

M.A CBCS ENGLISH PROGRAMME

**In Accordance with the
UGC- Learning Outcomes based Curriculum
Framework (LOCF)**

2021-22



**DEPARTMENT OF ENGLISH
FACULTY OF ARTS
UTKAL UNIVERSITY
VANI VIHAR, BHUBANESWAR**

Master of Arts (M.A) in English

About the Programme

Eligibility: Bachelor's degree in 10+2+3 or other equivalent modes

Intake capacity: 40

Selection criteria: Career score and performance in the P.G common entrance test

The M. A programme in English is a two-year advance course which deals with the study of Literature and Language in English across the world. The programme is aimed at developing a broad competence in literary-historical periods before moving to a more specialized knowledge of a single area or topic. It offers a comprehensive exposure not only to literary periods but to important literary movements, literary theory and the history of criticism, translation and other emerging areas. In its updated version, research has been given the utmost importance to help students learn to consider sources of information and evaluate the nuances of meaning and the impact of language and literary texts.

The syllabus has been designed and updated keeping in mind the Choice Based Credit System and Learning Outcomes Curriculum Framework recommended by the UGC.

Programme Objectives:

1. To provide comprehensive understanding and knowledge of English Literary Studies and facilitate careers in teaching, translation, publishing, print/electronic media, and pursuit of higher studies
2. To encourage a liberal, ethical, humanitarian attitude and affective states
3. To inculcate in the students a spirit of respect for the imagination and the intellect as embodied in the literary and cultural traditions
4. To foster interest in other arts like theatre and film and analyze the multiple ways in which they can enrich literary studies itself
5. To promote the necessary skills of critical reading, analysis and writing
6. To help students learn the basic skills of research and writing a dissertation

Programme Outcomes:

Upon successful completion of the M.A programme in English, students will be able to

1. Read, understand and appreciate great works of literature in English produced not only in England but elsewhere in the world
2. Demonstrate acquaintance with major critical trends including the recent ones in order to sharpen their critical tools and develop a broad and inclusive critical perspective
3. Study literature largely in its aesthetic and humanist emphasis and at the same time relate it to language, structure, history, reader, subjectivity and gender
4. Know the principles and methods of English Language Teaching (ELT) and equip themselves with a general background knowledge of theoretical linguistics
5. Understand the nature and scope of research in literature and its allied subjects
6. Take an active interest in their own literatures through translation and develop a cross-cultural understanding of literature in general

Mode of Evaluation

The M.A programme in English comprises 4 semesters. Semesters 1 & 2 have 5 courses each, whereas, Semesters 3 & 4 have 4 courses each along with a research project presentation and a dissertation in the 3rd and 4th Semester respectively. In all, a student has to study 18 courses/papers spread over Core,

Core Elective, Allied Elective and Free Elective Courses. Each course (including the research project presentation and the dissertation) carry 100 marks. Of these, the End-Semester examination will be of 70 marks and 30 marks for internal examination. The total marks for the M.A programme in English is 2000 marks.

Topics for the dissertations of the students will have to be approved by the Departmental Committee in the beginning of the 3rd Semester. Allotment of supervisors will also be done by the Departmental Committee.

| | |
|-----------------------------------|---------------------------|
| Internal Assessment | 30 marks per paper |
| i. Term paper: 02 | (10 marks X 2 = 20 marks) |
| ii. Presentations: 01 per student | (10 marks) |
| OR | |
| iii. Midterm Examination | 30 marks per paper |

| | |
|--|---|
| End-Semester Examination | 70 marks per paper |
| Four long answer questions in any question.) | 14 marks X 4 = 56 marks (There may be internal division of marks) |
| Two short answer questions | 07 marks X 2 = 14 marks (short notes, analysis, problems ...) |

Distribution of marks per semester

| | |
|-------------------------------------|--|
| Semester 1 (July – November) | |
| Core Papers 1 – 5 | 500 marks |
| Semester 2 (January – May) | |
| Core Papers 6-10 | 500 marks |
| Semester 3 (July – November) | |
| Core Elective Papers 1, 2, 3 | Allied Elective Papers 1 |
| Dissertation: Presentation | 100 + 100+100+100=100 = 500 marks |
| Semester 4 (January – May) | |
| Core Elective Papers-4, 5 | Allied Elective Paper 2 Free Elective Papers 1 |
| Dissertation: Writing & submission | 100 + 100+200+100 = 500 marks |

| | |
|--------------------|-----------------|
| Total marks | 2000 mar |
|--------------------|-----------------|

COURSE STRUCTURE

Credit add-up

| | | |
|---|------------------|------------|
| □ | Core: | 40 credits |
| □ | Core electives: | 20 credits |
| □ | Allied elective: | 08 credits |
| □ | Free elective: | 04 credits |
| □ | Dissertation: | 08 credits |

Total: 80 credits

Marks add-up

| | | |
|---|------------------|------------|
| □ | Core courses: | 1000 marks |
| □ | Core electives: | 500 marks |
| □ | Allied electives | 200 marks |
| □ | Free electives: | 100 marks |
| □ | Dissertation: | 200 marks |

Total: 2000 marks

i. Core courses

Credits: 40 credits (04 credits per core X 10)

- ▮ Core 1: Literary Criticism—From Plato to Leavis
- ▮ Core 2: The Age of Initiation and Exploration
- ▮ Core 3: The Age of Reason
- ▮ Core 4: The Age of Revolution
- ▮ Core 5: The Age of Uncertainty
- ▮ Core 6: Literary Theory
- ▮ Core 7: The Age of Anxiety I
- ▮ Core 8: The Age of Anxiety II
- ▮ Core 9: Literatures from the World
- ▮ Core 10: Research Methods in English Studies

ii. Core Electives

Credits: 20 credits per elective (students to choose any one elective)

Each elective: five papers per elective; 100 marks per paper

Core Electives offered

| | | |
|---|---------------------------|--------|
| □ | American Literature | (CE 1) |
| □ | ELT & Linguistics | (CE 2) |
| □ | Indian Writing in English | (CE 3) |
| □ | Professional Writing | (CE 4) |
| □ | Translation | (CE 5) |
| □ | World Literature | (CE 6) |

iii. Allied Electives

students to choose any one elective; no one can choose an allied elective that is related to any offered under the core electives, e.g. anyone choosing CE 2 cannot choose either AE 1 or AE 3)

Each elective: 2 papers of 100 marks each

Allied Electives offered

- | | | |
|--------------------------|---------------------------------------|--------|
| <input type="checkbox"/> | Elements of Language | (AE 1) |
| <input type="checkbox"/> | History of English Literature | (AE 2) |
| <input type="checkbox"/> | Modern English Grammar & Usage | (AE 3) |
| <input type="checkbox"/> | Professional Writing | (AE 4) |
| <input type="checkbox"/> | Contemporary Approaches to Literature | (AE 5) |
| <input type="checkbox"/> | Dalit Literature | (AE 6) |
| <input type="checkbox"/> | Popular Literature | (AE 7) |

iv. Free Electives

Students have the option to choose free elective/s from other subjects, such as economics, botany etc.)

Each elective: 1 paper of 100 marks

Free Electives offered

- | | | |
|--------------------------|---------------------------------|--------|
| <input type="checkbox"/> | English Pronunciation & Fluency | (FE 1) |
| <input type="checkbox"/> | Travel Narrative | (FE 2) |
| <input type="checkbox"/> | Introduction to Film Studies | (FE 3) |
| <input type="checkbox"/> | Gothic Literature | (FE 4) |

v. Dissertation: Presentation: 100 marks & Dissertation writing: 100 marks

Course Structure

| | |
|--------------|-------------------------------------|
| Metrics | |
| Red Colour | Indicates Employability Courses |
| Green Colour | Indicates Entrepreneurship Courses |
| Blue Colour | Indicates Skill Development Courses |

Core Courses (CC)

| Course Code | Name of the Course | Semester |
|-------------|---|----------|
| ENG-CC-101 | Literary Criticism—From Plato to Leavis | I |
| ENG-CC-102 | The Age of Initiation | I |
| ENG-CC-103 | The Age of Reason | I |
| ENG-CC-104 | The Age of Revolution | I |
| ENG-CC-105 | The Age of Uncertainty | I |
| ENG-CC-201 | Literary Theory | II |
| ENG-CC-202 | The Age of Anxiety I | II |
| ENG-CC-203 | The Age of Anxiety II | II |
| ENG-CC-204 | Literatures from the World | II |
| ENG-CC-205 | Research Methods in English Studies | II |

Core Electives (CE)

| Course Code | Name of the Course | Name of the Paper | Semester |
|-------------|---------------------------------|---|----------|
| ENG-CE1-301 | American Literature | The Romantic Period: Poets & Essayists | III |
| ENG-CE1-302 | | The Romantic Period: Fiction & Autobiography | III |
| ENG-CE1-303 | | The Rise of Realism | III |
| ENG-CE1-404 | | Modernism & Experimentation: Poetry & Drama | IV |
| ENG-CE1-405 | | Twentieth Century American Fiction | IV |
| ENG-CE2-301 | ELT and Linguistics | Introduction to Linguistics I | III |
| ENG-CE2-302 | | Introduction to Linguistics II | III |
| ENG-CE2-303 | | First & Second Language Acquisition | III |
| ENG-CE2-404 | | English Language Teaching I: Theories & Principles | IV |
| ENG-CE2-405 | | Practical: Application of Theories & Principles | IV |
| ENG-CE3-301 | Indian Writing in English (IWE) | IWE: Fiction | III |
| ENG-CE3-302 | | IWE: Plays | III |
| ENG-CE3-303 | | IWE: Poetry | III |
| ENG-CE3-404 | | IWE: Non-Fiction | IV |
| ENG-CE3-405 | | Literature of the Diaspora | IV |
| ENG-CE4-301 | Professional Writing | Basics of Writing | III |
| ENG-CE4-302 | | Medium of Writing | III |
| ENG-CE4-303 | | Mechanics of Editing | III |
| ENG-CE4-404 | | Working Writing, Journalistic Writing | IV |
| ENG-CE4-405 | | Writing for the Web | IV |
| ENG-CE5-301 | Translation Studies | Introduction to Translation Studies as a Discipline | III |
| ENG-CE5-302 | | History of Translation | III |
| ENG-CE5-303 | | Introduction to Translation Theory | III |
| ENG-CE5-404 | | Central Issues in Translation | IV |
| ENG-CE5-405 | | Translation Today & Tomorrow | IV |
| ENG-CE6-301 | World Literature | The Concept & European Literature I | III |

| | | | |
|-------------|--|----------------------------------|-----|
| ENG-CE6-302 | | European Literature II | III |
| ENG-CE6-303 | | African/Caribbean/Latin American | III |
| ENG-CE6-404 | | Indian Literature | IV |
| ENG-CE6-405 | | American Literature | IV |

Allied Electives (AE)

| Course Code | Name of the Course | Name of the Paper | Semester |
|-------------|--|--|----------|
| ENG-AE1-301 | Elements of English Language | Language and its Structure: Morphology & Syntax | III |
| ENG-AE1-402 | | Language and its Structure: Semantics, Sociolinguistics & Pragmatics | IV |
| ENG-AE2-301 | History of English Language & Literature | From Renaissance to the 18 th Century | III |
| ENG-AE2-402 | | From the 19 th Century to the Early Modern Period | IV |
| ENG-AE3-301 | Modern English Grammar & Usage | Parts of Speech, Phrase & Clause Structures, Cohesive Devices | III |
| ENG-AE3-402 | | Style | IV |
| ENG-AE4-301 | Professional Writing | Basics and Medium of Writing | III |
| ENG-AE4-402 | | Working Writing, Journalistic Writing | IV |
| ENG-AE5-301 | Contemporary Approaches to Literature | Familiar Made Strange: Russian and Czech Formalism | III |
| ENG-AE5-402 | | Structures of Power & Play: Structuralism, Marxism and Poststructuralism OR Decolonizing the Mind and the Body: Feminist & Postcolonial Approaches | IV |
| ENG-AE6-301 | Dalit Literature | Towards an Aesthetic of Dalit Literature | III |
| ENG-AE6-402 | | Dalit Literature: Fiction, Poetry & Short Stories | IV |
| ENG-AE7-301 | Popular Literature | Popular Literature: The Rise of Genre Fiction | III |
| ENG-AE7-402 | | Introduction to Children's Literature | IV |

Free Electives (FE)

| Course Code | Name of the Course | Semester |
|-------------|-------------------------------------|----------|
| ENG-FE1-401 | English Pronunciation and Fluency | IV |
| ENG-FE2-401 | Travel Narratives | IV |
| ENG-FE3-401 | Introduction to Film Studies | IV |
| ENG-FE4-401 | Gothic Literature | IV |
| ENG-FE5-401 | Introduction to Linguistics and ELT | IV |

M.A Dissertation

| Course Code | Name of the Course | Semester |
|-------------|----------------------|----------|
| ENG-PP-301 | Project Presentation | III |
| ENG-PD-401 | Project Dissertation | IV |

1. Core courses (compulsory) 10 papers 100 marks per paper Total marks: 1000

Core 1: Literary Criticism: From Plato to Leavis

Course Objectives: This paper seeks to introduce students to the tradition of Western Literary Criticism from Classical Antiquity to the early Modern period. The selections are aimed to guide students through several centuries of critical writing. This paper is to be read in conjunction with a companion course in Literary theory in the following semester.

Unit I: Plato: *The Republic* (Book X) OR Aristotle: *The Poetics* (Chs 1, 2, 3, 4)

Unit II: Samuel Johnson: *Preface to Shakespeare* OR S. T. Coleridge: *Biographia Literaria* (Chs 13 & 14)

Unit III: William Wordsworth: "Preface" to Lyrical Ballads

OR

Matthew Arnold: "The Function of Criticism at the Present Time"

Unit IV: T. S. Eliot: "To Criticize the Critic" OR F. R. Leavis: "Under Which King, Bezonian?"

Learning Outcomes:

By the end of the course students will be able to know:

- The origins of Western literary criticism
- The foundational principles of Western literary criticism
- The evolution of Western literary criticism from classical antiquity to the early modern period
- The function/role of criticism in literary studies

Suggested Reading:

Relevant chapters from:

Johns Hopkins Guide to Literary Theory and Criticism. Johns Hopkins University Press, US. (2005)

David Daiches, *Critical Approaches to Literature* (2001)

Terry Eagleton, *The Function of Criticism: From Spectator to Post-structuralism* (2006)

Chapter on Criticism from: *Norton Anthology of Criticism* and Patricia Waugh (ed) *Literary Criticism and Theory* (2006)

Core 2: The Age of Initiation and the Age of Exploration

Course Objectives: This course will cover the area of literary production from Geoffrey Chaucer to John Donne. Primary to this course is the shift from the late Middle Age to Renaissance and to show how literature incorporated the larger historical, political and cultural changes of the time.

Unit I: Geoffrey Chaucer: *Prologue to the Canterbury Tales*

OR

Christopher Marlowe: *Doctor Faustus*

Unit II: William Shakespeare: *King Lear*

Unit III: John Milton: *Paradise Lost* (Books 1 & 2)

Unit IV: Metaphysical Poetry:

John Donne: "The Flea," "Song, Go and Catch a Falling Star," "The Good-morrow, Loves Alchymie," "The Sunne Rising," "Aire and Angels," "Anniversarie," "The Canonization," "Twickham Garden," "Hymne to God

my God, in my sickness," "A Valediction: forbidding mourning," "The Extasie," "Batter my heart, Threepersoned God," "Death be not proud"

OR

Andrew Marvell: On a drop of Dew, The Coronet, Eyes and Tears, Bermudas, A Dialogue between the Soul and the Body, To His Coy Mistress, The Fair Singer, The Definition of Love, The Mower to the Glo-Worms, The Garden

Learning Outcomes:

By the end of the course students will be able to know:

- The historical and literary context of the late Middle Ages and the Renaissance
- The aesthetic and political shifts leading to the evolution of the Renaissance Man
- The rise of drama and the beginnings of metaphysical poetry
- The rise of Puritanism and its impact on literature

Suggested Reading:

Peter Brown, *Geoffrey Chaucer (Authors in Context)*. OUP. (2011)

Sukanta Chaudhuri, *Infirm Glory: Shakespeare and the Renaissance Image of Man*. OUP. (1981)

Pelican Guides to English Literature Vol. III

Helen Gardner, *The Metaphysical Poets*

Stanley Wells, *The Cambridge Companion to Shakespeare Studies*. Cambridge University Press.

Core 3: The Age of Reason

Course Objectives: This course will acquaint students with the transformations that occurred in English literature in response to the authors' reaction to the Elizabethan effervescence and in admiration of the classical period and how the major fictional and non-fictional works of the period demonstrate a dignity and formality never occurring earlier.

Unit I: William Congreve: *The Way of the World* OR Sheridan: *Rivals*

Unit II: Swift: *Gulliver's Travels* OR Defoe: *Robinson Crusoe*

Unit III: Addison and Steele: *The Coverley Papers* OR Johnson: *Lives of Poets* (Milton)

Unit IV: Dryden: *Absalom and Achitophel* OR Pope: *The Dunciad*

Learning Outcomes:

By the end of the course students will be able to know:

- The major features of neoclassicism and the Enlightenment
- The three representative forms of 18th century literature: Essay, mock-heroic poetry and restoration drama
- The foregrounding of logic and reason in 18th century literature British literature
- The development of the Novel

Suggested Reading:

Pelican Guides to English Literature Vol. IV

Leslie Stephen, *Literature and Society in the Eighteenth Century*
Eighteenth Century Background - Basil Willey
Paul Fussell, *The Rhetorical World of Augustan Humanism*

Core 4: The Age of Revolution

Course Objectives: The course aims at giving the students a broad perspective of the literary genres of the period and to help them explore the new political ideas in a period of Enlightenment, Romanticism and Revolution.

Unit I: William Blake: *Poems*: "And did those feet", "Tyger", "To Autumn", "The Lamb" "The Chimney Sweeper", "London"

OR

Shelley: *Prometheus Unbound Acts 1 & 2*

Unit II: William Wordsworth: *The Prelude* (Bks.- 1 and 2)

Unit III: S.T. Coleridge: *The Rime of the Ancient Marine*

OR

Keats: *The Odes* (The teacher concerned will select the poems for discussion and analysis)

Unit IV: Jane Austen: *Emma* OR *Mansfield Park*

Learning Outcomes:

By the end of the course students will be able to:

- Demonstrate an understanding of the historical and cultural contexts of English Romanticism
- Recognize the profound implications that Romanticism had for the modern-day understanding of the self, nature, reason, freedom and the role of the artist as an interpreter of all these
- Recognize the primacy of imagination in Romantic texts as opposed to reason and logic in the neoclassical texts
- Discuss the philosophical ideas that inform English Romantic literature

Suggested Reading:

Maurice Bowra, *The Romantic Imagination*. OUP. 1950.

M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. OUP. 1971

M.H. Abrams, *Natural Supernaturalism*. Norton. 2002.

Stuart Curran (ed), *The Cambridge Companion to British Romanticism*. 1993.

Core 5: Age of Uncertainty

Course Objectives: This course will help students to explore the three trends of the period in its literature: a democratic spirit in politics, a scientific attitude towards life, and colonialism.

Unit I: Tennyson: *In Memoriam* – (selected sections)

Unit II: Charles Dickens: *Great Expectations*

Unit III: Elizabeth Gaskell: *Mary Barton/North & South* OR George Eliot: *Adam Bede*

Unit IV: Thomas Hardy: *Tess of D'Urbervilles*

Learning Outcomes:

By the end of the course students will be able to

- Demonstrate familiarity with the dominant intellectual currents of the Victorian era
- Identify the major themes and characteristics of Victorian literature
- Gain an understanding of the various facets of the Victorian novel in tandem with the social, political and intellectual context of the age
- Gain an understanding of the main aesthetic developments within the period across all genres

Suggested Reading:

Herbert F Tucker, *A New Companion to Victorian Literature and Culture*. Wiley Blackwell. 2014

Ian Gregor, *Reading the Victorian Novel: Detain Into Form*. Vision Press. 1980.

Francis O’Gorman, *A Concise Companion to the English Novel*. Blackwell Publishing. 2005.

Harold Bloom, *The Victorian Novel*. 2004

Core 6: Literary Theory

Course Objectives: This paper is a companion course of Core 1 that seeks to introduce students to modern literary theory.

Unit I: Viktor Shklovsky: “Art as Technique OR John Crowe Ransom: “Poetry: A Note on Ontology”

Unit II: Raymond Williams: “Uses of Cultural Theory” OR Roland Barthes: “From Work to Text”

Unit III: Jacques Derrida: “Structure, Sign and Play in the Discourse of Human Sciences” OR Michel Foucault: “What is an Author?”

Unit IV: Chandra Talpade Mohanty: “Under Western Eyes” OR Laura Mulvey: “Visual Pleasure and Narrative Cinema”

Learning Outcomes:

By the end of the course students will be able to

- Appreciate the relevance and value of theoretical models in literary studies
- Examine and analyse strengths and limitations of critical/theoretical arguments
- Demonstrate a greater understanding of the major critical tools available to understand any given text
- Apply the critical concepts or arguments, successfully, in a close reading of a literary text

Suggested Reading:

Terry Eagleton, *Literary Theory: An Introduction*. John Wiley & Sons. 2011.

Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory*. 2002

Raman Selden, et al, *A Reader’s Guide to Contemporary Literary Theory*. 2005

Patricia Waugh, *The Oxford Guide to Literary Criticism and Theory*. 2008

Core 7: The Age of Anxiety I

Course Objectives for Core Courses 7 & 8: This paper (divided into parts: Age of Anxiety I and Age of Anxiety II) will provide students exposure to British literary works of the modern period which are marked by anxiety about history, tradition and order and reflect a spirit of self-questioning, a flair for experimentation and a desire for innovation.

Unit I: James Joyce: *A Portrait of the Artist as a Young Man* Or *Dubliners* (“Clay”,

“Araby”, “The Sisters”, “The Dead”, “An Encounter”,

Unit II: Virginia Woolf: *To The Light House*

Unit III: T.S. Eliot: *Burnt Norton* from *Four Quartets*

Unit IV: G.B. Shaw: *Saint Joan*

Core 8: The Age of Anxiety II

Unit I: W.B. Yeats: Selected Poems: *Sailing to Byzantium*, *Among School Children*, *Leda and the Swan*, *Byzantium*, *Dialogue of Self and Soul*, 1919, *Coole Park and Ballylee*, 1931, *The Circus Animals’ Desertion*, *Under Ben Bulbin*

Unit II: D. H. Lawrence: *Women in Love* OR E.M. Forster: *A Passage to India*

Unit III: Samuel Beckett: *Waiting for Godot* OR John Osborne: *Look Back in Anger*

Unit IV: William Golding: *Lord of the Flies* OR Joseph Conrad: *The Heart of Darkness*

Learning Outcomes for Core 7 & Core 8:

By the end of the course students will be able to

- Measure the impact of the historical, political, social and cultural events of the century on its literature
- Gain an understanding of literary modernism and its experimentation with language and narrative form
- Demonstrate familiarity with the key writers and texts of the 20th century
- Develop the skills of critical interpretation of the texts in an age of anxiety, skepticism and uncertainty

Suggested Reading for Core 7 & Core 8:

Boris Ford (ed), *Pelican Guide to English Literature: The Modern Age*

Malcolm Bradbury and James McFarlane (eds), *Modernism*

G.S. Fraser, *The Modern Writer and His World*

Peter Faulkner, *Modernism* (Critical Idiom: Methuen)

Peter Childs, *Modernism* (New Critical Idiom: Routledge)

Christopher Butler, *Modernism* (A Very Short Introduction: Oxford)

Core 9: Literatures from the World

Course Objectives: This paper offers a selection of representative literary texts from around the world.

The course aims to familiarise students with the diverse literary cultures of the world with a key emphasis on how literary experiences travel across the world through reception, adaptation and influence.

Unit I: Chinua Achebe: *Things Fall Apart* OR V. S. Naipaul: *A House for Mr. Biswas*

Unit II: Franz Kafka: *The Trial* OR Albert Camus: *The Plague*

Unit III: Charles Baudelaire: from *Flowers of Evil (Fleurs de mal)* (1857): “The Balcony”, “Lethé”, “Landscape”, “The Albatross”, “The Vampire”

OR

Pablo Neruda: “If you forget me”, “I do not love you except”, “Tonight I can write the saddest lines”, “Every day you play”, “Memory”

Unit IV: August Strindberg: *The Father* OR Henrik Ibsen: *Ghosts*

Learning Outcomes:

By the end of the course students will be able to

- Acquaint themselves with diverse literary texts from around the world
- Evaluate the impact of indigenous issues and concerns on fictional representation
- Demonstrate familiarity with the processes of literary reception, adaptation and influence
- Analyse how these select texts of world literature represent the idea of collective humanity

Suggested Reading:

David Damrosch, *What is World Literature?* Princeton UP. 2003

Emrich Wilhelm, *Franz Kafka: A Critical Study of his Writings*. 1981

F. Abiola Irele, *The Cambridge Companion to the African Novel*. 2009

John Foley, *Albert Camus: From the Absurd to Revolt*. 2008

Ritchie Robertson, *Kafka: A Very Short Introduction*. OUP. 2004

Core 10: Research Methods in English Studies

Course Objectives: This paper aims to acquaint students with the fundamentals of research and is especially designed to help students write a 'Research project' in the final semester of the Masters programme.

Unit I: Meaning and objectives of research, Types of research

Unit II: Choosing an area and topic of research, Preparing a research design

Unit III: Primary and secondary sources, Plagiarism and Accessing library resources, Bibliographic citations

Unit IV: Research in Literary studies

Learning Outcomes:

By the end of the course students will be able to

- Grasp the basics of research in literary studies
- Choose the type and tool of research most suited to write their MA project
- Understand the nature and scope of research in literature and its allied subjects
- Develop research questions and research objectives on the basis of the literature review

Suggested Reading:

C. Wayne Booth, *The Craft of Research (4th ed.)* University of Chicago Press. 2016

Gabriele Griffin, *Research Methods for English Studies*. Edinburgh UP. 2016

MLA Handbook. 8th Ed. 2018

***Additional Suggested Reading for Core Papers 1-8**

- Norton History of English Literature
- Pelican Guides to English Literature

Core Electives

CE 1: American Literature

Overview: The course is designed to encourage an in-depth study of American experience as represented in the seminal texts of American Literature. It focuses on themes, theories, genres, conventions, movements, and experiments that have given a shape and significance to American Literature.

Paper 1: The Romantic Period: Poets and Essayists (1820-1860)

Course Objectives: The course focuses on how the poets and essayists contributed to the “discovery of a distinctive American voice.”

Unit I: Walt Whitman: Selected Poems: Song of Myself, Crossing Brooklyn Ferry, When Lilacs in the Dooryard Bloomed, Passage to India, O Captain! My Captain!

Unit II: Emily Dickinson: Selected Poems: I Measure every grief I Meet, Because I Could Not Stop for Death, My Life had stood –A Loaded Gun, Rearrange a wife’s affection, I Taste a Liquor Never Brewed

Unit III: Emerson: Selected Essays: The American Scholar, Self-Reliance

Unit IV: Thoreau: Walden

Learning Outcomes:

By the end of the course students will be able to

- Identify key figures and texts of 19th century American poetry and non-fictional prose
- Demonstrate familiarity with the idea of a “distinctive American voice and experience”
- Analyse the works based on their historical and critical background
- Demonstrate knowledge of the development of characteristic forms or styles of expression during the 19th century of American history

Suggested Reading:

Robert E Spiller, *The Cycle of American Literature: An Essay in Historical Criticism*. Macmillan. 1955.

Malcolm Bradbury and Richard Ruland, *From Puritanism to Postmodernism: A History of American Literature*. Penguin. 1991

M. Jimmie Killingsworth, *The Cambridge Introduction to Walt Whitman*. 2007.

Wendy Martin, *The Cambridge Companion to Emily Dickinson*. 2002

Paper 2: The Romantic Period, 1820-60: Fiction and Autobiography

Course Objectives: This course is designed to acquaint students with the Romantic period of American literature otherwise known as transcendentalism. Along with fiction, students will also be exposed to slave narratives in this course.

Unit I: Hawthorne: *The Scarlet Letter*

Unit II: Melville: *Moby Dick*

Unit III: Harriet Beecher Stowe: *Uncle Tom’s Cabin* OR

Harriet Jacobs: *Incidents in the Life of a Slave Girl*

Unit IV: Frederick Douglass: *Narrative of the Life of Frederick Douglass, An American Slave*

Learning Outcomes:

By the end of the course students will be able to

- Gain an understanding of American Romanticism or Transcendentalism.
- Identify key figures and texts of the American Romantic Movement
- Make a distinction between the English Novel and the American Romance
- Demonstrate familiarity with slave narratives and the specific context from which they emerged

Suggested Reading:

Richard Chase, *The American Novel and its Tradition*. Johns Hopkins University. 1957

Robert E Spiller, *The Cycle of American Literature*. The Free Press. 1967

Helen Thomas, *Romanticism and Slave Narratives: Transatlantic Testimonies*. Cambridge UP. 2000

Jermaine O. Archer, *Antebellum Slave Narratives: Cultural and Political Expressions of Africa*. 2009

Paper 3: The Rise of Realism: 1860-1914

Course Objectives: This course will introduce students to the period of American Realism in literature which was also known by the name of Naturalism.

Unit I: Samuel Clemens (Mark Twain): *Adventures of Huckleberry Finn*

Unit II: Henry James: *The Portrait of a Lady*

Unit III: Edith Wharton: *The House of Mirth*

Unit IV: Stephen Crane: *The Red Badge of Courage* OR Theodore Dreiser: *Sister Carrie*

Learning Outcomes:

By the end of the course students will be able to

- Gain an understanding of American Realism or Naturalism
- Identify the key texts and figures of American Realism
- Identify the beginnings of racial discourse in the American novel
- Identify the rise of female protagonists in the American novel

Suggested Reading:

Philip J. Barish, *The Cambridge Introduction to American Literary Realism*. CUP. 2011

Donald Pizer, *Realism and Naturalism in Nineteenth Century American Literature*. Southern Illinois UP. 1984

Jocelyn Chadwick, *The Jim Dilemma: Reading Race in Huckleberry Finn*, UP of Mississippi. 1998

Paper 4: Modernism and Experimentation: 1914-1945

Course Objectives: This course will introduce students to the American tryst with Modernism and literary experimentation in terms of language and themes. It is therefore, divided into two components, **Poetry and Drama** and **20th century American Fiction**. In this paper students will be exposed to some of the representative texts of American poetry and drama.

Unit I: Robert Frost: Selected Poems: Mending Wall, The Road Not Taken, Birches, Stopping by Woods on a Snowy Evening, After Apple-Picking. OR

William Carlos Williams: Selected Poems: The Red Wheel-Barrow, Rain, The Yachts, Tract, Nantucket.

Unit II: Wallace Stevens: Selected Poems: Of Modern Poetry, The Emperor of Ice-Cream, Sunday Morning, The Idea of Order at Key West, Anecdote of the Jar OR

E.E. Cummings: Selected Poems: As Freedom is a Breakfast Food, Anyone Lived in a Pretty How Town, My Love, All in Green Went My Love Riding, I Sing of Olaf

Unit III: Eugene O'Neill: *Emperor Jones* OR *The Hairy Ape*

Unit IV: Tennessee Williams: *A Streetcar Named Desire* OR Arthur Miller: *Death of a Salesman*

Learning Outcomes:

By the end of the course students will be able to

- Gain an understanding of Modern American poetry and drama
- Identify the key figures and representative texts of modern American poetry and drama
- Distinguish the specific ways in which modern American drama and poetry differed from that of modern British drama and poetry
- Identify the trends of modern American drama and poetry

Suggested Reading:

Harold Bloom, *Modern American Poetry*. Bloom's Period Studies. 2005

William Doeski, *The Modern Voice in American Poetry*. University Press of Florida. 1995

C.W.E. Bigsby, *Modern American Drama (1945-2000)*. Cambridge University Press. 2001

Michael Manheim, *The Cambridge Companion to Eugene O'Neill*. 1998

Paper 5: Twentieth-Century American Fiction

Course Objectives: This course will introduce students to twentieth century American fiction largely characterized by an experience that moved towards city life, technological development, social progressivism and the world of the immigrant melting pot. The course will also take into account the aesthetic preoccupations of the modern American with form and psychological consciousness.

Unit I: Fitzgerald: *The Great Gatsby*

Unit II: Hemingway: *The Old Man and the Sea*

Unit III: Faulkner: *The Sound and the Fury*

Unit IV: Bellow: *The Victim* OR Toni Morrison: *The Bluest Eyes*

Learning Outcomes:

By the end of the course students will be able to

- Gain an understanding of the growth of American novel from naturalism to impressionism to modernism along with the realism of the thirties and the forties
- Identify the key figures and representative texts of modern American fiction
- Demonstrate an understanding of the two sides of modern American fiction—the social and the aesthetic

Suggested Reading

Malcolm Bradbury, *The Modern American Novel*. Oxford UP. 1992.

John T. Matthews, *A Companion to the Modern American Novel (1900-1950)*. Wiley-Blackwell. 2009.

Philip M. Weinstein, *The Cambridge Companion to William Faulkner*. 1995.

(CE 2): ELT and Linguistics

Overview: The course provides an understanding of human language as a crucial divide between humans and other species. It also offers important concepts that examine the learning of the 1st and other languages.

Paper 1: Introduction to Linguistics I

Course Objectives: This course aims to introduce students to some of the basic principles of linguistics and phonetics by focusing on morphology and phonology.

Unit I: Introduction to Linguistics I

Formal and functional characteristics of human language; Hocket's Design Features; synchronic and diachronic sources of linguistic evidence

Unit II: Language and its Structure I: Phonetics & Phonology

Writing systems and phonemic transcription; the psychological reality of the phoneme

Unit III: Language and its Structure II: Phonetics & Phonology

phonological rules and features, sound change and reconstruction, implications for 2nd language learning

Unit IV: Language and its Structure III: Morphology

Morphological and morphophonemic rules, implications for 2nd language learning

Learning Outcomes:

By the end of the course students will be able to

- Demonstrate an acquaintance with the formal and functional characteristics of human language
- Gain an understanding of the general principles of Linguistics and phonetics
- Demonstrate an understanding of writing systems and phonemic transcriptions
- Understand the implications of the various aspects of language and its structure to second language learning

Paper 2: Introduction to Linguistics II

Course Objectives: This course aims to develop in the students a basic understanding of syntax including phrase structure and transformational grammars. This course will also introduce students to the field of sociolinguistics.

Unit I: Language and its Structure IV: Syntax

Phrase-structure and transformational grammars, learnability and syntactic universals

Unit II: The lexicon: acquisition of categories, semantic bootstrapping, principles of pragmatics

Unit III: Language and its Use in Context: Sociolinguistics: Use of language in culture and society

Unit IV: Sociolinguistics: Gender and power; Dialectology and sociolinguistics

Learning Outcomes:

By the end of the course students will be able to

- Develop an understanding of syntax
- Demonstrate an acquaintance with the principles of pragmatics
- Demonstrate familiarity with sociolinguistics
- Identify how language works in tandem with gender and power

Suggested Reading for Papers 1 & 2

Carr, Philip. *English Phonetics & Phonology: An Introduction* (1999). Blackwell
Roach, Peter. *English Phonetics & Phonology*
Lieber, Rochelle. *Introducing Morphology* Cambridge
Carnie, Andrew. *Syntax: A Generative Introduction*. Blackwell
Wardhaugh, Ronald. *An Introduction to Sociolinguistics*. Blackwell
Bauer, Laurie and Peter Trudgill, eds. *Language Myths* (1998). Penguin
Clark, Eschholz, and Rosa. *Language: Introductory Readings*.
Trudgill. *Sociolinguistics* (1995). 3rd /4th ed. Penguin

Paper 3: First & Second Language Acquisition

Course Objectives: This course provides an introduction to theory and research in second language acquisition (SLA) and explores the relevance of SLA research for second language learning and teaching in a variety of contexts.

Unit I: Language and its Representation in the Mind: Psycholinguistics I

Language and the brain, language acquisition

Unit II: Language and its Representation in the Mind: Psycholinguistics II

Behaviorism, Nativism, Social interactionism, Theories of first language acquisition influencing second language learning

Unit III: Second language teaching principles

Error analysis; Krashen's theories

Unit IV: Testing and evaluation

Learning Outcomes:

By the end of the course students will be able to

- Demonstrate familiarity with the field of psycholinguistics
- Gain an understanding of a range of theoretical perspectives underlying previous and current SLA research
- Illustrate an understanding of a range of empirical classroom studies investigating the role of form-focused instruction and corrective feedback in classroom L2 learning
- Identify a range of individual differences, including age, aptitude, motivation and anxiety to consider why some L2 learners are more successful than others.

Suggested Reading

Brown, Douglas. *Principles of Language Learning and Teaching*
Crystal. *Cambridge Encyclopedia of Language* (1997). Cambridge University Press
Delpit & Dowdy, eds. (2002). *The Skin that We Speak: Thoughts on Language and Culture in the Classroom*. New Press
Ellis, R. (2008). *The Study of Second Language Acquisition*. 2nd edition, Oxford: OUP
Fromkin & Rodman. *An Introduction to Language* (1998). Harcourt Brace Jovanovich
Gass, S., & Selinker, L. (2008). *Introduction to Second Language Acquisition*. 2nd edition. Lawrence Erlbaum Associates
King, Kendall and Alison Mackey (2007). *The Bilingual Edge*. Collins
Ortega, L. (2009). *Understanding Second Language Acquisition*. London: Hodder Education.
Pinker. *The Language Instinct* (2000). Harper Perennial

Paper 4: English Language Teaching I: Theories and Principles

Course Objectives: This paper provides an introduction to the theories and principles applicable to English language teaching, including a review of the communicative and other approaches used in language teaching.

Unit I: Theoretical principles and approaches to English language teaching I

Unit II: Theoretical principles and approaches to English language teaching II

Unit III: Assessment and evaluation principles

Unit IV: Basics of lesson planning

Learning Outcomes:

By the end of the course students will be able to

- Gain an understanding of the theories and principles involved in English language teaching
- Demonstrate a familiarity with lesson planning
- Demonstrate a familiarity with the principles of assessment and evaluation

Suggested Reading

Brown, D. (2007). *Teaching by Principles: An Interactive Approach to Language Pedagogy* (3rd ed.). Pearson Education

Richards & Rodgers (2001). *Approaches And Methods In Language Teaching*

Ellis, R. (2008). *The Study of Second Language Acquisition*. 2nd edition, Oxford: OUP

Ortega, L. (2009). *Understanding Second Language Acquisition*. London: Hodder Education.

Gass, S., & Selinker, L. (2008). *Introduction to Second Language Acquisition*. 2nd edition. Lawrence Erlbaum Associates

Paper 5: Practical: English Language Teaching II: Application of Theories and Principles

Course Objectives: This course aims to provide real-life opportunities to students to help them learn the principles of peer teaching, observing ESL classrooms, and assessment in ESL, along with interviewing an experienced ESL teacher.

Unit I: Preparation of lesson plans and, evaluation and testing materials

Unit II: Preparation of teaching materials designed to teach listening, speaking, reading and writing skills and grammar, vocabulary and language functions using various approaches

Unit III: Aspects of classroom management

Unit IV: Peer teaching and observation of English language classes

Learning Outcomes:

By the end of the course students will be able to

- Prepare lesson plans and evaluate testing materials
- Prepare teaching materials designed to teach listening, speaking, reading and writing skills and grammar, vocabulary and language functions using various approaches
- Gain a comprehensive knowledge of the principles of peer teaching by observing ESL classrooms
- Gain first-hand knowledge of EL teaching by interviewing an experienced ESL teacher

Suggested Reading

Willis, D., & Willis, J. (2007). *Doing task-based teaching*. OUP
Ellis, R. (2003). *Task-based language learning and teaching*. OUP
Van Den Branden, K., Bygate, M., & Norris, J. (2009). *Task-based language teaching: A Reader*. Amsterdam: John Benjamins Publishing.
Seymore, D & Popova, M. *700 Classroom Activities*. MacMillan
Scrivener, Jim. *Learning Teaching*. Macmillan
Celce-Murcia, M. (Ed.). (2001). *Teaching English as a second or foreign language*. (3rd ed.). Heinle&Heinle.
Folse, K. (2007). *The art of teaching speaking: research and pedagogy for the ESL/EFL classroom*. University of Michigan Press.

Indian Writing in English (CE 3)

Course Objectives: The course aims at familiarising students with the major writings in Indian English fiction, play, non-fiction, poetry and Indian writing translated into English. Students will be exposed to the phases of the development referring to colonial, post-colonial and modern times. They will explore the Indian litterateurs describing their environs and social milieu in the *other* tongue that came as a foreign language and got rooted into the Indian culture and the Indian psyche helping mould realities from insider and outsider points of view. Also, a deeper understanding of Indian Writing in English (IWE) would play the role of bridging cultural and linguistic boundaries.

Learning Outcomes: By the end of the course students will be able to

- Identify the key texts and authors of Indian English fiction, drama, poetry, non-fiction and the diaspora
- Appreciate the historical trajectory of the above-mentioned genres
- Foster a deeper understanding of IWE and the role it plays in bridging cultural and linguistic boundaries
- Illustrate familiarity with the transition of IWE from the age of translation to the age of attaining a distinctive voice in English

Paper 1 IWE: Fiction

Unit I: Kamala Markandeya, *The Golden Honeycomb*

Unit II: Namita Gokhale, *Shakuntala*; Or Upamanyu Chatterjee, *English August*

Unit III: Amitav Ghosh, *The Shadow Lines*; Or Gurcharan Das, *A Fine Family*

Unit IV: M K Naik Indian English Fiction: A Critical Study (essays on Mulk Raj Anand, R.K. Narayan and Raja Rao; 20th century major novelists; Rushdie and post-Rushdie fiction)

Suggested reading:

Indian English novelists: an anthology of critical essays. Madhusudan Prasad

Paper 2 IWE: Plays

Unit I: Bharati Sarabhai, *The Well of the People* or Vijay Tendulkar, *Sakharam Binder*

Unit II: Girish Karnad, *Yayati* Or Sri Aurobinda, *Vasavadutta*

Unit III: Manjula Padnabham, *The Harvest* Or Badal Sircar, *Evam Indrajit*

Unit IV: Arvind M. Nawale (2010) *Critical Essays on Indian English Poetry and Drama: Texts and Contexts*. Authorspress

(Selected essays: *Sexuality as an expression of emancipation in selected women protagonists of Vijay Tendulkar*, *Representation of women characters in post-independence Indian English drama*, *Social transformation and hidden contemporary realities in the works of Mahasweta Devi*, *Tendulkar's The Vultures: body and soul*)

Paper 3 IWE: Poetry

Unit I: Sri Aurobindo **Selected poems** (To the cuckoo, Things seen, Love in sorrow, Envoi, Since I have seen your face, The nightingale, A tree) Or R N Tagore **Selected poems** (The suicide of the star, The golden boat, Urvashi, Devoured by the god, The meeting of Karna and Kunti, When the mind is without fear, The miser, Woman empowered)

Unit II: Arvind Merhotra: *Approaching Fifty*, *The vase that is Marriage*, *Ganga*, *Continuities*; Jayanta Mahapatra: *The Indian Way*, *The Moon Moments*, *The Vase*; A Kolatkar: *A game of Tigers and Sheep*, *An Old Woman*, *Heart of Ruin*; Bibhu Padhi: *Stranger in the House*, *Letter to my Wife*, *Something Else*

Unit III: Nissim Ezakiel, *The couple*, *The Railway Clerk*; Mina Kandaswamy: *Mascara*, *My Lover Speaks of Rape*, *A Breathless Counsel*; Eunice De Souza: *He Speaks*, *Outside Jaisalmer*, *Autobiographical*; Mani Rao: *Star Crossed*, *En Route*, *The Void Plate*

Unit IV: Arvind M. Nawale (2010) **Critical Essays on Indian English Poetry and Drama : Texts and Contexts**. Authorspress. (Selected essays: Defining poetry to define infinity in finite: a study of Gopikrishnan Kottoor's poetry; Contemporary ethics, value system and concept of life in English poetry in India; The magic world of poetry and poetic art of Kulbhushan Kushal; Ecowisdom in Keki N. Daruwalla's poems)

Paper 4 IWE: Non-fiction

Unit I: Dean Mahomet *The Travels of Dean Mahomet* ; Or Manohar Malgaokar *The Sea Hawk: Life and Battles of Kanhoji Angrey*

Unit II: Arundhati Roy *Algebra of Infinite Justice* (*The end of imagination*, *The greater common good*; Or A.K Mehrotra *An Illustrated History of Indian Literature in English* (Introduction)

Unit III: Ruskin Bond, *Rain in the Mountains*; Or Farukh Dhondy C. L. R. James: *Cricket*, *The Caribbean and World Revolution*

Unit IV: Lee Gutkind, *Three R's of Narrative Non-fiction* (New York Times), Patricia Byrne, *Narrative Non-fiction: Making facts dance*

Paper 5 Literature of the Diaspora

Unit I: Chaudhury, N C *Autobiography of an Unknown Indian* (chs 1 & 2) Or Naipaul, V. S *A Writer's People: ways of looking and feeling* (Chapters 1,2 & 3)

Unit II: Salman Rushdie, *The Ground Beneath her Feet*; Or Kiran Desai, *Inheritance of Loss*

Unit III: Jhumpa Lahiri *The Namesake*; Or Chitra B Divakaruni *The Mistress of Spices*

Unit IV: [Reworlding \(1992\) \(ed. Emmanuel Nelson\)](#) selected essays: *Passages from India; Indian writing in East & South Africa: Multiple Approaches to Colonialism and Apartheid; Staying close but breaking free*)

Professional Writing (CE 4)

Course Objectives: This elective is designed to help students make the switchover from reading to writing by developing the skills required to function in society in a professional capacity. The students of literature ought to be able to excel in the kind of writing which bridges the gap between the academia and the world of practical affairs. But they must back off from literary writing, to start with, in order to acquire and nurture the skills of working, organizational, professional, journalistic, content and even academic writing. The elective will guide the student through the entire range. It will also expose them to the skills of editing.

Learning Outcomes: By the end of the course students will be able to

- Demonstrate familiarity with the various forms of writing
- Gain a comprehensive understanding of the basic writing skills and the multiple stages involved in writing
- Pursue a persuasive writing style
- Demonstrate familiarity with the mechanics of editing
- Write for the web and print media

Paper 1: Basics of Writing

Unit I: Writing: Definition and Uses; Whys and Wherefores of Teaching Writing

Unit II: Basic Writing Skills; Stages of Writing (up to Editing)

Unit III: Creative and Critical Thinking used in Writing

Unit IV: Assessing written texts

Suggested Reading:

Havelock Ellis, *The Art of Writing*

Stephen Harvey, "The Empty Page"

Robert Scholes, section on "So Happy a Skill" from *The Rise and Fall of English*

Maxine Hairston & Michael Keene, *Successful Writing*

Stephen McLaren, *Easy Writer*

Paper 2: Medium of Writing

Unit I: Plain and Simple English: uses and abuses

Unit II: Levels of Style: Communicative, Academic and Grand

Unit III: Persuasive writing

Unit IV: Expository & argumentative writing

Suggested Reading:

Stanley Fish, *How to Write a Sentence*

Ralph L. Wahlstrom, *The Tao of Writing*

Ray Bradbury, *The Zen of Writing*

Colson Whitehead, "The Art of Writing"

Paper 3: Mechanics of Editing

Unit I: What is Editing?

Unit II: The Editorial Loop: Micro and Macro Editing; Style guides & checklists (MLA/Chicago)

Unit III: Proofreading: traditional methods, alternative methods; Proof reading vs. Copy editing

Unit IV: Editing Practice

Suggested Reading:

Marsha Durham & Roslyn Petelyn, Section on Editing from The Professional Writing Guide

David Shipley, "What We Talk About When We Talk About Editing", New YorkTimes. July 31, 2005.

Judith Butcher, Copy Editing

Paper 4: Working Writing, Journalistic Writing

Unit I: The Daily Bread (of Drafting): Application, Memo, Notices and Minutes

Unit II: Raising the Bar: Proposal, Review and Report; Academic Writing: Essay, Review Essay

Unit III: Writing for the Print Media: News Stories, Features, Editorials

Unit IV: Writing for the Electronic Media

Suggested Reading:

E.H. McGrath, *Basic Managerial Skills for All*

Stephen McLaren, *Easy Writer*

Effective Writing for Public Relations

Writing Reports

Writing for Business

Paper 5: Writing for the Web

Unit I: Writing for the Web: Email; Blogging; Social networking

Unit II: Website content writing

Unit III: Internet Journalism

Unit IV: Photo Editing and Graphics

Suggested Reading:

Nicole Fenton, Kate Kiefer Lee. *Nicely said: Writing for the Web with Style and Purpose*

Timothy Garrand. *Writing for Multimedia and the Web, third Edition: A practical Guide to Content Development for Interactive Media*

Jack Dougherty, Tennyson O'Donnell. *Web writing: Why and How for Liberal Arts Teaching and Learning*

Translation Studies(CE 5)

Course Objectives: The course comprises six papers and aims to introduce students to aspects of the nature and scope of translation and familiarize them with key issues and developments in the field of translation studies. They would also be acquainted with various theories of translation and the history of the rise of translation as a discipline. The other areas covered by the course would include translation in the era of globalization and translation as a career in the modern world.

Learning Outcomes: By the end of the course students will be able to

- Demonstrate familiarity with the basic concepts and principles of translation
- Gain an understanding of the nature and scope of translation studies and its evolution as a discipline
- Gauge the importance of translation in the era of globalization and pursue translation as a career
- Acquaint themselves with the central issues in translation and learn how translation is above all a process of negotiation

Paper 1: Introduction to Translation Studies as a discipline

Unit I: Basic concepts of translation studies

Unit II: Terminology of translation studies

Unit III: Rise of translation as a discipline

Unit IV: Role of translation in the 21st century

Paper 2: History of Translation

Unit I: History of translation in Europe

Unit II: History of translation in India

Unit III: Translation History in the Odishan context

Unit IV: Translation in India: the contemporary scene

Paper 3: Introduction to Translation theory

Unit I: Theories of translation: Eugene Nida, Itamar

Unit II: Theories of translation: Evan-Zohar, Roman Jakobson

Unit III: Theories of translation: Andre Lefevre, Julianne House

Unit IV: Theories of translation: Indian and Chinese

Paper 4: Central issues in Translation

Unit I: Concept of Equivalence

Unit II: Translatability

Unit III: Translation of Language or Culture?

Unit IV: Machine translation

Paper 5: Translation Today and Tomorrow

Unit I: Translation and nationalism

Unit II: Translation and Globalisation

Unit III: Politics of Translation

Unit IV: Translation as a career

Suggested Reading

Sujit Mukherjee, *Translation as Discovery*, 1994

Sujit Mukherjee, *Translation as Recovery*, 2004

Sherry Simon, Paul St-Pierre. *Changing the Terms: Translating in the Postcolonial Era*, 2000

Peter Newmark, *A Textbook of Translation*, 1988

Andre Lefevere, *Translation/History/Culture: A Sourcebook*, 1992

Edith Grossman, *Why Translation Matters*, 2011

Susan Bassnett, *Translation Studies*, 2002

Lawrence Venuti, *The Translator's Invisibility: A History of Translation*, 1995

Paul Ricoeur, *On Translation: Thinking in Action*, 2006

Michael Cronin, *Translation and Identity*, 2006

Sukanta Chaudhuri, *Translation and Understanding*, 1999

M Mamaduke Pickthall, *The Quran Translated: Message for Humanity*.

World Literature(CE 6)

World Literature refers to a corpus of defining works produced in the literatures of other languages. They may belong to the ancient period, as in case of works from the Greek, Roman and Indian antiquity, or to the contemporary period. The bulk of this corpus comprises works in languages other than English, but made available to readers in English translation. It does, however, include works in English emanating from non-Anglophone countries and some Anglophone countries like Australia, New Zealand and South Africa.

Course Objectives: The course is designed to familiarise students with the diverse literary cultures from across the world as well with the universals of human experience. A key emphasis will be on how literary experiences travel across the world through reception, adaptation and influence.

Learning Outcomes: By the end of this course students will be able to

- Gain a comprehensive understanding of the concept of world literature and the history behind the evolution of this term
- Gauge the importance of translation in world literature
- Critically appreciate a range of texts from across the world
- Develop a comparative understanding of national literatures in the context of a globalizing world, and an ability to situate texts in their cultural and historical contexts

Paper 1: The Concept & European Literature 1

Unit I: The Idea of World Literature: Goethe and Tagore

Unit II: Goethe, Wilhelm Meister Or Gustav Stendhal, The Red and the Black

Unit III: Fyodor Dostoevsky, Crime and Punishment Or Brothers Karamazov

Unit IV: August Strindberg, Father Or Henrik Ibsen, Ghosts

Texts to be studied for Unit 1

i. *Weltliteratur*: John Wolfgang von Goethe in *Essays on Art and Literature* Goethe : The Collected Works Vol.3

ii. Rabindranath Tagore “World Literature”: *Selected Writings On Literature and Language*: Rabindranath Tagore Ed. Sisir Kumar Das and Sukanta Chaudhuri Damrosch

iii. Goethe’s “World Literature Paradigm and Contemporary Cultural Globalization” by John Pizer “Something Will Happen to You Who Read”: Adrienne Rich, Eavan Boland’ by Victor Luftig .JSTOR

iv. *Comparative Literature* University of Oregon.

- i. “WLT and the Essay” *World Literature Today* Vol. 74, No. 3, 2000. JSTOR Irish University Review, Vol.23 Spring 1, Spring-Summer.
- ii. David Damrosch, *What is World Literature?* Princeton University Press

Paper 2: European Literature 2

Rainer Maria Rilke: *Duino Elegies* Or Charles Baudelaire: Selected Poems (the teacher is free to choose any 5 poems of Baudelaire)

Unit I: Rainer Maria Rilke: *Duino Elegies* Or Charles Baudelaire: Selected Poems (the teacher is free to choose any 5 poems of Baudelaire)

Unit II: Kafka, *The Trial* Or Thomas Mann, *The Magic Mountain*

Unit III: Camus, *The Plague* Or Jean Paul Sartre, *Nausea*

Unit IV: Luigi Pirandello: *Right You Are (If you think so)* OR Bertolt Brecht: *Life of Galileo*

Paper 3: African/Caribbean/Latin American

Unit I: Derek Walcott, *Omeros* Or Pablo Neruda: Selected Poems (the teacher is free to choose any 5 poems of Baudelaire)

Unit II: Gabriel G Marquez, *Chronicle of a Death Foretold* Or Jorge Borges, *Labyrinths* (Selected Stories)

Unit III: Chinua Achebe, *Things Fall Apart* OR Chimamanda Ngozi Adichie, *Half of a Yellow Sun*

Unit IV: Amos Tutuola, *The Palm-Wine Drunkard* OR V. S. Naipaul: *A House for Mr. Biswas*

Paper 4: Indian

Unit I: Kamala Das, Nissim Ezekiel, Jayanta Mahapatra (the teacher is free to choose any 3 poems of each of the 3 poets)

Unit II: Gurajada Appa Rao, *Girls for Sale: Kanyasulkam* Or Girish Karnad, *Yayati/Broken Images*

Unit III: Fakir Mohan Senapati, *Six Acres and a Third* Or Attia Hossain, *Sunlight on a Broken Column*

Unit IV: Criticism: Raja Rao, "Preface" to *Kanthapura*, A. K. Ramanujan, "Is There an Indian Way of Thinking", Meenakshi Mukherjee, "The Anxiety of Indianness"

Paper 5: American

Unit I: Robert Frost: Selected Poems

Unit II: Eugene O'Neill, *The Emperor Jones* or Tennessee Williams, *A Streetcar Named Desire*

Unit III: William Faulkner, *The Sound and the Fury* Or Saul Bellow, *The Victim*

Unit IV: Toni Morrison, *The Bluest Eye* Or Richard Wright, *Black Boy*

Suggested Reading:

David Damrosch, *What is world Literature?*

David Damrosch, *How to Read World Literature?* Wiley Blackwell

David Damrosch et al, *The Routledge Companion to world Literature*

Allied Electives

Elements of English language AE 1

Course Objectives: This course intends to unravel the internal mechanism of Language, with particular focus on the mechanics of the English language. This course will help students understand the what, the why and the how of the working of Language.

Learning Outcomes: By the end of the course students will be able to

- Gain a basic understanding of Phonetics and phonology and will be able to investigate aspects of speech creation, production and reception
- Demonstrate familiarity with morphology and know the mental process involved in word formation and will be able to deal with their internal structure, and the principles underlying their formation
- Develop a better understanding of syntax by focusing on how the various parts of speech connect together to form sentences and how sentences can be interpreted
- Develop a better understanding of semantics by exploring the relation between form and meaning and sociolinguistics by examining the role of language in the society.

Paper 1: Language and its Structure I: Morphology

Unit I: Morphology

Unit II: Morphophonemic rules

Language and its Structure II: Syntax

Unit III: Phrase-structure and transformational grammars

Unit IV: Application of syntactic universals in language learning (phonology, morphology and syntax)

Paper 2: Language and its Structure IV: Semantics, Sociolinguistics and Pragmatics

Unit I: Language and thought; The lexicon and the acquisition of categories

Unit II: Sociolinguistic categories of language description; Gender and power; Language and bias

Unit III: Pragmatics

Unit IV:Cross cultural communication, the non-canonical writing, Print and Electronic media in Indian Context

Suggested Reading:

Carr, Philip. *English Phonetics & Phonology: An Introduction* (1999). Blackwell
Roach, Peter. *English Phonetics & Phonology*
Lieber, Rochelle. *Introducing Morphology* Cambridge
Carnie, Andrew. *Syntax: A Generative Introduction*. Blackwell
Wardhaugh, Ronald. *An Introduction to Sociolinguistics*. Blackwell
Bauer, Laurie and Peter Trudgill, eds. *Language Myths* (1998). Penguin
Clark, Eschholz, and Rosa. *Language: Introductory Readings*.
Fromkin & Rodman. *An Introduction to Language* (1998). Harcourt Brace Jovanovich
Delpit & Dowdy, eds. (2002). *The Skin that We Speak: Thoughts on Language and Culture in the Classroom*. New Press
A R Parhi, Towards the Anti-Canon: A Brief Focus on Newspaper English in India, *SHSS (Studies in Humanities and Social Sciences)*, IAS, Shimla
King, Kendall and Alison Mackey (2007). *The Bilingual Edge*. Collins
Trudgill. *Sociolinguistics* (1995). 3rd /4th ed. Penguin

History of English Literature and Language AE 2

Course Objectives:The purpose of this elective is to give students from allied disciplines an overview of the developments which constitute British literary history. The major periods are covered with a concentration of focus on the period's representative writers. A simplified retelling of the story of English is on offer for the sake of intelligibility.

Learning Outcomes: By the end of the course students will be able to

- Demonstrate a comprehensive understanding of the British literary history
- Demonstrate familiarity with some of the major trends in British literary history
- Identify the key texts and figures of British literary history

Paper 1: From Renaissance to the Age of Reason

Unit I: Renaissance I: Origins & Diffusion, Humanism, Reformation of Church, Translations of the Bible

Unit II: Renaissance II: Elizabethan Age: University Wits, Shakespeare

Unit III: 17th Century (Drama & Poetry): Ben Jonson, John Webster, John Middleton, Metaphysical poets, John Milton

Unit IV: 18th Century : Augustan Age: John Dryden, Alexander Pope, Samuel Johnson, Samuel Richardson

Paper 2: From the Age of Revolution to the Early Modern Period

Unit I: 19th Century: The Romantic Age I: Poetry: William Blake, the 5 Romantic poets

Unit II: The Romantic Age II: Prose & Literary Criticism: Walter Scott, Mary Shelley, Jane Austen, Wordsworth, Coleridge, Lamb and Hazlitt

Unit III: The Victorian Age: Novel & Poetry: Dickens, Hardy, Tennyson, Browning, Arnold

Unit IV: Modern Period: Yeats, T.S. Eliot, D.H. Lawrence, Virginia Woolf, James Joyce

Suggested Reading:

Ronald Carter and John McRae *The Routledge History of Literature in English*

B. Iforlans, *A Brief History of English Literature*

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

Andrew Sanders, *The Short Oxford History of English Literature*

Jonathan Bate, *English Literature: A Very Short Introduction*

Stone, *History of English Language*

Modern English Grammar & Usage (AE 3)

Course Objectives: This course will familiarise students with the grammatical resources of the English language system and discuss how they may draw upon these resources to create different kinds of meaning. The knowledge of the system will help them distinguish between what is appropriate and what is not, what is acceptable and what is not in contexts. The objectives are not merely to help students write grammatically correct sentences but be clear, precise and interesting in one's speaking and writing.

Learning Outcomes: By the end of the course students will be able to

- Develop a comprehensive knowledge of the English language system
- Distinguish between what is grammatically appropriate and what is grammatically incorrect depending on the context
- Develop a writing skill which is clear and precise

Paper 1

Unit I: parts of speech; Spelling and punctuation; Commonly confused and misused words

Unit II: phrase structures; Sentence structure and problems

Unit III: clause structures

Unit IV: cohesive devices; Agreement errors at different levels: Pronoun Agreement, Auxiliary Verbs

Paper 2

Unit I: Style (Part 1): emphasis; clarity; consistency

Unit II: Style (Part 1): consistency; redundancy

Unit III: Style (Part 2): in-text cohesion

Unit IV: Style (Part 2): in-text cohesion and coherence; unity

Suggested Reading:

Sidney Greenbaum, *A College Grammar of English*. London: Longman

Professional Writing AE 4

Course Objectives: Writing is critical to acquiring professional success in today's world. The very aim of a University education is to create an employable postgraduate. This elective will help students learn the basic skills of writing and editing.

Learning Outcomes: By the end of the course students will be able to

- Demonstrate familiarity with the various forms of writing

- Gain a comprehensive understanding of the basic writing skills and the multiple stages involved in writing
- Pursue a persuasive writing style
- Demonstrate familiarity with the mechanics of editing
- Write for the web and print media

Paper 1: Basics & Medium of Writing

Unit I: (a) Writing: Definition and Uses; Whys and Wherefores of Teaching Writing

(b) Basic Writing Skills; Stages of Writing (up to Editing)

Unit II: (a) Creative and Critical Thinking used in Writing

(b) Assessing written texts

Unit III: (a) Plain and Simple English: uses and abuses

(b) Levels of Style: Communicative, Academic and Grand

Unit IV: Persuasive, expository & argumentative writing

Suggested Reading for Basics of Writing

Havelock Ellis, *The Art of Writing*

Stephen Harvey, "The Empty Page"

Robert Scholes, section on "So Happy a Skill" from *The Rise and Fall of English*

Maxine Hairston & Michael Keene, *Successful Writing*

Stephen McLaren, *Easy Writer*

Suggested Reading for Medium of Writing

Stanley Fish, *How to Write a Sentence*

Ralph L. Wahlstrom, *The Tao of Writing*

Ray Bradbury, *The Zen of Writing*

Colson Whitehead, "The Art of Writing"

Paper 2: Working Writing, Journalistic Writing

Unit I: The Daily Bread (of Drafting): Application, Memo, Notices and Minutes

Unit II: Raising the Bar: Proposal, Review and Report; Academic Writing: Essay, Review Essay

Unit III: Writing for the Print Media: News Stories, Features, Editorials

Unit IV: Writing for the Electronic Media

Suggested Reading:

E.H. McGrath, *Basic Managerial Skills for All*

Stephen McLaren, *Easy Writer*

Effective Writing for Public Relations

Writing Reports

Writing for Business

Contemporary Approaches to Literature AE 5

Course Objectives: Contemporary approaches to literature, which this interdisciplinary course offers for the benefit of students of the English Department as well as allied Departments, does not simply mean to bring the students the latest in the field of approaches to literature. On the contrary, the course seeks to explain the fundamental shift that has occurred when literary studies in the West transitioned from Literary Criticism to Theory. And theory, as Jonathan Culler points out, provides the conceptual framework for literature instead of being derived from it as criticism in its traditional role tended to be.

Learning Outcomes: The course will guide the students through contemporary approaches starting with Russian Formalism and take in major players in the field such as Structuralism, Poststructuralism, Marxism, New Historicism, Feminism and Postcolonialism. The goal of this course is to enable students to enjoy criticism, in its larger theory-informed sense, and deliver, in the words of a recent book by A.O. Scott, 'better living through criticism.'

******This course has 3 components: 'Familiar Made Strange', 'Structures of Power and Play' and 'Decolonising the Mind and the Body'. The first component, 'Familiar Made Strange' is compulsory reading. However, the teacher concerned is free to teach either component 2 or 3.**

Paper 1 Familiar Made Strange: Russian and Czech Formalism

Unit I: Overview: From Criticism to Theory: Starting with a failed case of theorisation attempted by Rene Wellek in the 1930s, the narrative would sketch in the intellectual and critical ferment in the wake of the Parisian student revolt of the 1960s which led to the rise of theory. The well publicised polemic between Rene Wellek and F.R. Leavis ("Literary Criticism and Philosophy", F.R. Leavis, "Literary Criticism and Philosophy: A Reply") will be required reading in this unit.

Unit II: Dynamic vs Static Form:

Viktor Shklovsky's essay on Tristram Shandy

Cleanth Brooks, "How Does Poetry Communicate?"

Unit III: Poetic Function of Language:

Roman Jakobson, "Linguistics and Poetics"

I.A Richards "Two Uses of Language"

Unit IV: Literary System:

Northrop Frye, "Archetypes in Literature"

Yury Tynyanov, essay on literary system (in Russian Formalist Criticism: Four Essays. Ed. Lemon and Reis)

Suggested Reading

Jonathan Culler, Literary Theory: A Very Short Introduction

Terry Eagleton, Literary Theory: An Introduction for Foreign Students

Fredric Jameson, The Prison House of Language: A Critical Account of Formalism and Structuralism

A.O. Scott, Better Living Through Criticism: How to Think About Art, Pleasure, Beauty, and Truth

Paper 2: Structures of Power and Play: Structuralism, Marxism and Poststructuralism

Unit I: Linguaging:

Ferdinand de Saussure, A Course in General Linguistics (excerpt in David Lodge's book to be studied)

Jaques Lacan, "The Importance of the Letter in the Unconscious"/V.L. Volosinov, *Marxism and the Philosophy of Language* (excerpt)

Unit II: Structures in Place:

Roland Barthes, *Mythologies* (Selected essays)

Umberto Eco, "The Cult Movie and the Intertextual Collage" (David Lodge ed. *Modern Criticism and Theory: A Reader*)

Unit III: Disruption of Structure: Rhetorical

Jacques Derrida, "On the Idea of the Supplement"

Roland Barthes, "Death of the Author"

Unit IV: Disruption of Structure: Historical

Louis Althusser, "Of Ideology and Ideological State Apparatuses"

Michel Foucault, "Discipline and Punish" OR Stephen Greenblatt, "Christmas Eve, 1492"

Suggested Reading

Fredric Jameson, *Marxism and Form: Twentieth-Century Dialectical Theories of Literature*, *The Political Unconscious: Narrative as a Socially Symbolic Act*

Raymond Williams, *Marxism and Literature*

Richard Strickland, *Superstructuralism*

Paper 3: Decolonising the Mind and the Body: Feminist and Postcolonial Approaches

Unit I: In Other's Words

Edward Said, and "Jane Austen and Empire"

Frantz Fanon, *Black Skin, White Masks* (excerpts)

Unit II: Decolonizing the Mind:

Ngũgĩ wathiong'o, "Decolonizing the Mind"

BhalchandraNemade on Nativism

Unit III: Decentring Man I:

Mary Wollstonecraft, "Vindication of the Rights of Women"

Simone de Beauvoir, *The Second Sex* (Introduction)

Unit IV: Decentring Man II:

Luce Irigaray: From "This Sex Which is not one"

Helene Cixous, "Laugh of the Medusa"

Suggested Reading:

Toril Moi, *Sexual/Textual Politics: Feminist Literary Theory*

Elaine Showalter, *A Literature of their Own: British Women Novelists from Brontë to Lessing*

Kate Millett, *Sexual Politics*

Homi K Bhabha, *The Location of Culture*

Edward Said, *Orientalism*

Robert Young, *Postcolonialism: A Very Short Introduction*

Ania Loomba, *Colonialism/Postcolonialism*

Dalit Literature AE 6

Course Objectives: This course aims to introduce students to the emerging area of Dalit Literature. It seeks to acquaint students with the contested terminology of “Dalit Literature” and familiarise them with the central role of Dr. Ambedkar’s ideas in Dalit literature. The course, through its careful selection of texts will help students understand the myriad ways in which Dalit writers have used language, style, techniques, images, similes, symbols, metaphors, myths, miracles, fables, legends, folksongs and folklore to turn down the dominant ideology and cultural hegemony of the dominant castes.

Learning Outcomes: By the end of the course students will be able to

- Develop a comprehensive understanding of what Dalit Literature means
- Identify the centrality of Ambedkar’s ideas in Dalit Literature
- Identify the importance of the English language in Dalit lives to carve a “literature of their own”
- Demonstrate a familiarity with the major texts and writers of Dalit literature

Paper 1

Unit I: What is Dalit Literature?

Unit II: B. R. Ambedkar, *Annihilation of Caste*

Unit III: Selected Essays from *English in the Dalit Context* and *Towards an Aesthetic of Dalit Literature*

Unit IV: Autobiography: Omprakash Valmiki, *Joothan* Or Sharankumar Limbale, *The Outcaste*

Paper 2

Unit I: Akhila Nayak, *Bheda*

Unit II: Dalit Poetry: 5 poets to be studied (the teacher concerned is free to choose any 5 Dalit poets)

Unit III: Short stories: 5 stories to be studied (the teacher concerned is free to choose any 5 Dalit poets)

Unit IV: Joseph Macwan, *The Stepchild* OR S. Hareesh, *The Moustache*

Suggested Reading:

Amarnath Prasad and M. B. Gaijan (Eds). *Dalit Literature: A critical Exploration*. 2007

Arjun Dangle. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. 1992

D. R. Nagaraj. *The Flaming Feet and Other Essays: The Dalit Movement in India*. 2010

Gail Omvedt. *Dalit Visions: The Anti-caste Movement and the Construction of an Indian Identity*. 1995

Habir Singh Randhawa. *Dalit Literature: Contexts, Trends and Concerns*. 2010

Popular Literature AE 7

Course Objectives: This course aims to introduce students to the diverse forms, genres, history, social functions and concerns of popular literature. It seeks to draw specific attention to the marketing and consumption of mass-market fiction, the phenomenon of the “blockbuster” and bestseller, as well as issues of cultural capital, literary taste, and the relation between elite and popular writing.

Learning Outcomes: By the end of the course students should have

- Gained an understanding of the history and origins of popular literature
- A sense of the relationship between commercial and elite writing

- Gained an understanding of literary taste and cultural capital
- explored the material culture that springs up around blockbusters and bestsellers

Paper 1

Unit I: What is Popular Literature? Concept & Definition

Unit II: Whodunit

Dan Brown *Angels & Demons* OR

Saradindu Bandyopadhyay *Picture Imperfect and Other Byomkesh Bakshi Mysteries*

Unit III: Romance

Erich Segal *Love Story* OR

Short Stories: "A Rose for Emily" (William Faulkner), "The Lady with the Little Dog" (Anton Chekhov), "The Cyclone" (P. PadmaRaju), "The Hitchhiking Game" (Milan Kundera), "The Gift of the Magi" (O Henry)

Unit IV: Science Fiction

Satyajit Ray *The Diary of a Space Traveller* OR Rokeya Shekhawat Hossain *Sultana's Dream*

Suggested Reading:

- Leslie Fiedler, *What was Literature? Class, Culture and Mass Society*
- John Sutherland, *Bestsellers: A Very Short Introduction*
- Leo Lowenthal, *Literature, Popular Culture and Society*
- *Popular Fiction: Essays in Literature and History* by Peter Humm, Paul Stigant, Peter Widdowson

Paper 2: Introduction to Children's Literature

Course Objectives: This paper aims to introduce students to the idea of Children's literature and study the contradictions inherent in the genre. It will help equip students with a critical understanding of texts written for child readers and teach them the various ways of approaching these texts. The course touches upon a wide range of texts starting with well-known children's classics to vernacular children's literature written in Odia in order to unearth the cultural parameters that govern the concept of "childhood".

Unit 1

Conceptualising Children's Narrative

What is Children's literature? Why Children's literature? Literature from the Child's Perspective. Multiculturalism and Children's Literature. Fantasy and Children's Literature.

Unit 2

Children's Literature across the World

Prose

Lucy Maud Montgomery: *Anne of Green Gables* (Canada)

C.S. Lewis: *The Lion, the Witch and the Wardrobe* (Britain)

Dr. Seuss: *The Cat in the Hat* (America)

Cyprian Ekwensi: *The Drummer Boy* (Africa)

Poetry

A.A. Milne: *Wind on the Hill*

Hilaire Belloc: *Matilda*

Unit 3

Indian Children's Writings in English

R.K. Narayan

School Breaks – Swami and Friends

The Tiger's Claw- Malgudi Days

Manoj Das

Bhola Grandpa and the Tiger

Mystery of the Missing Cap

Ruskin Bond

The Cherry Tree

Adventures in Reading

Unit 4

Children's Poetry in Odia

Pruthibi Pati – Madhusudan Rao

Gachha o Kathuria – Nanda Kishore Bala

Tuuku Musi – Udayanath Sarangi

Sanatana- Rama Krushna Nanda

Ame Sabu nua juga Chhua – Bira Kishore Parhi

Tuma Pari Chhota Pilatie – Jagannath Mohanty

Learning Outcomes:

By the end of the course students will be able to:

- Understand the key critical concepts in Children's literature studies.
- Develop a critical vocabulary required to approach texts written for children.
- Understand the origin and evolution of children's literature in India and the world.
- Compare and contrast between literatures for children and identify problem areas within the genre.

Prescribed Readings:

All Texts

Suggested Readings:

- Hunt, Peter. (ed.), 1999. *Understanding Children's Literature*. Routledge, New York, Print.
- Grenby, Matthew O. *Children's Literature*. Edinburgh: Edinburgh University Press, 2014. Print.
- Reynolds, Kimberley. *Children's Literature: A Very Short Introduction*. Oxford: Oxford University Press, 2011. Internet resource.

- Rudd, David. *The Routledge Companion to Children's Literature*. Abingdon Oxon: Routledge, 2010. Print.
- Gupta, Nilanjana, and Rimi B. Chatterjee. *Reading Children: Essays on Children's Literature*. New Delhi: Orient Blackswan, 2009. Print.
- A.R.Parhi, (ed.) 2010. *Bira Bivora*, Souvenir on Bira Kishore Parhi, Teerataranga Publisher, Bhubaneswar and “Poetry, policy and people in Odia writing from the margin: An Exercise in Anthropocene”, *OAES (Journal of the Odisha Association for English Studies)*, Vol-7, Issue-1, 2017, pp.63-74.
- Dasgupta, Amit. *Telling Tales: Children's Literature in India*. New Delhi: New Age International, 1995. Print.

Free electives

- | | |
|--|--------|
| <input type="checkbox"/> English Pronunciation & Fluency | (FE 1) |
| <input type="checkbox"/> Travel Narrative | (FE 2) |
| <input type="checkbox"/> Introduction to Film Studies | (FE 3) |
| <input type="checkbox"/> Gothic Literature | (FE 4) |
| <input type="checkbox"/> Introduction to Linguistics & ELT | (FE 5) |

FE 1: English Pronunciation & Fluency

Course Objectives: This course will focus on helping students develop speech clarity and listening comprehension by developing the knowledge and skills needed to be understood by native speakers and the ability to follow spoken language. The primary objective of this course is to help students use the knowledge gained to communicate with global speakers easily and effectively.

Unit I: What is listening? Role of listening for effective speaking and pronunciation

Unit II: Teaching of pronunciation: locating and identifying pronunciation problems of non-native speakers

Unit III: Teaching of pronunciation: developing non-native speakers' fluency and accuracy

Unit IV: Knowledge of standard varieties of English, and speaking English as an international language

Learning Outcomes:

By the end of the course students will be able to:

- Develop the ability to identify and produce key English sounds as well as its basic rhythm, stress and intonation patterns in context
- Listen and speak naturally using contractions and reductions

- Understand which sounds in English are often changed and which sounds are often NOT said and understand why this happens
- Develop confidence in spoken English communication

Suggested Reading:

Celce-Murcia, M., Donna M. Brinton, and Janet M. Goodwin, with Barry Griner. 2010. *Teaching Pronunciation: A Course Book and Reference Guide*. Cambridge University Press.
 Hewings, Martin. 2004. *Pronunciation Practice Activities*. Cambridge University Press.
 Nation, I S P. 2008. *Teaching ESL/EFL Listening and Speaking* (ESL & Applied Linguistics Professional Series). Taylor & Francis.
 Ur, Penny. *Ship or Sheep*
 Ur, Penny. *Tree or Three*
Longman's Dictionary of Contemporary English

FE 2:Travel Narratives

Course Objectives: This course will introduce students to the engaging and expanding field of travel writing/narratives. Paying attention to elements of history and context, the course will focus on a selection of Western and Asian fictional and non-fictional texts to understand the nuances of travel narratives.

Unit I: Travel Narratives: Its relevance as a field of study

Unit II: Travel Narratives and the Emergence of the Novel

Unit III: Asian and Western Travellers to India

Unit IV: Western Travel Writing relating to Odisha

Learning Outcomes:

By the end of the course the students will be able to:

- Know the relevance and identify key writers, texts and concepts related to the genre of travel writing
- Establish the connection between travel narratives and the emergence of the Novel
- Examine the aesthetic and creative aspects of travel writing
- Analyze the gaze of the traveler and identify characteristics of travel writing and understand its interdisciplinary possibilities

Suggested Reading:

Bhattacharya. Shobhana (ed). *Travel Writing in India*. Sahitya Akademi, 2008
 Greenblatt, Stephen (ed). *Marvelous Possessions- The Wonder of the New World*. University of Chicago, 1992.
 Hakluyt, Richard (ed). *Voyager's Tales* Cassels, 1889.
 Mohanty, Sachidananda (ed). *Travel Writing and the Empire*. Delhi: Katha, 2004.
 Nayak, Jatindra K.(ed). *Orissa Inscribed*. Rupantar, 2008.
 Pratt, Mary Louise (ed). *Imperial Eyes: Travel Writing and Transculturation*. Routledge 2007

FE 3:Introduction to Film Studies

Course Objectives: This course aims to introduce students to the distinct language of cinema, its narrative complexity and the way films control and stimulate our thoughts and feelings. Through various examples from Indian and international cinema, the course will explain how cinema as a visual medium engages with us in constructing meaning. The concerned teacher is free to choose the films for viewing in order to accomplish the objective of the course.

Unit I: The Origin of Cinema

- The history of cinema, its invention and technological development
- Understanding cinematography, audiography and editing
- Cinematic terms: shot, frame, montage, mise-en-scene, diegetic sound etc

Unit II: Diverse Narratives in Cinema

- Genre Cinema
- Film Criticism and Film Theory: German Expressionism, Italian Neorealism, French New Wave, Asian Cinema, Third Cinema
- Other forms of cinema: Animation and Documentary

Unit III: Indian Cinema

- A brief history of Indian cinema
- Melodrama as a conceptual tool in Indian cinema
- Parallel and Social Cinema

Unit IV: Literature and Cinema

- Literary Influences
- Cinematic Adaptations
- Film Workshop

Learning Outcomes:

By the end of the course students will be able to know:

- The origins of cinema and cinematic vocabulary
- The basic concepts of film theory
- The evolution of Indian cinema and its primary focus on melodrama
- The intersection between literature and cinema

Suggested Reading:

James Monaco, *How to Read a Film: The World of Movies, Media, Multimedia: Language, History, Theory*, 3rd edn. (USA: Oxford University Press, 2000)

Andrew Dix, *Beginning Film Studies*. Manchester University Press. 2008

Ravi Vasudevan, *Making Meaning in Indian Cinema*. OUP. 2001

Deborah Cartmell and Imelda Whelehan, *The Cambridge Companion to Literature on Screen*. 2007

FE 4:Gothic Literature

Course Objectives: This course aims to introduce students to the genre of the gothic. It will focus on the major themes found in Gothic literature and demonstrate how the writing produces for the reader, a thrilling psychological environment.

Unit 1:

- Introduction to the Gothic genre

- Historical, philosophical and cultural background
- Overview of the first Gothic novel, *The Castle of Otranto*
- The figure of the monster/vampire

Unit 2: Mary Shelley: *Frankenstein*

Unit 3: Bram Stoker: *Dracula*

Unit 4: R. L. Stevenson: *The Strange Case of Dr. Jekyll and Mr. Hyde*

Learning Outcomes:

By the end of the course students will be able to know:

- The origins of gothic literature and its subsequent development
- The common plot and stylistic elements of the gothic genre
- Critically analyse and discuss important gothic works
- Impact of scientific knowledge on gothic fiction

Suggested Reading:

Fred Botting, *Gothic (The New Critical Idiom)*. Routledge. 1995

Jerrold E. Hogle, *The Cambridge Companion to Gothic Fiction*. 2002

Sian MacArthur, *Gothic Science Fiction: 1818 to the Present*. Palgrave Macmillan. 2015

Kelly Hurley, *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin de Siecle*. CUP. 2004

FE 5: Introduction to Linguistics and ELT

Course Objectives: This course will introduce students to the fundamental features of the English language: the phonetic, morphological, syntactic and semantic features. It will also provide essential perspectives on the history, status and prospect of English language teaching and learning.

Learning Outcomes:

Unit I: Linguistics I: Scope and Application

English Phonology & Morphology: Phoneme & Allophone, Mechanism of speech production, Morpheme & Allomorph

Unit II: Linguistics II: Description of vowels & consonants

English syntax: IC analysis

English semantics: types of meaning

Unit III: ELT I

History of English education in India & its present status; Standard English and its usage

ELT & ELL: Methods and techniques of teaching English—Grammar-translation method, Direct method, CLT

Teaching and learning the four language skills: LSRW

Unit IV: ELT II

Sociolinguistics: Dialects, Pidgin, Creole, Registers

Materials for ELT: English in print and in electronic media; Mass media as text, authentic materials

Suggested Reading

A C Gimson, *An Introduction to the pronunciation of English*

T Balasubramanian, *A Text book of Phonetics for Indian Students*

David Crystal- *Linguistics*

Nagaraj, Geetha. *English Language Teaching: Approaches Methods Techniques*. Calcutta, Orient Longman, 1996.

Agnihotri. R.K. *Problematizing English in India*. New Delhi. Sage RALZ, 1997.

Parhi, A.R. *Indian English through Newspapers*. New Delhi: Concept, 2008.

Richards & Rodgers (2001). *Approaches and Methods in Language Teaching*

Ellis, R. (2008). *Second Language Acquisition*. 2nd edition, Oxford: OUP

A R Parhi, 'Towards the Anti-Canon: A Brief focus on Newspaper English in India', *Studies in Humanities and Social sciences (SHSS)*, IAS, Shimla, 2006.

Gass, S., & Selinker, L. (2008). *Introduction to Second Language Acquisition*. 2nd edition.

Stern, H.H. *Fundamental Concepts of Language Teaching*. Oxford University Press, 1983.

Howatt, A.P. R *A History of English Language Teaching*. Oxford. Oxford University Press,