individual Talent- T.S.Eliot

Four Kinds of Meaning – I. A. Richards

Unit IV New Criticism

New Critics – Intentional and Affective Fallacy–Differences between Close Reading and Distant Reading – Eye-piece Criticism – Paradox – Ambiguity – Irony - Tension

Prescribed Texts

John Crowe Ransom – The New Criticism

The Meaning of Meaning, Chapter 9 – I. A. Richards

Unit V Chicago School

Introduction to the Chicago School of criticism- Distinctions between New Criticism and Chicago School of Criticism- Key critics-Pluralism.

Prescribed Texts:

Critics and Criticism: Ancient and Modern- R.S. Crane.

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

RECOMMENDED READING

Biographia Literaria Chapter XIV and XVII – Coleridge

Why the Novel Matters – D.H. Lawrence

Hamlet and Oedipus – Ernest Jones

Archetypes in Literature – Northrop Frye

Beginning Theory – Peter Barry

Wayne C. Booth – The Rhetoric of Fiction

REFERENCES

PRINT SOURCES

Wimsatt, William K. Cleanth Brooks. *Literary Criticism: A Short History*. London: Routledge & Keagan Paul, 1970. Print

Day, Gary. *Literary Criticism: A New History* New Delhi: Orient Blackswan, 2010. Print

Scott, Wilbur. *Five Approaches to Literary Criticism*. New York: Macmillan, 1966. Print

Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford: OUP, 2011. Print

ELECTRONIC SOURCES

www.kristisiegel.com

www.uiowa.edu

www.library.uncw.edu

ELECTIVE I

GREEN STUDIES

Credits: 5

[Semester V Elective I Green Studies]

Objective

This paper seeks to introduce the students, to Ecocriticism, which is one of the most relevant critical theories of the post-modern era through literary texts and trains them to approach social issues eco-critically.

Unit I Introduction

Introduction to Ecocriticism- Definition, Scope and Importance of Ecocriticism

Unit II Deep Ecology

Deep Ecology-Basic Principles - Biocentric Equality – Naess and Sessions – Self Realization

Prescribed Texts:

Chief Seattle's Speech

Unit III Symbiosis and Biodiversity

Environment and Literature - Symbiosis – Mutualism – Parasitism – Commensalism – Biodiversity-

Prescribed Texts:

The Force that through the Green Fuse Runs – Dylan Thomas

Queen of Trees (Documentary)

Unit IV Home – Community - Native

Oikopoetics- *Oikos –Tinai*– Bioregionalism – Nativism - Identity - Nationalism

Prescribed Texts:

A Fable for Tomorrow from Silent Spring – Rachel Carson

Selections from Agam and Puram poetry

Snake - D.H. Lawrence

Unit V Ecology and Media

Scope and Importance of Media in Promoting Ecological Issues – Ecomedia (Films and Documentaries) – Field Work – Workshop – Case Studies

Have you seen the Arana? (Documentary)

City's Edge (Documentary)

Teaching Pedagogy

Lectures, guest lectures, seminars, group discussion, use of print and e-resources.

REFERENCES

PRINT SOURCES

Alex, Rayson K., S. Susan Deborah and Sachinddev P.S. ed. *Culture and Media:*

Explorations in Ecocriticism. London: CambridgeScholars Publishing, 2014. Print.

Andruss, Van. et al. *Home! A Bioregional Reader edited*. Philadelphia. New Society Publishers,

1990. Print

Bate, Jonathan. *Romantic Ecology: Wordsworth and the Environmental Tradition*. London: Routledge, 2013. Print

Berg, Peter. Raymond Dasmann. *Reinhabiting California*. *Resurgence & Ecologist* Vol 7 399-401, Dec 1977

Devall, Bill and George Sessions. *Deep Ecology: Living as if Nature Mattered*. Salt Lake City, Utah: Peregrine Smith, 1985.

Garrard, Greg. *Ecocriticism New Critical Idiom Series*. London: Routledge 2004. Print

Glotfelty, Cheryl & Harold Fromm. *The Ecocriticism Reader*. Athens: The U of Georgia P, 1996. Print

Paranjape, Makarand, ed. *Nativism: Essays in Criticism*. Pune: Sahitya Akademi, 1997. Print.

Roy, Arundhati. *End of Imagination*. Cochin: D.C. Books, 2001. Print.

Selvamony, Nirmal, Nirmaldasan and Rayson K. Alex. *Essays in Ecocriticism*. New Delhi: Sarup and Sons and OSLE-India, 2008. Print.

Selvamony, Nirmal and Nirmaldasan. *Tinai I, II and III*. Chennai: PASO, 2003. Print.

ELECTRONIC SOURCES

www.greenschool.org

www.angelfire.com/nd/nirmaldasan/tinai.html

www.barretthonors.asu.edu

www.centerforgreenschools.org

ELECTIVE I

WOMEN'S WRITING

Credits: 5

[Semester V Elective I]

Objective

This paper seeks to help students understand feminism in its diverse cultural contexts

Unit I Novels

Discussion and comparison of women's issues in different locations

Prescribed Texts:

Women at Point Zero -Nawaal El Saadwi

Beloved- Toni Morrison

Unit II Drama

Understanding different Feminisms and the complications of class and caste

Prescribed Texts:

Top Girls – Caryl Churchill

Unit III Poetry

Discussion of gynocentrism and various theoretical concepts

Prescribed Texts:

The Dream. A Song – AphraBehn

We Sinful Women: Contemporary Urdu Feminist Poetry – KishwarNaheed

Unit IV Essays

Understanding feminist political and social history

Prescribed Texts:

Shakespeare and His Sister – Virginia Woolf (Selection from *A Room Of One's Own*)

Silly Novels of Lady Novelists – George Eliot

The Laugh of the Medusa – Helene Cixous

Unit V Popular Fiction

Deconstruction of the various popular tropes of women's writing

Prescribed Texts

The Time Traveller's Wife – Audrey Niffenegger

Bridget Jones' Diary – Helen Fielding

Recommended Reading

Madame Bovary – Gustave Flaubert

A Raisin in the Sun - Lorraine Hansberry

Teaching Pedagogy

Lectures, Guest Lectures, Seminars, Paper Presentations and the use of print and e-resources.

REFERENCES

PRINT SOURCES

De Beauvoir ,Simone.*The Second Sex*.Vintage Books:London,2009. Print

Mary, Wollstonecraft. *A Vindication Of The Rights Of Women*. London,1792. Print

Mill,J.S.*The Subjection Of Women* .USA:MIT,1970.Print.

Millet,Kate .*Sexual Politics* .Doubleday: New York,1970. Print.

Showalter, Elaine Ed. *The New Feminist Criticism: Essays on Women, Literature and Theory* .London: Virago, 1986.Print

Showalter, Elaine. *Towards a Feminist Poetics. Women's Writing and Writing about Women*.
London: CroomHelm ,1979.Print

Walker,Alice. *In Search of our Mothers' Gardens: Womanist Prose* , New York :Harvest Book, 1983.Print.

ELECTRONIC SOURCES

www.oxfordjournals.org

www.womenwriting.org

Skill Based Paper II

ENGLISH LANGUAGE SKILLS FOR EMPLOYABILITY Credits 3
[Semester V Elective I English Language Skills for Employability]

Objective

This paper seeks to equip students with the required language skills to face interviews and group discussions.

Unit I

Communication Skills

Basics of Spoken English – Mother Tongue Interference – Fluency – Thinking in English – Vocabulary Building - Fillers

Unit II

CV and Resume preparation

Distinction between CV and Resume – Resume for the Corporate Sector – Preparation of an effective Resume

Unit III

Profile Preparation

Personal Profile preparation - Group/institution/department profile preparation

Unit IV

Preparation for Interviews

Interviews for Placement - Stress Interviews - Practical – Mock Interviews

Unit V

Preparation for Group Discussion

General Objective of Group Discussions - Leadership in Group Discussions - Participation in Group Discussions - Practical – Mock Group Discussions

Teaching Pedagogy

Lectures, Guest Lectures, use of print and e-resources, Hands-on training, Seminars, Presentations, Mock Interviews, and Group Discussions.

REFERENCES

PRINT SOURCES

Parikh, J.P., et al. *Business Communication: Basic Concepts and Skills*.OrientBlackSwan, New Delhi 2011)

Juneja, O. &Majumdar, A. *Business Communication: Techniques and Methods*.New Delhi: Orient BlackSwan. 2010.Print.

Suresh Kumar, E. &Sreehari, P .*Communicative English*. New Delhi: Orient BlackSwan, 2007.Print.

Yardi, V.V*English Conversation for Indian Students*.NewDelhi:OrientBlackSwan, 2002.Print.

ELECTRONIC SOURCES

www.mindtools.com

COMPUTING SKILLS
[Semester V Skill Based Paper III]

Credits: 3

Objective

This paper seeks to equip students with basic computer skills which would help them improve the methodology and quality of their research work.

Unit I	Basic Introduction to MS Word
Unit II	Text Formatting
Unit III	Basic Introduction to Power Point, Excel
Unit IV	Information Searching Strategies
Unit V	Documentation, Citations and Plagiarism, Copyright Rules

Teaching Pedagogy

Apart from lectures by course teachers, students will do presentations in class. It will focus on the practical application of computing skills with minimal theoretical inputs

REFERENCES:

PRINT SOURCES:

Mishra, R. *Research Methodology: A Handbook*. New Delhi: Concept Publishing Company. Print.

MLA Handbook for Writers of Research Papers .7thed. New Delhi: First East-West Press Edition, 2012. Print.

ELECTRONIC SOURCES:

www.ctdlc.or

www.spl.org

SEMESTER VI

CORE XII Contemporary Indian Writing in English and Translation Credits: 5

[Semester VI Core XIII]

Objective

This Paper will expose students to current trends in Indian Writing in English with a concern for translations from regional languages.

Unit I Poetry

Grandfather – Jayanta Mahapatra

Soul-bird – Tamsula Aho

Under Another Sky – R. Parthasarathy

Unit II Fiction

The God of Small Things – Arundhati Roy

Sea of Poppies - Amitav Ghosh

Unit III Drama

The Episode of Lust – Mahesh Elkunchwar

Hayavadana - Girish Karnad

Unit IV Prose

Journalistic Prose – selections from Nirmal Shekar

Journalistic Prose – selections from Theodore Bhaskaran

Selections from *Book of Nature* – Ruskin Bond

Unit V Regional Literatures in Translation

Cultural Markers from various regions in India – Cultural untranslatability

Prescribed Texts:

Initiation – U. Ananthamurthy (Trans: Gary Wills)

gRHa Lakshmi (*The Lady of the House*) – Olga (P. Lalita Kumari) (Trans:

S.S. Prabhakara Rao)

Note: Feature films of novels and plays will be used in the study of Units II and III wherever possible.

Recommended Reading:

Mistress – Anita Nair

Being Indian – Pavan K. Varma

The Solitude of Emperors – David Davidar

Kanyadaan – Vijay Tendulkar

Gabbilam – Gurram Joshua

Teaching Pedagogy

Lectures, Group Discussions, Seminars, Guest Lectures, Use of Print and e - resources

REFERENCES:

PRINT SOURCES:

King, Bruce. *Modern Indian Poetry in English*. Oxford: OUP, 2005. Print.

Naik, M.K. *Indian English Literature 1980-2000 A Critical Survey*. 1sted. New Delhi: Pencraft International, 2001. Print.

---. *Indian English Fiction: A Critical Study*. New Delhi: Pencraft International, 2009. Print.

---. *Indian English Poetry: From the Beginnings up to 2000*. New Delhi: Pencraft International, 2006. Print.

ELECTRONIC SOURCES:

www.indiastudies.org

www.foundationforindiastudies.org

CORE XIII

WORLD LITERATURES II

Credits: 5

[Semester VI Core XIV]

Objective

This paper seeks to expose the students to an experience of literature from across the world.

PRESCRIBED TEXTS

Unit I Modern World Poetry I

The Prophet – Kahlil Gibran

Ootacamund – Octavio Paz

Your Attention Please – Peter Porter

Unit II Modern World Poetry II

A Letter – Dom Moraes

To my First White Hairs – Wole Soyinka

Africa – David Diop

Unit III Modern World Drama

Ecstasy of Rita Joe - George Ryga

Unit IV Modern World Fiction I

Voss – Patrick White

Death of Ivan Illych – Tolstoy

Unit V Modern World Fiction II

Things Fall Apart – Chinua Achebe

Recommended Reading

Cherry Orchard– Chekov

Zorba the Greek – Nikos Kazantzakis

Teaching Pedagogy

Lectures, Group Discussions, Seminars, Guest Lectures, Use of print and e – resources and hands-on training

REFERENCES:

PRINT SOURCES:

Damrosch, David. *What is World Literature*. Princeton: Princeton University Press, 2003.

Print.

Jeyifo, Biodun. *Modern African Drama*. London: W.W. Norton & Company, 2002. Print.

Narasimhaiah, C.D. *An Introduction to Australian Literature*. Australia: Jacaranda Press,

Australian Edition, 1965. Print.

Percy, Hornstein and Brown, eds. *Readers Companion to World Literature*. New York:

Penguin, 2002. Print.

ELECTRONIC SOURCES:

www.worldliteraturetoday.org

www.contemporaryworldliterature.com

ELECTIVE II AESTHETICS AND ARTISTIC MOVEMENTS II Credits: 5

[Semester VI Elective II]

Objective: To trace the connection between the plastic arts and literature enhancing the literary experience of students interested in art.

Unit 1 Aesthetics and Introduction

What is Aesthetics?-the difference between beauty and aesthetics-theories of aesthetics-introduction to New Aestheticism

Prescribed Text:

The Meaning Of Art- Herbert Read

Unit 2 How literature affects art and how art affects literature-pre-Renaissance Art-classical Greco-Roman art-Anglo-Saxon art-Beowulf

Prescribed Text:

Michael Wood on Beowulf. Dir. Michael Wood.BBC .2009

Bettany Hughes :The Ancient Worlds..Dir.Bill Locke.A Lion production from Channel Four in association with PBS.2010

Unit 3: Renaissance Art-Michaelangelo-Raphael-Leonardo Da Vinci-Perspective

Prescribed Text:

The Meaning Of Art- Herbert Read

Unit 4: Rococo art-Baroque-the English tradition of art-Blake-Turner-Constable-Pre-Raphaelites

Prescribed Texts:

The Meaning Of Art- Herbert Read

Unit 5: The Impressionists-Renoir-Cezanne-Van Gogh-Picasso-Shagall-Expressionism-Surrealism-Salvador Dali

Prescribed Texts:

The Meaning Of Art- Herbert Read

REFERENCES

PRINT SOURCES

Clark, Judith. *The Illustrated History of Art*

Joughin, John and Malpas, Simon. *The New Aestheticism*

The Dark Ages. Dir. Waldemar Januszczak. BBC. 2011

Janson, H.W. and Joseph Kerman. *A History of Art & Music*, Harry N. Abrams. New York.
Print

ELECTRONIC SOURCES

www.greenschool.org

www.angelfire.com/nd/nirmaldasan/tinai.html

ELECTIVE II

POPULAR CULTURE STUDIES

Credits: 5

[Semester VI Elective II]

Objective: This paper seeks to enable the students to examine and deconstruct the prevailing tropes in popular culture.

Unit I What is Popular Culture?

Definitions and Origins – An introduction to forms of pop culture (print, radio, television, music, cinema, ads) – Pop Culture vs. High Culture (Culture and class; the politics of cultural exclusion) – Pop culture in India

Unit II Mall Culture

Cultural importance of a mall-‘cathedrals of consumption’- product narratives and lifestyle statements-mall and the economy-the mall as a ‘theatre’-special planning of the mall-flaneurs

Unit III Celebrity culture and Fanfare

What is Celebrity? – The Authentic Celebrity (Celebrity as “Idol”) – Celebrity and Religion –Celebrity Masks/ Performing Celebrity – Celebrity Motherhood – Criminals as Celebrities – The Charismatic Authority of Celebrities

Unit IV Indian Films (Bollywood and the South)

An introduction to Indian cinema (Bollywood and the South) – The formulaic Bollywood film: genre and style –South India and the Cinema of Politics – Genres of South Indian Cinema –Gender in Indian Cinema (body, female desire, norms of Hindu womanhood, the queer in cinema) –Class and Caste Indian Cinema

Unit V Social networking portals/platforms

The Power in the People: Social Media, Blogebrities and YouTube
 popularity – Identities and the virtual world – Social platforms and private
 spaces – Fans and social media –Race/Ethnicity and Social Media – Social
 platforms, social problems?

Teaching Pedagogy

Lectures, guest lectures, seminars, movie screening, group discussions, brain storming
 sessions, use of print and e-resources, fieldtrips

REFERENCES:

PRINT SOURCES

Nachbar,Jack andLause,Kevin. *Popular Culture: An Introductory Text*.Bowling Green, OH
 Bowling Green State University Popular Press, 1992.Print

Freccero,Carla*Popular Culture: An Introduction*. New York: NYU Press.1999.Print

Danesi,Marcel.*Popular Culture: Introductory Perspectives*. Rowman& Littlefield
 Publishers.2007.Print

Storey,John.*Inventing Popular Culture: From Folklore to Globalization*.Oxford: Basil
 Blackwell, 2003.Print

Ryan,Michael.*Cultural Studies-An Anthology*.Malden, Mass.;Oxford : Blackwell Pub.,
 2008.Print

Featherstone,Mike.*Consumer Culture and Post Modernism*.Sage Publications.2007.Print

Kowinski,William. *The Malling Of America*.New York: William Morrow &
 Company.1985

Turner,Graeme.*UnderstandingCelebrity*.Sage Publications.2013.print

Kooistra,Paul.*Criminals as Heroes: Structure, Power and Celebrity*. Bowling Green State
 University Popular Press, 1989.Print

Sean Redmond and Su Holmes. *Stardom and Celebrity*. Sage Publications. 2007. Print

“Building the Authentic Celebrity: The ‘Idol’ Phenomenon in the Attention Economy”
Fairchild, Charles

“Still Something Else Beside a Mother? Negotiating Celebrity Motherhood in Sara Jessica Parker’s Star Story” Jermyn, Deborah.

“The Model of Charismatic Leadership and its Applicability to the Rule of Adolf Hitler”
By M Rainer Lepsius

“The Celebrity Icon” By Jeffrey C Alexander
Jain, Manju. *Narratives of Indian Cinema*.

Bhattacharya, Rini Mehta, Rajeshwari V. Pandharipande *Bollywood and Globalization: Indian Popular Cinema, Nation, and Diaspora*.

Morny Joy, Eva K. Neumaier-Dargyay, Mary Gerhart “Upholding norms of Hindu Womanhood” - from *Gender, Genre and Religion: Feminist Reflections*.

Bahl, Anirudh, *Class, Power & Consciousness in Indian Cinema & Television*.

K. Gokulsing and Wimal Dissanayake. *Indian Popular Cinema: A Narrative of Cultural Change*

Hunsinger, Jeremy and Senft, Theresa. *The Social Media Handbook*.

Burns, Kelli. *Celeb 2.0: How Social Media Foster Our Fascination with Popular Culture*.

Sternheimer, Karen. *Connecting Social Problems and Popular Culture: Why Media is Not the Answer*.

Balick, Aaron. *The Psychodynamics of Social Networking*.

Bennett, Andy and Robards, Brady *Mediated Youth Cultures: The Internet, Belonging and New Cultural Configurations*.

Shivers, K. (2014). Race/ethnicity and social media. In K. Harvey (Ed.), *Encyclopedia of social media and politics*. (Vol. 19, pp. 1052-1057). Thousand Oaks, CA: SAGE Publications. 2014

CREATIVE WRITING Credits: 5

Skill Based IV

[Semester V Elective III Creative Writing I]

Objective

This elective paper gives students the opportunity to identify their creative skills in various aspects of narrative, poetic and dramatic writing and also in copy writing and advertising ideas.

Unit I Introduction to Creative Writing

Situational Imagination – Expression of Imagination in Language –
Creation of Word Pictures – Creation of Ambience

Unit II Copy Writing and Advertisement

Introduction to Copy Writing – Copy Writing and Creativity – Copy
Writing for Target Groups – Use of Language in Effective Copy
Writing

Unit III Writing Poetry

The art of Poesis – Poetic Devices – Metaphor – Simile – Sound
Devices – Sound and Sense – Symbols – Imagery

Unit IV Writing Narrative Fiction

Elements of Narration – Story and Plot – Characterization – Choice
of Medium of Narration – Point of View – Short Stories – Novellas –
Extended Narratives

Unit V **Writing for Stage and Screen**

Basics of Script Writing for Stage and Screen – Characterization on Stage – Dialects and characterization through dialogue – Stage devices and ambience creation

Teaching Pedagogy

For this paper guest lectures by creative writers will be arranged and experts from the media and the corporate sector to supplement lectures—course teachers.

REFERENCES

PRINT SOURCES

Field, Syd *Foundation of Screen Writing*. Delta Revised Edition, New York: 2005. Print

Mills, Paul *The Routledge Creative Writing Coursebook*. London: Routledge Publishers, 2006. Print

Morley, David. *The Cambridge Introduction to Creative Writing* , London: Cambridge University Press, 2007. Print

ELECTRONIC SOURCES:

www.jerz.setonhill.edu

www.creativewriting.uchicago.edu

PROJECT WORK

Credits: 5

[Semester VI Project Work]

Each student will be required to select a topic in the Elective Paper that s/he has chosen during the V and VI semesters. Each student is to select a topic during the V semester, work under the supervision of a course teacher and submit a report at the end of the VI semester of length not less than 30 pages. VIVA VOCE exams would be conducted for the project work. The supervisor and an external examiner shall evaluate the project work and conduct the VIVA VOCE.

ASSESSMENT:

The Project report will be assessed for 80 marks by the external.

The external VIVA VOCE for 20 marks.

The total marks for the Project will be 100 and the credits awarded will be 5.