



**Mahatma Gandhi University**  
**School of Letters**  
**Syllabus for MA English (Applicable for 2021 admission onwards)**

The M A programme in English, offered by School of Letters seek to go by the Vision and Mission guiding the School. It seeks to identify areas of convergence between languages and cultures. Accordingly, the programme has been designed in such a way that students enrolling for one programme benefit from all the resources of the School including the scholarship and expertise of the faculty. They benefit from exposure to a variety of areas of specialisation the faculty work on. It is the versatility of the faculty and the fine collection of books in the library which are the major attraction and highlight of the School. The programmes are designed keeping in view the essentially interdisciplinary and inter-linguistic thrust of the academic activities of the school. They are also designed and theoretically oriented to equip the students to pursue the MPhil and PhD programmes of the School.

**Programme outcomes:**

1. Critical thinking
2. Conceptual analysis of language, literature and institutions
3. Democratic approach to diverging perspectives
4. Interrogation of existing epistemology
5. Inculcation of citizen consciousness with local and global perspective
6. Inculcation of ethical environmental concerns

**Programme specific outcomes (PSO) for M.A.English:**

1. Appreciate, interpret and evaluate literatures in English and other languages from contemporary theoretical perspectives.
2. Assess the ways in which language and literature become operative in specific socio-political contexts.
3. Acquire cross-cultural perspectives through critical approaches.
4. Develop sensitivity towards environmental concerns and the struggles of the oppressed.

**Course Structure and Semester wise requirements:**

1. The duration of the M.A programme in English is two years, spread across four semesters.

2. The students are required to complete four core courses and one elective course in each of the first three semesters. In the third semester, the elective course shall be an Open Course offered by any other School in the University. In the fourth semester, they are required to complete two core courses, an Elective course and a Project in the form of a dissertation. All courses shall carry 4 credits each, while the Project shall carry 8 credits.

### **Elective Courses**

The Programme has identified a number of elective courses, covering a variety of areas under English Studies. However, electives will be offered, depending on the expertise and availability of faculty members, time to time, from the list provided.

### **Open Courses (for students of other Schools)**

The English programme of School of Letters may offer Open Courses for students of other Schools in the third semester.

### **Core Courses (with Course Code)**

1. LEM21C01 Classical Aesthetics
2. LEM21C02 British Poetry and Drama I
3. LEM21C03 British Poetry and Drama II
4. LEM21C04 British Poetry and Drama III
5. LEM21C05 British Fiction and Prose I
6. LEM21C06 British Fiction and Prose II
7. LEM21C07 Indian Writing in English
8. LEM21C08 Introduction to Theoretical Linguistics
9. LEM21C09 American Literature
10. LEM21C10 Modern Literary Theory
11. LEM21C11 Literary Critical Texts I
12. LEM21C12 Literary Critical Texts II
13. LEM21C13 Theory of Comparative Literature
14. LEM21C14 Introduction to Cultural Studies
15. LEM21C15 Research Project


**Elective Courses (with Course Code)**

1. LEM21E19 Literature and Memory
2. LEM21E20 Critical Tourism Studies
3. LEM21E21 Nation and Narration
4. LEM21E22 Theatre Studies
5. LEM21E23 Literatures in India
6. LEM21E24 Life Writing
7. LEM21E25 Comic Studies in India
8. LEM21E26 Autobiography
9. LEM21E27 Translation studies
10. LEM21E28 Dalit Studies
11. LEM21E29 Postcolonial studies
12. LEM21E30 Film and Media studies
13. LEM21E31 African Literature
14. LEM21E32 Critical Religious Studies
15. LEM21E33 Literature and Gender Studies
16. LEM21E34 Literature of the Marginalized
17. LEM21E35 Medical Humanities
18. LEM21E36 Eco-critical Studies
19. LEM21E37 Popular Culture Studies
20. LEM21E38 Disability Studies
21. LEM21E39 Malayalam Literature in Translation
22. LEM21E40 Folk culture studies
23. LEM21E41 Digital Humanities
24. LEM21E42 Children's Literature

**Open Courses (with Course Code)**

1. LEM21O43 Short Fiction
2. LEM21O44 English for Specific Purposes
3. LEM21O45 Introduction to the Theory and Practice of Cultural Studies
4. LEM21O46 Conceptualizing Ideology, Discourse and Power
5. LEM21O47 The Novel and the Nation

## Detailed Syllabus of Core Courses

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: Classical Aesthetics</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	Classical Aesthetics					
<b>Type of Course</b>	Core					
<b>Course Code</b>	LEM21C01					
<b>Name of Academic Staff &amp; Qualification</b>	Dr. Rajesh V. Nair, M.A, Ph.D					
<b>Course Summary &amp; Justification</b>	The course is designed as a survey of the major classical aesthetic theories of both the east and the west. While the western theory is confined to the classical, the thrust of eastern theory is on the classical Sanskrit aesthetics as also on the dravidian.					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours

**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M. A. English**  
**Course: LEM21C01 Classical Aesthetics**

**Introduction**

**Course Summary & Justification:** The course is designed as a survey of the major classical aesthetic theories of both the east and the west. While the western theory is confined to the classical, the thrust of eastern theory is on the classical Sanskrit aesthetics as also on the dravidian.

**Credits: 4L+T**

**Course Outcome:** At the end of the course the student will be able to

CO	CO Statement	PO	PSO	CL	KC	Class Hours
CO 1	Identify the basic tenets of literary practices in a conceptual way.	PO1	PSO1	R	F, C	10 hours
CO 2	To identify and conceptualise the relationship of literary production to the socio-political domains which give birth to it.	PO1 PO2	PSO2	U	C	10 hours
CO 3	Understand the attention paid to the aestheticist and compositional aspects of creative writing		PSO1	U	C	10 hours
CO 4	Analyse the evolution of theoretical categories of structure, mimesis, diegesis, as well as aesthetic notions of beauty, form etc. in literature.	PO3	PSO1	An	C	16 hours
CO 5	Interpret and apply Indian classical aesthetic notions of dhvani, rasa, vakrokti, sphota and tinai in literary texts.	PO3	PSO3	Ap	C	16 hours
CO 6	Relate literary creations with other disciplines of music, dance and theatre	PO5	PSO3,4	E	C	10
	<b>Total Class Hours</b>					<b>72</b>

Cognitive Levels: R—Remember U—Understand, An—Analyze, Ap—Apply, E—Evaluate

Knowledge Category: F—Factual, C—Conceptual

**Unit 1**

- a) Plato--beauty, imitation, inspiration, philosophy of art, poetry and drama, painting, mimesis, diegesis,
- b) Aristotle—mimesis, tragedy, comedy, epic, action, six elements of tragedy, hamartia, anagnorisis, peripetia, catharsis, unity of action

**Unit 2**

- a) Horace--Idea of poet, decorum
- b) Longinus—the sublime and its sources, subdivisions

**Unit 3**

- a) Aesthetics—*Natyasastra*, nritta, nritya, natya, kavya, samgita, roopakas, bhava, rasa
- b) Dravidian poetics—*Tolkappiyam*, poruladhikaram, tinai—akam, puram, ullurai upama.
- c) Kavyamimamsa—sahityam, kavi, kavyam, pratibha, sahrdaya.

**Unit 4**

- a) Sabdartha theories—abhidha, lakshana, vyanjana, tatparyam, sphota
- b) the rasa tradition—vyakhyanas, dhvani, anumiti, riti, vakrokti, alankara, aucitya.

**Recommended Reading**

Andrew Ford: *The Origins of Criticism: Literary Culture and Poetic Theory in Classical Greece*

Andrew Laird, ed. *Ancient Literary Criticism* (The Oxford Readings in Classical Studies series.)

T S Dorsch (translated with an Introduction): *Classical Literary Criticism*

Birjadish Prasad: *An Introduction to English Criticism*

M A R Habib: *A History of Literary Criticism: From Plato to the Present*

V S Sethuraman, ed. *Indian Aesthetics: An Introduction*

Chathanath Achyuthanunni: *Bharatiya Sahitya Darsanam*

Chathanath Achyuthanunni: *Sahitya Mimamsa*


Ayyappa Paniker: *Indian Sahitya Sidhantam—Prasaktiyum Sadhyatayum*

N V P Unithiri: *Sanskrita Sahitya Vimarsanam*

Kuttikrishnamarar: *Sahityabhooshanam*

Bharata Muni: *Natyasastra*

<b>Teaching and Learning Approach</b>	<p style="text-align: center;"><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction;, Seminar, Group Assignments, Library work and Group discussion, Presentation by individual student</p>
<b>Assessment Types</b>	<p style="text-align: center;"><b>Mode of Assessment</b></p> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One extended answer type</li> <li>3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>4. Response sheets</li> <li>5. End Semester examination</li> </ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: British Poetry and Drama I</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	British Poetry and Drama I					
<b>Type of Course</b>	Core					
<b>Course Code</b>	LEM21C02					
<b>Name of Academic Staff &amp; Qualification</b>	Dr. Rajesh V. Nair, M.A, Ph.D					
<b>Course Summary &amp; Justification</b>	The course is designed as a survey of the British poetry and drama which grew in tandem in the late medieval and renaissance period. It is the study of major British poets and dramatists of the period, the evolution of a sensibility that was to define poetry in a significant and influential way for the next several centuries.					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours



**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M. A. English**  
**Course: LEM21C02 British Poetry and Drama I**

**Introduction**

The course is designed as a survey of the British poetry and drama which grew in tandem in the late medieval and renaissance period. It is the study of major British poets and dramatists of the period, the evolution of a sensibility that was to define poetry in a significant and influential way for the next several centuries.

**Credits: 4L+T**

**Course Outcome:** At the end of the course the student will be able to

<b>CO</b>	<b>CO Statement</b>	<b>PO</b>	<b>PSO</b>	<b>CL</b>	<b>KC</b>	<b>Class Hours</b>
<b>CO 1</b>	Identify the emergence of the thematic concerns and stylistic idiom of British poetry and drama which was to define and decide the essentially British literature and culture	PO 1	<b>PSO 1</b>	<b>R</b>	<b>F, C</b>	<b>10</b>
<b>CO 2</b>	Understand the correspondence between the European mode of renaissance and the British as it is reflected in poetic and dramatic creations.	PO 2	<b>PSO 2</b>	<b>U</b>	<b>C</b>	<b>10</b>
<b>CO 3</b>	Understand the sociopolitical characteristics of the impact of reformation and other religious movements on literature and culture.	PO 4	<b>PSO 3</b>	<b>U</b>	<b>C</b>	<b>12</b>
<b>CO 4</b>	Analyse the encounter between the directly and overtly political and the artistic realisations of it.	PO 2	<b>PSO 2</b>	<b>An</b>	<b>C</b>	<b>12</b>
<b>CO 5</b>	Apply theories and approaches of gender, class and race to literary representations	PO 3	<b>PSO 1</b>	<b>Ap</b>	<b>C</b>	<b>12</b>
<b>CO 6</b>	Critique literary works in a comparative framework	PO 2	<b>PSO 3</b>	<b>E</b>	<b>C</b>	<b>16</b>
	<b>Total Class Hours</b>					<b>72</b>

Cognitive Levels: R—Remember U—Understand, An—Analyze, Ap—Apply, E—Evaluate  
 Knowledge Category: F—Factual, C—Conceptual

### **Required Reading**

#### **Unit 1**

Geoffrey Chaucer : The General Prologue and Knyghte  
 William Shakespeare : Sonnet 30, Sonnet 116  
 Edmund Spenser : Prothalamion

#### **Unit 2**

John Donne : Canonization, A Valediction Forbidding  
 Mourning  
 Andrew Marvell : To His Coy Mistress  
 Robert Herrick : Corinna's Going a Maying

#### **Unit 3**

John Milton : *Paradise Lost* Book 9  
 John Dryden : Mac Flecknoe  
 Alexander Pope : Epistle to Dr Arbuthnot  
 Gray : Elegy Written in a Country Churchyard

#### **Unit 4**

William Shakespeare : *Hamlet*  
 Ben Jonson : *Everyman in His Humour*  
 Richard Sheridan : *Rivals*

### **Recommended Reading**


George Herbert : Pulley, Collar  
 Crashaw : The Weeper  
 Vaughan : The Night  
 Johnson : Vanity of Human Wishes  
 Collins : Ode to Evening  
 Oliver Goldsmith : Deserted Village  
 Oliver Goldsmith : *She Stoops to Conquer*  
 William Congreve : *Way of the World*

### **Background Reading**

Dympana Callaghan : *Shakespeare's Sonnets*  
 Brean Hammond ed. : *Pope*  
 Dennis Danielson ed. : *The Cambridge Companion to Milton*  
 Stephen N. Zwicker : *The Cambridge Companion to English Literature 1650-1740*  
 Helen Gardner ed. : *The Metaphysical Poetry*

Una Ellis-Fermor	: <i>The Frontiers of Drama</i>
A C Bradley	: <i>The Shakespearean Tragedy</i>
John Dover Wilson	: <i>What happens in Hamlet?</i>
John D Jump, ed.	: <i>Marlowe: Dr. Faustus</i> Casebook series
A E Dyson ed,	: <i>Sheridan: Comedies</i>

<b>Teaching and Learning Approach</b>	<p style="text-align: center;"><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction:, Seminar, Group Assignments, Library work and Group discussion, Presentation by individual student</p>
<b>Assessment Types</b>	<p style="text-align: center;"><b>Mode of Assessment</b></p> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One extended answer type</li> <li>3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>4. Response sheets</li> <li>5. End Semester examination</li> </ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: British Poetry and Drama II</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	British Poetry and Drama II					
<b>Type of Course</b>	Core					
<b>Course Code</b>	LEM21C03					
<b>Names of Academic Staff &amp; Qualifications</b>	Dr. Rajesh V. Nair M A, PhD					
<b>Course Summary &amp; Justification</b>	This course is a continuation of British Poetry and Drama I. It is aimed at introducing key canonical authors and texts. The social function of literature is analyzed. Moreover, importance is also given to an exploration of the politics of narration in poetry and drama					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total LearningHours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours

**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M. A. English**  
**Course: LEM21C03 British Poetry and Drama II**

### Introduction

**Course Summary & Justification:** This course is a continuation of the Course on British Poetry and Drama I. It is aimed at introducing key canonical authors and texts. The social function of literature is analyzed. Moreover, importance is also given to explore the politics of narration in poetry and drama

**Credits: 4 (L+T)**

**Course Outcome:** At the end of the course the student will be able to

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PSO No.
1	Extend the objectives of the paper British Poetry and Drama I	U	2
2	Understand the contributions of key authors and texts	U	2
3	Analyze the features of different schools of poetry and drama	Ap	1
4	Explain how poetry and drama reflect social reality	An	3
5	Apply cultural theories in reading literary texts	A	3
6	Critique the politics of narration of literary texts	E	1
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

### Required Reading

#### Unit 1

William Blake: The Tyger, The Lamb  
 William Wordsworth: Tintern Abbey  
 Samuel Taylor Coleridge: Dejection: An Ode  
 John Keats: La Belle Dame Sans Merci  
 Byron: She Walks in Beauty  
 P.B. Shelley: To Wordsworth

#### Unit 2

Alfred Tennyson: Ulysses, The Lotos Eaters  
 Robert Browning: My Last Duchess  
 Matthew Arnold: Dover Beach  
 Elizabeth Barret Browning: How Do I Love Thee? Let Me Count the Ways  
 D.G. Rossetti: The Blessed Damozel  
 G.M. Hopkins: The Windhover  
 Francis Thompson: The Hound of Heaven

### Unit 3

Oscar Wilde: *The Importance of Being Earnest*  
 John Galsworthy: *Justice*  
 George Bernard Shaw: *Arms and the Man*  
 J.M. Synge: *Riders to the Sea*


### Recommended Reading

Robert Southey: The Complaints of the Poor  
 Robert Burns: A Red, Red Rose  
 Oscar Wilde: *Lady Windermere's Fan*  
 W. B. Yeats: *The Countess Cathleen*

### Background Reading

Archer, William. *The Old Drama and the New*. Boston, 1923.  
 Armstrong, Isobel. *Victorian Poetry: Poetry, Politics, Poetics*. Routledge, 1993.  
 Bristow, Joseph. ed., *The Victorian Poet: Poetics and Persona*. Croom Helm, 1987.  
 Dawson, Carl. ed., *Matthew Arnold, the Poetry: The Critical Heritage*. Routledge and Kegan Paul, 1973.  
 Christ, Carol T. *Victorian and Modern Poetics*. Chicago, IL: University of Chicago Press, 1984.  
 Faas, Ekbert. *Retreat into the Mind: Victorian Poetry and the Rise of Psychiatry*. Princeton University Press, 1988.  
 Fitzgerald, Percy. *A New History of the English Stage*. London, 1882.  
 Hamilton, Clayton. (ed.), *The Social Plays of Arthur Wing Pinero*. New York, 1918.  
 Harrison, Antony H. *Victorian Poets and the Politics of Culture: Discourse and Ideology*. University Press of Virginia, 1998.  
 Hudson, Lynton. *The English Stage: 1850-1950*, London, 1951.  
 Jump, John D. ed., *Tennyson: The Critical Heritage*. Routledge and Kegan Paul, 1967.  
 Litzinger, Boyd and Donald Smalley. eds., *Browning: The Critical Heritage*. Routledge and Kegan Paul, 1970.  
 Roberts, Gerald. ed., *Gerard Manley Hopkins: The Critical Heritage*. Routledge and Kegan Paul, 1987.  
 Rowell, George. *The Victorian Theatre: 1792-1914*. Cambridge, 1978.  
 Webster, Margaret. *The Same Only Different: Five Generations of a Great Theatre Family*. New York, 1969.

<b>Teaching and Learning Approach</b>	<p style="text-align: center;"><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction:, Seminar, Group Assignments, Library work and Group discussion, Presentation by individual student</p>
<b>Assessment Types</b>	<p style="text-align: center;"><b>Mode of Assessment</b></p> <ol style="list-style-type: none"><li>1. Continuous Internal Assessment (CIA)</li><li>2. Internal Test – One MCQ based and on extended answer type</li><li>3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li><li>4. Response sheets</li><li>5. End Semester examination</li></ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: British Poetry and Drama III</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	British Poetry and Drama III					
<b>Type of Course</b>	Core					
<b>Course Code</b>	LEM21C04					
<b>Names of Academic Staff &amp; Qualifications</b>	Dr. Rajesh V. Nair, MA, PhD					
<b>Course Summary &amp; Justification</b>	The objective of this course is to acquaint the students with the different trends in British poetry and drama. The students are encouraged to develop a critical perspective in reading literary texts, by identifying the politics of narration					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours



**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M. A. English**  
**Course: LEM21C04 British Poetry and Drama III**

### Introduction

**Course Summary & Justification:** The objective of this course is to acquaint the students with the different trends in British poetry and drama. The students are encouraged to develop a critical perspective in reading literary texts, by identifying the politics of narration.

**Credits: 4 (L+T)**

**Course Outcome:** At the end of the course the student will be able to

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PSO No.
1	Extend the objectives of the papers British Poetry and Drama I and II	U	3
2	Understand the key authors and texts	U	3
3	Acquaint the students with the development of poetry and drama	Ap	2
4	Critically examine the ideological politics in poetry and drama	E	1
5	Describe the features of different schools of poetry and drama	R	1
6	Build a critical perspective on reading poems and plays	An	1
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

### Required Reading

#### Unit 1

W.B. Yeats: The Second Coming  
T.S. Eliot: The Waste Land  
Wilfred Owen: Strange Meeting  
W. H. Auden: The Shield of Achilles  
Dylan Thomas: Poem in October

#### Unit 2

Philip Larkin: Church Going  
 Ted Hughes: Hawk Roosting  
 Sylvia Plath: Daddy  
 Carol Ann Duffy: Text  
 Simon Armitage: Poem  
 Patience Agbabi: The Doll's House

### Unit 3

Samuel Beckett: *Waiting for Godot*  
 John Osborne: *Look Back in Anger*  
 Arnold Wesker: *Chicken Soup with Barley*  
 Caryl Churchill: *Top Girls*

### Recommended Reading

Louis MacNeice: I Am That I Am  
 Stephen Spender: As I Sit Staring  
 John Osborne: *Look Back in Anger*  
 Harold Pinter: *The Birthday Party*  
 Michael Frayn: *Copenhagen*

### Background Reading

Aston, Elaine. *Feminist Views on the English Stage: Women Playwrights, 1990–2000*. Cambridge University Press, 2003.

Chaudhuri, Una. *Staging Place: The Geography of Modern Drama*. Ann Arbor, MI: University of Michigan Press, 1995.

Corcoran, Neil. *English Poetry Since 1940*. Longman, 1993.

Giannachi, Gabriella. *Virtual Theatres: An Introduction*. Routledge, 2004.

Gregson, Ian. *Poetry and Postmodernism: Dialogue and Estrangement*. Macmillan, 1996.

Griffin, Gabriele. *Contemporary Black and Asian Women Playwrights in Britain*. Cambridge University Press, 2003.

Etchells, Tim. *Certain Fragments: Contemporary Performance and Forced Entertainment*. Routledge, 1999.

Irvin, Polly. *Directing for the Stage*. Mies: RotoVision, 2003.

Kennedy, David. *New Relations: The Refashioning of British Poetry 1980–1994*. Seren, 1996.

Knowles, Ric. *Reading the Material Theatre*. Cambridge University Press, 2004.

Larissy, Edward. *Reading Twentieth-Century Poetry: The Language of Gender and Objects*. Blackwell, 1990.

Robinson, Alan. *Instabilities in Contemporary British Poetry*. Macmillan, 1988.


Sierz, Aleks. *In-Yer-Face Theatre: British Drama Today*. Faber and Faber, 2000.

Tomlin, Liz. 'English Theatre in the 1990s and Beyond' in Baz Kershaw (ed.), *The Cambridge History of British Theatre*. Vol. 3. Cambridge University Press, 2004.

Wandor, Michelene. *Post-War British Drama: Looking Back in Gender*. Routledge, 2001.

Waugh, Patricia. *The Harvest of the Sixties: English Literature and Its Background 1960–1990*. Oxford University Press, 1995.

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction:, Seminar, Library work and Group discussion, Presentation by individual student
<b>Assessment Types</b>	<b>Mode of Assessment</b> <ol style="list-style-type: none"><li>1. Continuous Internal Assessment (CIA)</li><li>2. Internal Test – One MCQ based and on extended answer type</li><li>3. Response sheets</li><li>4. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li><li>5. End Semester examination</li></ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: British Fiction and Prose I</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	British Fiction and Prose I					
<b>Type of Course</b>	Core					
<b>Course Code</b>	LEM21C05					
<b>Name of Academic Staff &amp; Qualification</b>	Dr. Saji Mathew, M.A, M.Phil., Ph.D					
<b>Course Summary &amp; Justification</b>	This course introduces some of the key texts of British fiction and prose. In addition, the ideological implications of fiction and narrative prose will be highlighted.					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Other	Total Learning Hours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours

**Mahatma Gandhi University**  
**School of Letters**  
**Programme: MA English**  
**Course: LEM21C05 British Fiction and Prose 1**

**Introduction**

This course introduces some of the key texts of British fiction and prose. In addition, the ideological implications of fiction and narrative prose will be highlighted.

**Credits: 4: L + T**

**Course Outcome:** At the end of the course, the student will be able to:

CO	CO Statement	PO	PSO	CL	KC	Class Hours
CO 1	Understand the origin and development of British fiction and prose up to the 19 <sup>th</sup> century	PO 2	PSO 2	U	F, C	10
CO 2	Understand the contribution of the main canonical writers of English fiction and prose	PO 2	PSO 2	U	F, C	10
CO 3	Analyze the socio-political contexts of representative texts	PO 1 & 4	PSO 1 & 4	An	C	10
CO 4	Evaluate the techniques and discursive practices allied to fiction and prose	PO 1 & 4	PSO 1 & 4	E	C	14
CO 5	Apply theoretical strategies of reading fictional prose	PO 3 & 4	PSO 3 & 4	Ap	C	14
CO 6	Critique ideological underpinnings of literature in given context	PO 4	PSO 4	E	C	14
<b>Total Class Hours</b>						<b>72</b>

**Cognitive Levels:** U—Understand, An—Analyze, Ap—Apply, E—Evaluate

**Knowledge Category:** F—Factual, C—Conceptual

## Required Reading

### Unit 1

Ian Watt: Realism and the Novel Form (Chapter 1, *The Rise of the Novel*)

Terry Eagleton. What is a Novel?

### Unit 2

Daniel Defoe. *Robinson Crusoe*

Walter Scott. *Ivanhoe*

George Eliot. *The Mill on the Floss*

### Unit 3

Emily Bronte. *Wuthering Heights*

Charles Dickens. *Hard Times*

Thomas Hardy. *Tess of the d'Urbervilles*

### Unit 4

Joseph Addison. *The Spectator* (Selection)

Mary Wollstonecraft. *A Vindication of the Rights of Woman* (Selection)

Charles Lamb. Dream Children, A Reverie

## Recommended Reading

Jonathan Swift. *Gulliver's Travels*

Laurence Sterne. *Tristram Shandy*

Jane Austen. *Pride and Prejudice*

William Makepeace Thackeray. *Vanity Fair*

John Milton. *Areopagitica*

John Bunyan. *The Pilgrim's Progress* Book 1

John Locke. An Essay Concerning Human Understanding

William Hazlitt. On Reading Old Books

John Stuart Mill. On the Equality of the Sexes from *The Subjection of Women*


## Background Reading

Arnold Kettle. *An Introduction to the English Novel*

Dorrit Cohn. *Transparent Minds: Narrative Modes of Presenting Consciousness in Fiction*,  
Princeton, Princeton University Press, 1978

- Deirdre David (ed.). *The Cambridge Companion to the Victorian Novel*, Cambridge , Cambridge University Press , 2001
- Terry Eagleton. *The English Novel*, Oxford , Blackwell , 2005
- F.R. Leavis. *The Great Tradition*, Chatto&Windus, London
- Frederick R Karl. *Reader's Guide to the Development of the English Novel till the 18th Century*, The Camelot Press Ltd. Southampton
- J. P. Hunter. *Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction*, New York , Norton , 1990
- Ian Milligan. *The Novel in English: An Introduction*, Macmillan, Hong Kong.
- J. A. J. Downie. *The Oxford Handbook of the Eighteenth Century Novel (Part I)*
- MichaelMcKeon. *The Origins of the English Novel 1660–1740*, Baltimore , Johns Hopkins University Press , 1987
- PatricaMeyerSpacks. *Novel Beginnings: Experiments in Eighteenth-Century English Fiction*, New Haven , Yale University Press , 2006
- Wayne C. Booth. *The Rhetoric of Fiction*, Chicago University Press, London

<b>Teaching and Learning Approach</b>	<p style="text-align: center;"><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction:, Seminar, Group Assignments, Library work and Group discussion, Presentation by individual student</p>
<b>Assessment Types</b>	<p style="text-align: center;"><b>Mode of Assessment</b></p> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One extended answer type</li> <li>3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>4. Response sheets</li> <li>5. End Semester examination</li> </ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course (British Fiction and Prose II)</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	British Fiction and Prose II					
<b>Type of Course</b>	Core					
<b>Course Code</b>	LEM21C06					
<b>Name of Academic Staff &amp; Qualification</b>	Dr. Saji Mathew, MA. MPhil, PhD					
<b>Course Summary &amp; Justification</b>	This course introduces different genres of fiction and movements in prose. Different literary techniques used in prose are explored. It is also intended to equip students to critique the ideology of fiction in the prescribed texts.					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours



**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M. A. English**  
**Course: LEM21C06 British Fiction and Prose II**

**Introduction**

**Course Summary & Justification:** This course introduces different genres of fiction and movements in prose. Different literary techniques used in prose are explored. It is also intended to equip students to critique the ideology of fiction in the prescribed texts

**Credits: 4 (L+T)**

**Course Outcome:** At the end of the course the student will be able to

**COURSE OUTCOMES (CO)**

CO No.	Expected Course Outcome	Learning Domains	PSO No.
1	Extend the objectives of the paper British Fiction and Prose 1	U	1
2	Understand the contributions of canonical authors and texts of modern period	U	2
3	Analyze the different aspects of novel and prose	An	1
4	Explain the socio-political contexts in reading fiction and prose	A	3
5	Apply different theoretical approaches in reading prose	E	3
6	Critique the ideology of fiction in the prescribed texts	Ap	2
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

**Required Reading**

**Unit 1**

Joseph Conrad: *Heart of Darkness*

James Joyce: *A Portrait of the Artist as a Young Man*

George Orwell: *Animal Farm*

**Unit 2**

Virginia Woolf: *To the Lighthouse*

Angela Carter: *Nights at the Circus*

Kingsley Amis: *Lucky Jim*

Agatha Christie: *Murder on the Orient Express*

**Unit 3**

Virginia Woolf: Modern Fiction

Lytton Strachey: 'Dr. Arnold' in *Eminent Victorians*

Max Beerbohm: Speed

Bertrand Russell: Why Men Fight

**Recommended Reading**

Stephen Leacock: With the Photographer

J.B. Priestley: Mother's Day

Carl Sagan: Our Ancestors

D.H. Lawrence: *Sons and Lovers*

E.M. Forster: *A Passage to India*

David Lodge: *Small World: An Academic Romance*

**Background Reading**

Allott, Miriam. *Novelists on the Novel*. Routledge & Kegan Paul, 1959.

Kettle, Arnold. *An Introduction to English Novel Vol. II*. Universal Book Stall, New Delhi, 1967.

Walder, Dennis. Ed., *The 19<sup>th</sup> Century Novel: Identities*. Routledge, 2001.

Moretti, Franco. (ed.), *The Novel, 2 vols*. Princeton University Press, 2006.

Watt, Ian. *The Victorian Novel: Modern Essays in Criticism*. OUP, 1991.

Wood, James. *How Fiction Works*. Jonathan Cape, 2008.

Zunshine, Lisa. *Why We Read Fiction: Theory of Mind and the Novel*. Ohio State University Press, 2006.


Bradbury, Malcom and David Palmer. Eds. *Contemporary English Novel*. Edward Arnold Press, 1979.

Armstrong, Nancy. *Desire and Domestic Fiction: A Political History of the Novel*. Oxford University Press, 1987.

Parrinder, Patrick. *Nation and Novel: The English Novel from Its Origins to the Present Day*. Oxford University Press, 2006.

Williams, Raymond. *The English Novel: From Dickens to Lawrence*. Chatto & Windus, 1973.

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction;, Seminar, Group Assignments, Library work and Group discussion, Presentation by individual student
<b>Assessment Types</b>	<b>Mode of Assessment</b> <ol style="list-style-type: none"><li>1. Continuous Internal Assessment (CIA)</li><li>2. Internal Test – One extended answer type</li><li>3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li><li>4. Response sheets</li><li>5. End Semester examination</li></ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: Indian Writing in English</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	Indian Writing in English					
<b>Type of Course</b>	Core					
<b>Course Code</b>	LEM21C07					
<b>Name of Academic Staff &amp; Qualification</b>	Dr. Saji Mathew, M.A, M.Phil., Ph.D					
<b>Course Summary &amp; Justification</b>	This course on Indian writing in English is aimed at acquiring a familiarity with the development of Indian literature in English with specific focus on the historical, political and social contexts and movements within which creative productions in English took place in India. With special reference to the texts prescribed, discourses and issues like colonialism, caste, gender and multicultural identity will also be investigated in the Indian context.					
<b>Total Student Learning Time (SLT)</b>	<b>Learning Approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Other</b>	<b>Total Learning Hours</b>
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours

**Mahatma Gandhi University**

**School of Letters**

**Programme: MA English**

**Course: LEM21C07 Indian Writing in English**

**Introduction**

This course on Indian writing in English is aimed at acquiring a familiarity with the development of Indian literature in English with specific focus on the historical, political and social contexts and movements within which creative productions in English took place in India. With special reference to the texts prescribed, discourses and issues like colonialism, caste, gender and multicultural identity will also be investigated in the Indian context.

**Credits: 4 (L + T)**

**Course Outcome:** At the end of the course, the student will be able to

CO	CO statement	PO/ PSO	CL	KC	Class Hours
CO 1	Identify the historical and political contexts of the emergence of Indian literary production in English	PO2, PSO2	U	F, C	10
CO 2	Understand the correspondence between nation formation and literature	PO 2,5 PSO 2,3	U	C	10
CO 3	Analyse the thematic and experimentalist concerns of Indian Writing in English	PO 6,1 PSO 1,4	An	C	14
CO 4	Examine the dimensions of the encounter between colonial modernity and pre-colonial traditions	PO 5 PSO 1	E	C	10
CO 5	Apply theories and approaches of gender, class, and caste to literary representations	PO 1,3 PSO 2,4	Ap	C	14
CO 6	Critique poetic, dramatic and fictional works in the light of social and political movements of the time	PO 1,4 PSO 1,2	Ap, An	C, M	14
Total Class hours					72

Cognitive Levels: U: Understand, An: Analyse, E: Evaluate, Ap: Application

Knowledge Categories: F: Factual, C: Conceptual, M: Metacognitive

### Required Reading

#### Unit 1

- Toru Dutt : "Our Casuarina Tree", "The Lotus"  
 Sarojini Naidu : "Indian Dancers", "The Old Woman"  
 Nissim Ezekiel : "Poet, Lover, Birdwatcher", "Background Casually"  
 Kamala Das : "The Dance of the Eunuchs", "My Grandmother's House", "An Introduction"  
 A.K Ramanujan : "A River", "Chicago Zen"  
 Jayanta Mahapatra : "Dawn at Puri", "Hunger"  
 Dilip Chitre : "The Felling of the Banyan Tree"  
 Meena Kandasamy : "Narration"

#### Unit 2

- Meenakshi Mukherjee: "The Anxiety of Indianness" (from *The Perishable Empire*)  
 Salman Rushdie : "Imaginary Homelands" (from *Imaginary Homelands*)  
 Arundhati Roy : "The End of Imagination"

#### Unit 3

- Mahesh Dattani : *Final Solutions*  
 Manjula Padmanabhan: *The Harvest*

#### Unit 4

- Raja Rao : *Kanthapura*  
 Jhumpa Lahiri : *The Namesake*  
 Amitav Ghosh : *The Shadow Lines*  
 Abraham Varghese : *Cutting for Stone*

### Recommended Reading

- Aurobindo : "Bride of Fire", "I Have a Hundred Lives"  
 Meena Alexander : "House of a Thousand Doors"

- Agha Shahid Ali : “Postcard from Kashmir”, “A Dream of Glass Bangles”
- R. Parthasarathy : “Homecoming”
- Balachandra Rajan : “Afterword: From Centre to Circumference” (from *Under Western Eyes: India from Milton to Macaulay*)
- B.R.Ambedtkar : “Castes in India” (from Dr. Babasaheb Ambedkar: Writings and Speeches, Vol.1, compiled by Vasant Moon)
- Rabindranath Tagore : “Nationalism in India”
- Jawaharlal Nehru : “The Search for India” (from Chapter Three of *Discovery of India*)
- Mulk Raj Anand : *Untouchable*
- Upamanyu Chatterjee: *English August*
- R. K. Narayan : *The Guide*
- Shashi Deshpande : *The Dark Holds No Terrors*
- Girish Karnard : *Hayavadana*

### **Background Reading**

- A. K Mehrotra, ed. *Twelve Modern Indian Poets*
- M. Paranjpe, ed. *Indian Poetry in English*
- K.R Srinivasa Iyengar. *Indian Writing in English*
- M. K Naik. *A History of Indian English Literature*
- R.K. Dhawan. *Eexplorations in Modern Indo-English Fiction*
- Meenakshi Mukherjee. *Twice Born Fiction*
- Malashri Lal. *The law of the Threshold: Women writers in Indian English*
- Balachandra Rajan. *Under Western Eyes: India from Milton to Macaulay*
- M.K Naik and Shyamala A Narayan. *Indian English literature 1980—2000*
- Harish Trivedi. *Colonial Encounters*
- Rajeshwari Sunder Rajan. *Real and Imagined Women*
- Aijaz Ahmed. *In Theory*
- Partha Chatterjee. *The Nation and Its Fragments.*
- Ashis Nandy. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*


Macaulay's Minute on Education, February 2, 1835

(<http://home.iitk.ac.in/~hcverma/Article/Macaulay-Minutes.pdf>)

M.G. Ranade: "Indian Political Economy" (from *Essays on Indian Economics*)

<p><b>Teaching and Learning Approach</b></p>	<p style="text-align: center;"><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction;, Seminar, Group Assignments, Library work and Group discussion, Presentation by individual student</p>
<p><b>Assessment Types</b></p>	<p style="text-align: center;"><b>Mode of Assessment</b></p> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One extended answer type</li> <li>3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>4. Response sheets</li> <li>5. End Semester examination</li> </ol>



	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: Introduction to Theoretical Linguistics</b>

**School Name** : School of Letters

**Programme** : M.A. English

**Course Name** : Introduction to Theoretical Linguistics

**Type of Course** : Core

**Course Code** : LEM21C08

**Name(s) of Academic Staff & Qualifications:** Visiting Faculty with specialised knowledge of the subject.

**Course Summary & Justification:** The course is designed as an introduction to the basic theoretical premises and practices in Linguistics. Simultaneously, it a study of major traditions in Linguistic studies carried out in the west and the east. The course will give proper orientation to the study of grammar at one level and literary and cultural theory at another.

Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
Analytical Theoretical Interpretive Evaluative Critical	54	18	--	--	72

**Mahatma Gandhi University**

**School of Letters**

**Programme: M.A. English**

**Course: LEM21C08 Introduction to Theoretical Linguistics**

**Introduction**

The course is designed as an introduction to the basic theoretical premises and practices in Linguistics. Simultaneously, it is a study of major traditions in Linguistic studies carried out in the west and the east. The course will give proper orientation to the study of grammar at one level and literary and cultural theory at another. An introductory “How to” segment course in linguistics ought to focus on the study of the structure of language. Segmenting a sequence of sounds into words, morphemes and phonemes is the first task; then discovering the rules and the rule ordering.

Credits: 4 (L + T)

Course Outcomes: At the end of the course the student will be able to:

CO	CO Statement	PO	PSO	CL	KC	Hours
CO1	Internalise the basic premises of Saussurean Linguistics	PO2	PSO2	R	F, C	10
CO2	Understand the principles, history and practices in Phonetics along with the phonetic script.	PO2	PSO3	U	C	12
CO3	Explain the basic notions relating to Phonology and Morphology.	PO4	PSO2	U	C	12
CO4	Look at language and linguistic practices with a solid foundation on structural Linguistics	PO3	PSO3	An	C	12
CO5	Relate creatively to Language acquisition devices.	PO2	PSO3	Ap	C	12
CO6	Discuss the basics of Chomskyan scheme of Linguistics and the basic principles of Semantics	PO2	PSO3	Ap	C	14

Cognitive Levels: R—Remember U—Understand, An—Analyze, Ap—Apply, E—Evaluate

Knowledge Category: F—Factual, C—Conceptual

## Unit 1

Ferdinand de Saussure—langue and parole, diachronic v/s synchronic approach, paradigmatic and syntagmatic relations—form and substance, sign—signifier—signified.

Phonetics—vowels and consonants, the syllable & syllable structure, onset, nucleus and coda, speech organs, air stream mechanism, describing the sounds using the three-term label, place of articulation & manner of articulation, voicing, [special emphasis to be laid on Indian languages—syllabary and the notion of *akshara* as the orthographic unit]

Phoneme, allophones, contrastive distribution and complementary distribution, free variation [some problems based on data from languages]

Phonological processes - assimilation, elision, insertion, displacement [types of *sandhi - lopa*, *aagama* and *adesa* to be discussed in some detail with examples]

## Unit 2

Morph, allomorph and morpheme [some problems based on data from languages]

Word formation processes—affixation[prefix, suffix and infix], inflections and derivations, compounding. [special mention of phenomena in Indian languages like *samasa* and *vibhakti*]

## Unit 3

Structure dependence & the need for syntax, autonomy of syntax as exemplified by structural ambiguity [examples like 'flying planes can be dangerous', 'colorless green ideas sleep furiously' etc.]

Language acquisition device [LAD], universal grammar, the modular structure of the language faculty in humans; A brief sketch of Chomskyan syntax, the 1981 model

## Unit 4

Semantics - word meaning and sentence meaning, meaning relations between words [i.e., lexical semantics]

Pragmatics [speech act theory & Grecian maxims, perhaps], Discourse Analysis

Socio Linguistics, Neurolinguistics, Eco Linguistics, Computational Linguistics, Cognitive Linguistics

## Background Reading

Leonard Bloomfield, *Language*


David crystal, *Linguistics*

C F Hockett, *A course in modern linguistics*

Gleason, *An Introduction to Descriptive Linguistics*

John Lyons, *Language and Linguistics: An Introduction*  
 George Yule, *The Study of Language*  
 R.L.Trask, *Language: The Basics*  
 Jonathan Culler, *Saussure*  
 P. S. Subrahmanian, *Dravidian Comparative Phonology*  
 S. V. Shanmugam, *Dravidian Nouns*  
 Antony Arnove (ed.), *The Essential Chomsky*  
 M. Bolinger, *Aspects of Language*  
 David Abercrombie, *Elements of General Phonetics*  
 Ferdinand De Saussure, *A Course in General Linguistics*  
 Peter Tridgill, *Socio-Linguistics: An Introduction*  
 J.A.Fishman, *Socio-Linguistics: A Brief Introduction*  
 Noam Chomsky, *Syntactic Structures*  
 John Lyons, *Chomsky*  
 K. Kunjunniraja, *Indian Theories of Meaning*  
 P. H. Mathews, *Morphology*

<b>Teaching and Learning Approach</b>	<p style="text-align: center;"><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction:, Seminar, Group Assignments, Library work and Group discussion, Presentation by individual student</p>
<b>Assessment Types</b>	<p style="text-align: center;"><b>Mode of Assessment</b></p> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One extended answer type</li> <li>3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>4. Response sheets</li> <li>5. End Semester examination</li> </ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: American Literature</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	American Literature					
<b>Type of Course</b>	Core					
<b>Course Code</b>	LEM21C09					
<b>Name of Academic Staff &amp; Qualification</b>	Dr. Saji Mathew, MA. MPhil, PhD					
<b>Course Summary &amp; Justification</b>	The course is designed as a survey of the first major alternative/non British English literature. It is the study of major contemporary literature, noted for its experimental vigour and multiplicity of voices. Native American writing, a very significant presence for quite some time now finds a significant place in the scheme. The course envisages a close reading of some of the classics and analysis of some of the major voices too.					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total LearningHours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours

**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M. A. English**  
**Course: LEM21C09 American Literature**

**Introduction**

The course is designed as a survey of the first major alternative/non British English literature. It is the study of major contemporary literature, noted for its experimental vigour and multiplicity of voices. Native American writing, a very significant presence for quite some time now finds a specific place in the scheme. The course envisages a close reading of some of the classics and analysis of some of the major voices too.

**Credits: 4L+T**

**Course Outcome:** At the end of the course the student will be able to

CO	CO Statement	PO	PSO	CL	KC	Class Hours
CO 1	Identify the emergence of belletristic writing by American authors	PO 2	PSO 1	R	F, C	10
CO 2	Understand the correspondence between the Anglo-Saxon traditions and the emergent immigrant sensibility, as well as slave/native traditions.	PO2	PSO 2	U	C	10
CO 3	Understand the attention paid to the aestheticist and compositional aspects of creative writing	PO3	PSO 1	U	C	10
CO 4	Analyse the encounter between the directly and overtly political and the artistic realisations of it.	PO5, PO6	PSO 2 PSO 3	An	C	14
CO 5	Apply theories and approaches of gender, class and race to literary representations	PO4 PO5	PSO 4	Ap	C	14
CO 6	Critique poetic, dramatic and fictional works in the light of social and political movements of the time	PO5	PSO 1 PSO 3	E	C	14
	<b>Total</b>					<b>72</b>
	<b>Class Hours</b>					

Cognitive Levels: R—Remember U—Understand, An—Analyze, Ap—Apply, E—Evaluate

Knowledge Category: F—Factual, C—Conceptual

**Required Reading****Unit 1**

Edgar Allen Poe	: “To Helen”, “The Raven”
Walt Whitman	: “Out of the Cradle Endlessly Rocking”
Emily Dickinson	: 258 “There is a Certain Slant of Light” 280 “I Felt a Funeral in My Brain” 712 “Because I Could Not Stop for Death” 986 “A Narrow Fellow in the Grass”

**Unit 2**

Robert Frost	: “Stopping by Woods”, “Mending Wall”
Wallace Stevens	: “The Emperor of Ice-cream”, “Sunday Morning”
Allen Ginsberg	: “Howl”
Paula Gunn Allen	: Anagram
Ralph Waldo Emerson	: “Self-Reliance”
Henry David Thoreau	: “Civil Disobedience”
Frederick Douglass	: <i>Narrative of the Life of Frederick Douglass: An American Slave</i>

**Unit 3**

Nathaniel Hawthorne	: <i>The Scarlet Letter</i>
Mark Twain	: <i>Adventures of Huckleberry Finn</i>
Ernest Hemingway	: <i>The Old Man and the Sea</i>

**Unit 4**


Alice Walker	: <i>Color Purple</i>
Eugene O’Neill	: <i>Emperor Jones</i>
Edward Albee	: <i>The Zoo Story</i>
Sam Shepard	: <i>Buried Child</i>

**Recommended Reading**

Adrienne Rich	: <i>An Album</i>
Hart Crane	: “Brooklyn Bridge”
Theodore Roethke	: “The Waking”
Robert Lowell	: “Man and Wife”
Herman Melville	: <i>Billy Bud</i>
Stephen Crane	: <i>The Red Badge of Courage</i>
William Faulkner	: <i>The Sound and the Fury</i>
Saul Bellow	: <i>Herzog</i>
Toni Morrison	: <i>Jazz</i>
Jack Kerouac	: <i>On the Road</i>
Henry James	: <i>Portrait of Lady</i>





	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: Modern Literary Theory</b>

**School Name:** School of Letters

**Programme:** M.A. English

**Course Name:** Modern Literary Theory

**Type of Course:** Core

**Course Code:** LEM21C10

**Name (s) of Academic Staff & Qualifications:** Dr. Saji Mathew, M.A., M.Phil., Ph.D.

**Course Summary & Justification:** The course is designed as a survey of the major theoretical frame works of both the east and the west. While the eastern theory is confined to the classical, the thrust of western theory is on the modern. Equal thrust is given to the socio cultural elements which have shaped theory and the aesthetic contours which ultimately decide the way literary texts are interpreted and evaluated.

Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
Analytical Theoretical Interpretive Evaluative Critical	54	18	--	--	72

**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M. A. English**  
**Course: LEM21C10 Modern Literary Theory**

**Introduction**

The course is designed as a survey of the first major theoretical frame works of both the east and the west. While the eastern theory is confined to the classical, the thrust of western theory is on the modern. Equal thrust is given to the socio cultural elements which have shaped theory and the aesthetic contours which ultimately decide the way literary texts are interpreted and evaluated.

**Credits: 4L+T**

**Course Outcome:** At the end of the course the student will be able to

CO	CO Statement	PO/PSO	CL	KC	Class Hours
CO 1	Identify major contemporary critical practices.	PO2/PSO2	R	F, C	10
CO 2	Understand the relationship between literary production and socio-political environment.	PO2/PSO2	U	C	10
CO 3	Analyse the evolution of theoretical categories such as self, subject, structure, class, gender as well as aesthetic notions of beauty, form etc. in literature.	PO4/PSO4	An	C	12
CO 4	Reinterpret Indian classical aesthetic notions of dhvani, rasa, vakrokti, tinai etc. with reference to literary texts.	PO3/PSO3	An	C	12
CO 5	Critique poetic, dramatic and fictional works in the light of social and political movements of the time	PO1/PSO1	E	C	28
	<b>Total Class Hours</b>				<b>72</b>

Cognitive Levels: R—Remember U—Understand, An—Analyze, E—Evaluate

Knowledge Category: F—Factual, C—Conceptual

**Unit 1**

Dravidian Aesthetics—Akam/Puram—Meyppad—Apothavadam—Sramana concept—counter tradition—sadhara neekaranam—Vyanjana and Deconstruction—Anumana and Reader Response—Hermeneutics—Desi-Margi--Nativism

**Unit 2**

The theoretical revolution of the sixties—the linguistic model—Saussure’s contributions—basic principles of Saussurian linguistics—sign and structure—construction of reality—semiotics—and narratology—theories of reading.

Poststructuralism’s relation with structuralism—tendencies after structuralism—structure and history—subject in structuralism and post structuralism—Derrida’s grammatology and Foucault’s genealogy—other poststructuralist developments—Derrida and the rhetoricity of language—text and textuality—writing and difference—arche writing—logocentrism and phono centrism—play and practice—politics of deconstruction.

**Unit 3**

History of Feminist movements in Europe and America—feminist theoretical explosion in 1970s—sexuality and power—the question of gender—gender trouble—the personal is political—socialization—constructedness of masculinity/femininity—gender representations in culture—patriarchy—psychoanalytic feminism.

**Unit 4**


The cultural impact of colonialism—Eurocentrism—Orientalism—views of Fanon, Said, Spivak and others—subaltern studies—new forms of colonisation.

**Background Reading**

Johannes Willem Bertens	: <i>Literary Theory: The Basics</i>
Peter Barry	: <i>Beginning Theory: An Introduction to Literary and Cultural Theory</i>
Terry Eagleton	: <i>Literary Theory: An Introduction</i>
Terence Hawkes	: <i>Structuralism and Semiotics</i>
Jonathan Culler	: <i>Structuralist Poetics</i>

Jacques Derrida	: <i>Of Grammatology</i>
Edward Said	: <i>Orientalism,</i> <i>Culture and Imperialism</i>
Judith Butler	: <i>Gender Trouble</i>
S.S. Barlingay	: <i>A Modern Introduction to Indian Aesthetic Theory</i>
K. Kunjuni Raja	: <i>Indian Theories of Meaning</i>
Bernard Bate	: <i>Tamil Oratory and the Dravidian Aesthetic</i>
G.N. Devi	: <i>After Amnesia</i>
സി. രാജേന്ദ്രൻ	: <i>താരതമ്യ കാവ്യശാസ്ത്രം</i>

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction: Seminar, Library work and Group discussion, Presentation by individual student
<b>Assessment Types</b>	<b>Mode of Assessment</b> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One MCQ based and on extended answer type</li> <li>3. Response sheets</li> <li>4. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>5. End Semester examination</li> </ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: Literary Critical Texts I</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	Literary Critical Texts I					
<b>Type of Course</b>	Core					
<b>Course Code</b>	LEM21C11					
<b>Names of Academic Staff &amp; Qualifications</b>	Dr.Rajesh V. Nair MA., PhD					
<b>Course Summary &amp; Justification</b>	This is primarily a course in Western literary criticism. The reading includes a broad selection of critical texts representing diverse historical periods, movements, socio-political attitudes and critical sensibilities.					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours

**Mahatma Gandhi University**  
**School of Letters**  
**Programme: MA English**  
**Course: LEM21C11 Literary Critical Texts I**

**Introduction**

This is primarily a course in Western literary criticism. The reading includes a broad selection of critical texts representing diverse historical periods, movements, socio-political attitudes and critical sensibilities.

**Credits: 4 (L+T)**

**Course Outcome:** At the end of the course the student will be able to

CO No.	Expected Course Outcome	Learning Domains	PSO No.
1	Understand certain key concepts of literary criticism from classical period to twentieth century	U	2
2	Explain different critical approaches such as neoclassicism, romanticism, new criticism and formalism	Ap	1
3	Analyze the historical, political and aesthetic dimensions of literary criticism	An	2
4	Apply critical inputs in reading literary texts	A	3
5	Describe the main contributions of individual critics	U	1
6	Critique the conventional reading strategies of texts	E	2
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

**Required Reading**

**Unit 1**

Philip Sidney: *Apology for Poetry*

Samuel Johnson: *Preface to Shakespeare*

John Dryden: *An Essay on Dramatic Poesy*

**Unit 2**

William Wordsworth: 'Preface' to *Lyrical Ballads*

S.T. Coleridge: *Biographia Literaria* Chapter 17

Matthew Arnold: *The Study of Poetry*

**Unit 3**

T.S. Eliot: *The Metaphysical Poets*

F.R. Leavis: Introduction, *The Great Tradition*

Cleanth Brooks: *The Language of Paradox*

Northrop Frye: Archetypes of Literature

Viktor Shklovsky: Art as Technique

### Recommended Reading

Matthew Arnold: The Function of Criticism at the Present Time

T.S. Eliot: Tradition and the Individual Talent

I.A. Richards: The Four Kinds of Meaning

W. K. Wimsatt Jr: The Structure of the Concrete Universal

### Background Reading

Enright, D.J. and Ernest de Chickera. Ed. *English Critical Texts*, 1997.

David Lodge, ed. *Twentieth Century Literary Criticism: A Reader*, 1972.

David Lodge, ed. *Modern Criticism and Theory: A Reader*, 1988.

Ramaswami, S. and V. S. Sethuraman. ed. *Critical Tradition, Vol.2*, 2016.

Wellek, Rene and Austin Warren. *Theory of Literature*, 1942.

S. Wilbur, Scott. Ed. *Five Approaches to Literature*, 1966.

Brooks and Wimsatt. *Literary Criticism: A Short History*. 1957.

Selden, Raman. *Theory of Criticism: From Plato to the Present*, 1988.

Seturaman, V.S. ( ed.): *Contemporary Criticism: An Anthology*, 1989.

Wimsatt, W K and Cleanth Brooks: *Literary Criticism: A Short History*, 1957.


Prasad, B. *A History of Literary Criticism*, 2014.

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

Day, Gary. *Literary Criticism: A New History*, 2008.

Blamires, Harry. *A History of Literary Criticism*, 1991.

<p><b>Teaching and Learning Approach</b></p>	<p style="text-align: center;"><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction:, Seminar, Library work and Group discussion, Presentation by individual student</p>
<p><b>Assessment Types</b></p>	<p style="text-align: center;"><b>Mode of Assessment</b></p> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Response sheets from students</li> <li>3. Internal Test – extended answer type</li> <li>4. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>5. End Semester examination</li> </ol>

	MAHATMA GANDHI UNIVERSITY
	Name of Course: Literary Critical Texts II

**School Name:** School of Letters

**Programme:** M.A. English

**Course Name:** Literary Critical Texts II

**Type of Course:** Core

**Course Code:** LEM21C12

**Name (s) of Academic Staff & Qualifications:** Dr. Saji Mathew, M.A., M.Phil., Ph.D.

**Course Summary & Justification:** This course which undertakes an in-depth reading of the major theoretical essays under modern literary theory aims to achieve hands on familiarity with the core texts of contemporary theory. Learning through original deliberations is assumed to aid and enhance the production of critical and divergent ways of thinking.

Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
Analytical Theoretical Interpretive Evaluative Critical	54	18	--	--	72



**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M.A. English**  
**Course: LEM21C12 Literary critical Texts II**

**Introduction**

**Course Summary & Justification:** This course which undertakes an in-depth reading of the major theoretical essays under modern literary theory aims to achieve hands on familiarity with the core texts of contemporary theory. Learning through original deliberations is assumed to aid and enhance the production of critical and divergent ways of thinking.

**Credits: 4 (L+T)**

**Course Outcome:** At the end of the course, the student will be able to

CO	CO statement	PO/ PSO	CL	KC	Class Hours
CO 1	Understand the argumentative trajectory of different schools of thought in contemporary literary studies	PO 3,5/ PSO 2	U	F, C	10
CO2	Distinguish specific critical practices	PO 2/ PSO 3	An	C	10
CO3	Develop critical consciousness towards all representations and social practices	PO 1/ PSO 3	E	C, M	25
CO4	Apply theoretical approaches to issues and texts	PO 4, 6/ PSO 4	Ap	C,M	27
Total Class hours					72

Cognitive Levels: U: Understand, An: Analyze, E: Evaluate, Ap: Application

Knowledge Categories: F: Factual, C: Conceptual, M: Metacognitive

**Required Reading**

**Unit 1**

Wolfgang Iser, 'The Reading Process: A Phenomenological Approach'

Gerard Genette, 'Structuralism and Literary Criticism'

Roland Barthes, 'The Death of the Author'

**Unit 2**

Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Sciences'

Jacques Lacan, 'The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience'

**Unit 3**

Elaine Showalter, 'Feminist Criticism in the Wilderness'

Judith Butler, "Preface" to the Second edition of *Gender Trouble*

Homi K. Bhabha, 'The Other Question: The Stereotype and Colonial Discourse'

Raymond Williams, 'Dominant, Residual and the Emergent'

### Recommended Reading

Stanley Fish, 'Interpreting the Variorum'

Patrocino Schweickart, 'Reading Ourselves: towards a feminist theory of reading'

Michel Foucault, 'What is an author?'

J. Hillis Miller, 'The Critic as Host'

Paul de Man, 'The Resistance to Theory'

Sigmund Freud, 'Creative Writers and Day dreaming'

Helene Cixous, 'Sorties'

Edward Said, 'Introduction' to *Orientalism*

Stephen Greenblatt, 'Resonance and Wonder'

bell hooks, 'Black Women: Shaping Feminist Theory' from *Feminist Theory: From Margin to Center*

### Background Reading

Philip Rice and Patricia Waugh (ed.), *Modern Literary Theory*

David Lodge and Nigel Wood (ed.), *Modern Criticism and Theory*

K. M. Newton (ed.), *Twentieth Century Literary Theory: A Reader*

--- (ed.), *Theory into Practice: A Reader in Modern Literary Criticism*


Raman Selden, Peter Widdowson and Peter Brooker, *A Reader's Guide to Contemporary Literary Theory*

G. Douglas Atkins and Laura Morrow (ed.), *Contemporary Literary Theory*

William E. Cain et.al (ed.), *The Norton Anthology of Theory and Criticism*

V. S. Seturaman (ed.), *Contemporary Criticism: An Anthology*

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b>            Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction: Seminar, Library work and Group discussion, Presentation by individual student</p>
<p><b>Assessment Types</b></p>	<p><b>Mode of Assessment</b></p> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One MCQ based and on extended answer type</li> <li>3. Response sheets</li> <li>4. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>5. End Semester examination</li> </ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: Theory of Comparative Literature</b>

**School Name:** School of Letters

**Programme:** M.A. English

**Course Name:** Theory of Comparative Literature

**Type of Course:** Core

**Course Code:** LEM21C13

**Name (s) of Academic Staff & Qualifications:** Dr. Saji Mathew, M.A., M.Phil., Ph.D.

**Course Summary & Justification:** This course on the theory of Comparative Literature aims at an inter-disciplinary approach that encourages students to explore the relations between literature and other subjects and arts. It is of particular significance to the Indian subcontinent with its multiplicity of languages and rich, diverse heritage.

Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
Analytical Theoretical Interpretive Evaluative Critical	54	18	--	--	72

**Mahatma Gandhi University**

**School of Letters**

**Programme: M. A. English**

**Course: LEM21C13 Theory of Comparative Literature**

**Introduction**

This course on the theory of Comparative Literature aims at an inter-disciplinary approach that encourages students to explore the relations between literature and other subjects and arts. It is of particular significance to the Indian subcontinent with its multiplicity of languages and rich, diverse heritage.

**Credits: 4L+T**

**Course Outcome:** At the end of the course the student will be able to

CO	CO Statement	PO/PSO	CL	KC	Class Hours
CO 1	Understand the origin and scope of Comparative Method in Literature	PO2/PSO2	U	F, C	12
CO 2	Explain the relation between literature and culture	PO5/PSO3	An	C	10
CO 3	Analyse literary and cultural products in discursive contexts	PO1/PSO2	An	C	12
CO 4	Apply Comparative method to artistic productions	PO3/PSO3	Ap	C	11
CO 5	Apply theoretical tools to the study of literature	PO2/PSO1	Ap	C	12
CO 6	Critique ideologies and perspectives	PO1/PSO4	E	C	15
	<b>Total Class Hours</b>				<b>72</b>

Cognitive Levels: R—Remember U—Understand, An—Analyze, Ap—Apply, E—Evaluate

Knowledge Category: F—Factual, C—Conceptual

**Unit 1**

Conceptualizing Comparative Literature; its origin and scope; Decolonizing Comparative Literature—Impact of Postcolonial Studies; interliterariness--Spivak's idea of 'planetary'; Reception Aesthetics and Influence Aesthetics; Comparative Literature and Cultural Studies-- Conceptualizing the relation between Culture and Literature

## Unit 2

Theory of Comparative Literature—weltliteratur; Postcolonial, Multicultural, Globalization theories of Comparative Literature; Translation and Comparative Literature; Western literary movements and Indian Literatures; Literature and other Arts

## Unit 3

Oral and written literatures; The idea of Indian Literature and its historiography; Modernity in India; Modernism and Postmodernism in Indian Literatures; Retellings and Comparative Literature

### Background Reading

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

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

Birus, Hendrik. "The Goethean Concept of World Literature and Comparative Literature" in Steven Tötösy de Zepetnek (ed) *Comparative Literature and Comparative Cultural Studies*. West Lafayette, Indiana: Purdue University Press, 2002.

Dev, Amiya and Sisir Kumar Das, (eds). *Comparative Literature: Theory and Practice*. Shimla, India: Institute of Advanced Study, 1989.

Devy, Ganesh. *After Amnesia: Tradition and Change in Indian Literary Criticism*. Hyderabad: Orient Longman, 1992.


---. *In Another Tongue: Essays on Indian English Literature*. Madras: Macmillan India Ltd, 1993. 3rd ed. 1995.

Gálik, Marian. "Interliterariness as a Concept in Comparative Literature" in Steven Tötösy de Zepetnek (ed) *Comparative Literature and Comparative Cultural Studies*. West Lafayette, Indiana: Purdue University Press, 2002.

Remak, H.H. "Comparative Literature, Its Definition and Function" in Newton P. Stallknecht and Horst Frenz (eds) *Comparative Literature: Method and Perspective*. Carbondale: Southern Illinois University Press, 1961.

Eigenbrod, Renate. "The Oral in the Written: A Literature between Two Cultures." *Canadian Journal of Native Studies*, 15 (1), 89-102.

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction: Seminar, Library work and Group discussion, Presentation by individual student
<b>Assessment Types</b>	<b>Mode of Assessment</b> 10. Continuous Internal Assessment (CIA) 11. Internal Test – One MCQ based and on extended answer type 12. Response sheets 13. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar B. End Semester examination

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: Introduction to Cultural Studies</b>

**School Name:** School of Letters

**Programme:** M.A. English

**Course Name:** Introduction to Cultural Studies

**Type of Course:** Core

**Course Code:** LEM21C14

**Name (s) of Academic Staff & Qualifications:** Dr. Saji Mathew, M.A., M.Phil., Ph.D.

**Course Summary & Justification:** This course which introduces the field of Cultural Studies aims at generating debates around the cultural production of identities and subjectivities along with an interrogation of power relations in society. It also attempts to enable cultural reading of social and political categories, and lived experiences.

Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
Analytical Theoretical Interpretive Evaluative Critical	54	18	--	--	72

**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M.A. English**  
**Course: LEM21C14 Introduction to Cultural Studies**

**Introduction**

**Course Summary & Justification:** This course which undertakes an in-depth reading of the major theoretical essays under modern literary theory aims to achieve hands on familiarity with the core texts of contemporary theory. Learning through original deliberations is assumed to aid and enhance the production of critical and divergent ways of thinking.

**Credits: 4 (L+T)**

**Course Outcome:** At the end of the course, the student will be able to

CO	CO statement	PO/ PSO	CL	KC	Class Hours
CO 1	Conceptualize culture as a political and evolutionary category	PO2/ PSO3	U	C	18
CO2	Identify the interconnections of knowledge produced in the disciplines of Human Sciences	PO4/ PSO2	U	C	10
CO3	Critically negotiate issues of power, representation, agency and subjectivity in social and institutional contexts	PO1/ PSO3	E	C, M	17
CO4	Critique cultural production, consumption and representation	PO5/ PSO4	E	C, M	27
Total Class hours					72

Cognitive Levels: U: Understand, An: Analyze, E: Evaluate, Ap: Application

Knowledge Categories: F: Factual, C: Conceptual, M: Metacognitive

**Required Reading**

**Unit 1**

Culture as a mixture of material and abstract attributes—Raymond Williams’ views  
 The question of cultural identity; Approaching ‘culture’ from Marxist, Gender Studies and caste perspectives; Understanding Cultural Studies--British and Frankfurt Schools—Raymond Williams, Stuart Hall, Richard Hoggart and E.P.Thompson

**Unit 2**

Identity—class, ethnicity, gender, race, sexuality; Identity and identification; self identity and social identity; Anthony Giddens on Identity; Essentialist and Anti-essentialist stances; Identity



as cultural construction and the question of representation; Stuart Hall on Identity; Globalization and identity formation; Identity politics; Collective Identity Subjectivity—process of being and becoming—Simon de Beauvoir; objectivity and subjectivity; Derrida on subject; human self and human subject; Foucault on subjectivity—the subject as a discursive formation; subject position

Agency—the notion of free will—structure/agency debate

### Unit 3

Representation—as act of symbolism— as constitutive, not reflective, of meaning—as social practice—connection with power—inclusion and exclusion; repetition and formation of cultural images—denaturalizing images

Ideology, Power and Discourse—Karl Marx, Althusser, Gramsci and Foucault—Traditional Marxism and ideology—Ideological state apparatus—productive nature of power—Institutions of power—hegemony-- critical discourse analysis

### Unit 4

Body and Culture--Ethnicity, Race and Nation--Culture Industry--Media and Cyber culture-- Cultural Politics--Folk, Mass and Popular Culture

### Background Reading

Simon During (ed.), *The Cultural Studies Reader*

Chris Barker and Emma A. Jane, *Cultural Studies: Theory and Practice*

John Storey, *Cultural Theory and Popular Culture: An Introduction*

Brian Longhurst et. al, *Introducing Cultural Studies*

Angela McRobbie, *The Uses of Cultural Studies: A Textbook*

Jeff Lewis, *Cultural Studies: The Basics*

Ziauddin Sardar, *Introducing Cultural Studies: A Graphic Guide*

Andrew Edgar and Peter Sedgwick (ed.), *Key Concepts in Cultural Theory*

പി. പി. രവീന്ദ്രൻ, *സംസ്കാരപഠനം*

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction: Seminar, Library work and Group discussion, Presentation by individual student</p>
<p><b>Assessment Types</b></p>	<p><b>Mode of Assessment</b></p> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One MCQ based and on extended answer type</li> <li>3. Response sheets</li> <li>4. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>5. End Semester examination</li> </ol>

	MAHATMA GANDHI UNIVERSITY
	Name of Course: Research Project

**School Name:** School of Letters

**Programme:** M.A. English

**Course Name:** Research Project

**Type of Course:** Core

**Course Code:** LEM21C15

**Name (s) of Academic Staff & Qualifications:** All Regular Faculty of the School

**Course Summary & Justification:** The Research Project is intended to initiate the students into research and enquiry. The students in consultation with their supervisors work on a research topic leading to the submission of a dissertation. It demands periodic discussions throughout the semester.

Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
Analytical Theoretical Interpretive Evaluative Critical	--	Yes	Yes	Yes	72

**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M.A. English**  
**Course: LEM21C15 Research Project**

**Introduction**

**Course Summary & Justification:** The Research Project is intended to initiate the students into research and enquiry. The students in consultation with their supervisors work on a research topic leading to the submission of a dissertation. It demands periodic discussions throughout the semester.

**Credits: 4 (T+P)**


**Course Outcome:** At the end of the course, the student will be able to

CO	CO statement	PO/ PSO	CL	KC	Learning Hours
CO 1	Identify research methods on one's own	PO2/ PSO1	U	C	
CO2	Carry out research on one's own	PO3/ PSO2	U	C	
CO3	Present ideas in a logical and coherent manner	PO1/ PSO3	Ap	F, C	
CO4	Critique existing knowledge	PO4/ PSO4	Cr	C, M	
Total hours					72

Cognitive Levels: U: Understand, An: Analyze, E: Evaluate, Ap: Application, Cr: Create  
 Knowledge Categories: F: Factual, C: Conceptual, M: Metacognitive

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Periodic discussions            Written Dissertation</p>
<b>Assessment Types</b>	<p><b>Mode of Assessment</b></p> <ol style="list-style-type: none"> <li>1. Evaluation of Dissertation (internal and external)</li> <li>2. Viva-voce (as part of Programme Viva)</li> </ol>

## Detailed Syllabus of Select Elective/Open Courses

	<b>MAHATMA GANDHI UNIVERSITY</b>
<b>Name of Course: Nation and Narration</b>	

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	Nation and Narration					
<b>Type of Course</b>	Elective					
<b>Course Code</b>	LEM21E21					
<b>Name of Academic Staff &amp; Qualifications</b>	Dr. Saji Mathew, M.A, M.Phil, Ph.D					
<b>Course Summary &amp; Justification</b>	This course aims to achieve a familiarity with the recent debates around conceptualizing nation and nationalism in historical and cultural contexts. The focus of the course is to equip students to theoretically read and understand cultural representations which include literary texts as sites that negotiate the nation and national imaginary.					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours

**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M.A. English**  
**Course: LEM21E21 Nation and Narration**

**Course summary & Justification:** This 4 credits course aims to achieve a familiarity with the recent debates around conceptualising nation and nationalism in historical and cultural contexts. The focus of the course is to equip students to theoretically read and understand cultural representations which include literary texts as sites that negotiate the nation and national imaginary.

**Credits: 4: L + T**

**Course Outcome:** At the end of the course, the student will be able to

CO	CO Statement	PO/PSO	CL	KC	Class Hours
CO 1	Give the names of the major theorists and terms in the field	PO2/ PSO1	R	F, C	10
CO 2	Understand the historical, socio-political and cultural evolution of nations and nation states	PO3/ PSO3	U	C	16
CO 3	Explain important theoretical debates around nation and nationalism	PO1/ PSO1	U	C	16
CO 4	Analyze cultural representations in the light of the theoretical debates	PO2/ PSO2	An	C	18
CO 5	Explain immediate socio-cultural and political issues in the background of theories of the nation	PO5/ PSO3	E	C	12
	<b>Total Class Hours</b>				<b>72</b>

Cognitive Levels: U—Understand, An—Analyze, E—Evaluate

Knowledge Category: F—Factual, C—Conceptual

### Required Reading

“Third World Literature in the Era of Multinational Capitalism” – Fredric Jameson

Aijaz Ahmad – “Jameson’s Rhetoric of Otherness and the National Allegory” (from *In Theory*)

Timothy Brennan – “The National Longing for Form” (from *Nation and Narration* ed. by Homi Bhabha)

Ernest Gellner – “What is a Nation” (From *Nations and Nationalism*)

Benedict Anderson – “Introduction”, “Cultural Roots” and “The Origins of National Consciousness” in *Imagined Communities: Reflections on the Origin and Spread of Nationalism*


Partha Chatterjee—“Whose Imagined Community” (from *Nation and Its Fragments*)

Eric Hobsbawm – “Introduction: Inventing Traditions” (from *The Invention of Tradition*)  
 Homi Bhabha – “Introduction: narrating the nation” (in *Nation and Narration*)  
 Susie Tharu and K. Lalitha -- “Empire, Nation and the Literary Text”. Tejaswini Niranjana et.al  
 (ed). *Interrogating Modernity: Culture and Colonialism in India*.

### Recommended Reading

*Narrating the Nation: Representations in History, Media and the Arts* (ed. by Stefan Berger et.al)  
*Nationalism in Asia and Africa* (ed. by Elie Kedourie).  
 “On Some Aspects of the Historiography of Colonial India” by Ranajit Guha in Ranjit Guha (ed.). *Subaltern Studies*. Vol. I  
*Nationalist Thought and the Colonial World: A Derivative Discourse* (Partha Chatterjee)  
*Nation and Its Fragments* (Partha Chatterjee)  
*Gender and Nation* (Nira Yuval Davis)  
*Woman-Nation-State* (ed. by Nira Yuval Davis et.al)  
 “Woman and Nation” by Sylvia Walby in Gopal Balakrishnan (ed.). *Mapping the Nation*  
*Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India* (Gail Omvedt)  
 “Introduction” by Seamus Dean to *Nationalism, Colonialism, and Literature* ed. by Terry Egleton, Frederic Jameson and Edward Said  
 “Gender, Caste and Modernity: A Reading of U.R. Anantha Murthy’s *Samskara* in Its Intellectual Context” by Nalini Natarajan in Rajeshwari Sunder Rajan (ed). *Sign Posts: Gender Issues in Post-Independence India*  
 “Caste and Colonial Modernity: Reading *Saraswatijayam*” by Dilip Menon in *Studies in History*, Vol.13, 2.  
*The Wretched of the Earth* (Frantz Fanon)  
 “What is a Nation” by Ernest Renan (from *Nation and Narration*)

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction: Seminar, Library work and Group discussion, Presentation by individual student
<b>Assessment Types</b>	<b>Mode of Assessment</b> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One MCQ based and on extended answer type</li> <li>3. Response sheets</li> <li>4. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>5. End Semester examination</li> </ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: Theatre Studies</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	Theatre Studies					
<b>Type of Course</b>	Elective					
<b>Course Code</b>	LEM21E22					
<b>Name of Academic Staff &amp; Qualifications</b>	Dr. Saji Mathew, M.A, M.Phil, Ph.D Dr. P.S. Radhakrishnan M.A, Ph.D Dr. Aju K.Narayanan M.A, Ph.D					
<b>Course Summary &amp; Justification</b>	Formation of theatres, their evolutions, experiments, performances and so on, have been taken up in this course. It discusses models of stage and performance in Asian and European traditions. In addition to Aristotelian concepts of theatre and drama, both Natyasasthra and the epic theatre of modern age are also part of the course.					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours

**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M.A. English**  
**Course: LEM21E22 Theatre Studies**

**Course summary & Justification:** Formation of theatres, their evolutions, experiments, performances and so on, have been taken up in this course. It discusses models of stage and performance in Asian and European traditions. In addition to Aristotelian concepts of theatre and drama, both Natyasasthra and the epic theatre of modern age are also part of the course.

**Credits: 4: L + T**

**Course Outcome:** At the end of the course, the student will be able to

CO	CO Statement	PO/PSO	CL	KC	Class Hours
CO 1	Understand the concept of theatre	PO2/PSO2	U	C	10
CO 2	Explain Asian and European theatre traditions	PO2/PSO3	An	C	16
CO 3	Critically evaluate various approaches of theatre theorists	PO3/PSO3	E	C	16
CO 4	Explain the features of Indian theatre	PO2/PSO3	An	C	18
CO 5	Explain the features Kerala theatre traditions	PO2/PSO3	An	C	12
	<b>Total Class Hours</b>				<b>72</b>

Cognitive Levels: U—Understand, An—Analyze, E—Evaluate

Knowledge Category: F—Factual, C—Conceptual

### Unit 1

#### Performance and Theatre - Oral and written culture

- 1.1 Greek theatre: Formation, Evolution
- 1.2 Asian Models - Chinese Opera, No, Kabuki (Japan)
- 1.3 Description of the Stage (Natyasasthra)
- 1.4 Theatre: Middle Ages - Renaissance and the Elizabethan Theatre, Globe theatre
- 1.5 Theatre and the performance in the age of Print - imperialist invasion and nationalism, Theatre and the avant -garde, modification of the stage



- 1.6 Theatre and performance in the age of media culture
- 1.7 Director - Text - Actor - Performance in post modern age, sound and music - plastic elements

## Unit 2

### Stage: Experience and Experiments

- 2.1 Political theatre - Erwin Piscator
- 2.2 Street theatre
- 2.3 Augusto Boal - Theatre of the Oppressed
- 2.4 Jerzy Grotowski - Theatre of poverty - Holy Actor - theatre laboratory
- 2.5 Konstantin Stanislavski
- 2.6 Epic Theatre - Bertold Brecht
- 2.7 Antonin Artaud - Theatre of Cruelty
- 2.8 Martin Esslin - Theatre of the Absurd

## Unit 3

### Indian Theatre: Models

- 3.1 Natya sastra - Performance theories - dasaropaka - rasa theory - Natyadharmi - lokadharmi
- 3.2 IPTA
- 3.3 Badal Sarkar - Third theatre
- 3.4 Indian indigenous knowledge and street theatre
- 3.5 Safdar Hashmi

## Unit 4

### Kerala Theatre

- 4.1 Ritual theatre - Theyyam, Thira, Mudi yettu, Porattu, Padayani
- 4.2 Koodiyattam, Kathakali, Thullal, Chavittu natakam
- 4.3 Amateur, Professional and popular stages
- 4.4 Political theatre: KPAC
- 4.5 *Thanathu* Natakavedi - Women's theatre- Campus Theatre
- 4.6 ITFOK

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Stanislavski, Constantin. *Creating A Role*. Methuen Drama, North Yorkshrine.(1981) 2004.

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കുറുപ്പ്, കെ. കെ. എൻ. *ബ്രഹ്മർത് കലയും ജീവിതവും*. പ്രസിദ്ധീകരണവിഭാഗം: കാലിക്കറ്റ് സർവകലാശാല, കോഴിക്കോട്. 2001.

ഗോപൻ, ചിദംബരൻ. *തെരുവുയുദ്ധത്തിന്റെ നാട്യവേദി*. സി.ഐ.സി.സി ബുക് ഹൗസ്, എറണാകുളം. 1998.

ഗംഗാധരൻനായർ, ജി. *മലയാളനാടകം ഗ്രന്ഥപാഠവും രംഗപാഠവും*. ഡി. സി. ബുക്സ്, കോട്ടയം. 1991.

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നാരായണപ്പിഷാരടി, കെ.പി (വിവ.) ഭരതമുനിയുടെ നാട്യശാസ്ത്രം (രണ്ടു വാല്യങ്ങൾ). കേരള സാഹിത്യ അക്കാദമി, തൃശ്ശൂർ. 1987.

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രാജലക്ഷ്മി, ആർ.ബി., പ്രിയനായർ. *പെണ്ണരങ്ങ് കാലാന്തരയാത്രകൾ*. സമത, തൃശ്ശൂർ. 2013.

രാജാവാര്യാർ. കേരളത്തിലെ തിയേറ്ററും കാവാലം നാടകങ്ങളും. കേരള ഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട്, തിരുവനന്തപുരം. 2008.

ശർമ്മ, വി.എസ് ( എഡി.), നാടകവും രംഗവേദിയും, പ്രകാശനവിഭാഗം: കേരളസർവ്വകലാശാല, തിരുവനന്തപുരം. 2016.

ശർമ്മ, വി.എസ്., രസകൈരളി. *സാഹിത്യപ്രവർത്തകസഹകരണസംഘം*, കോട്ടയം. 1972.

ശർമ്മ, വി.എസ്, (വിവ.) അഭിനയദർപ്പണം ( നന്ദികേശ്വരൻ). 1999.

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ശങ്കരപ്പിള്ള, ജി., *സംവിധായകസങ്കല്പം*. ഡി.സി. ബുക്സ്, കോട്ടയം. 1991.

ശങ്കരപ്പിള്ള, ജി.. *നാടകദർശനം*. ഡി സി ബുക്സ്, കോട്ടയം. 1990.

ശ്രീകുമാർ, കെ. *മലയാള സംഗീതനാടക ചരിത്രം*. കറന്റ് ബുക്സ്, തൃശ്ശൂർ. 2002.


സച്ചിദാനന്ദൻ. ബ്രെഹ്മർഷിന്റെ കല. മാതൃഭൂമി ബുക്സ്, കോട്ടയം. 2006.

സജിത മഠത്തിൽ. അരങ്ങിന്റെ വകഭേദങ്ങൾ. ഡി.സി ബുക്സ്, കോട്ടയം. 2013.

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രംഗാവതരണം (ഒരുസംഘം ലേഖകർ). കേരള ഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട്, തിരുവനന്തപുരം. 1979.

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b>            Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction: Seminar, Library work and Group discussion, Presentation by individual student</p>
<p><b>Assessment Types</b></p>	<p><b>Mode of Assessment</b></p> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One MCQ based and on extended answer type</li> <li>3. Response sheets</li> <li>4. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>5. End Semester examination</li> </ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: Literatures in India</b>

**School Name:** School of Letters

**Programme:** M.A. English

**Course Name:** Literatures in India

**Type of Course:** Core

**Course Code:** LEM21E23

**Name (s) of Academic Staff & Qualifications:** Dr. Saji Mathew, M.A., M.Phil., Ph.D.

**Course Summary & Justification:** This is a course on the poetry, non-fictional prose, fiction and drama written in the modern times in Indian languages. The main objective of the course is to acquaint the students with the major trends and tendencies in the literatures of India with a view to promoting a comparative perspective in analyzing them. The students will also be exposed the status and genealogy of Indian literatures by leading them into the theoretical debate on the history and the ideology of the concept of Indian literature. The texts prescribed do not in any sense represent the whole of the Indian nation.

Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
Analytical Theoretical Interpretive Evaluative Critical	54	18	--	--	72

**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M. A. English**  
**LEM21E23 Literatures in India**

**Introduction**

**Course Summary & Justification:** This is a course on the poetry, non-fictional prose, fiction and drama written in the modern times in Indian languages. The main objective of the course is to acquaint the students with the major trends and tendencies in the literatures of India with a view to promoting a comparative perspective in analyzing them. The students will also be exposed to the status and genealogy of Indian literatures by leading them into the theoretical debate on the history and the ideology of the concept of Indian literature. At the same time, the texts prescribed do not in any sense represent the whole of the Indian literary traditions.

**Credits: 4L+T**

**Course Outcome:** At the end of the course the student will be able to

CO	CO Statement	PO/PSO	CL	KC	Class Hours
CO 1	Explain the emergence and the idea of 'Indian Literature(s)'	PO2/PSO2	An	F, C	10
CO 2	Understand the relationship between literary production and socio-political environment.	PO2/PSO2	U	C	10
CO 3	Apply questions of class, gender and caste in the Indian context	PO4/PSO4	Ap	C	12
CO 4	Understand cultural diversity of India	PO3/PSO3	U	C	12
CO 5	Critique poetic, dramatic and fictional works in the light of social and political movements of the time	PO1/PSO1	E	C	28
	<b>Total Class Hours</b>				<b>72</b>

**Cognitive Levels:** U—Understand, An—Analyze, Ap—Apply, E—Evaluate

**Knowledge Category:** F—Factual, C—Conceptual

**Required Reading**

**Unit 1**

Harish Trivedi: "Theorizing the Nation: Constructions of India and Indian Literature" (Studies in Comparative Literature, ed. J. James, C. Mohan, S.C. Dasgupta and N.K Bhattacharjee)

Vinay Dharwadkar: "Some Contexts of Modern Indian Poetry" (*The Penguin New Writing in India*, ed. Aditya Behl and David Nicholls, Penguin India, 1994)

Aijaz Ahmad: " 'INDIAN LITERATURE': Notes Towards the Definition of a Category" (*In Theory: Classes, Nations, Literatures*)

Shivarama Padikkal: "Inventing Modernity: The Emergence of the Novel in India" (*Interrogating Modernity: Culture and Colonialism in India*, ed. Tejaswini Niranjana, P. Sudhir and Vivek Dhareshwar, 1993)

## Unit 2

Jibanananda Das: "I Shall Return to Bengal" (*A Certain Sense* by Jibanananda Das, New Delhi: Sahitya Akademi, 1998)

Vinda Karandikar: "Shadows" (*The Sacred Heresy* by V. Karandikar, ed. Dilip Chitre, New Delhi: Sahitya Akademi, 1998)

Mangalsh Dabral: "Grandfather's Photograph" (*Survival*, ed. Daniel Weissbort and Giridhar Rath, New Delhi: Sahitya Akademi, 1994)

A Jayaprabha: "Burn This Sari" (*The Oxford Anthology of Modern Indian Poetry*)

Ayyappa Panikker: "I Can't Help Blossoming" (*The Oxford India Anthology of Modern Malayalam Literature*)

Shefali Debbarma: "Lamination" (*Dancing Earth: Anthology of Poetry from North-East India*)

## Unit 3

Rabindranath Tagore: "Nationalism in India" (1917)

Sadat Hasan Manto: "Toba Tek Singh"

Sundara Ramaswamy: "Shelter"

M. Mukundan: *On the Banks of the Mayyazhi*

## Unit 4

Badal Sircar: *Evam Indrajit*

C.N Sreekantan Nair: *Kanchanasita*

Vijay Tendulkar: *Silence! The Court Is in Session*

## Recommended Reading

K.Satchidanandan: "The Plural and the Singular" (*Positions: Essays on Indian Literature*, Niyogi Books, 2019)

Rossella Ciocca and Neelam Srivastava: "Introduction: Indian Literature and the World" (*Indian Literature and the World: Multilingualism, Translation and the Public Sphere*, Palgrave Macmillan, 2017)

Ramachandra Sharma: "American Tourist" (*The Penguin New Writing in India*, ed. Aditya Behl and David Nicholls, Penguin India, 1994)

Kedarnath Singh: "On Reading a Love Poem" (*The Oxford Anthology of Modern Indian Poetry*)

Namdeo Dhasal: "Stone Masons, My Father and Me" (*The Oxford Anthology of Modern Indian Poetry*)

GM Muktibodh: "The Void" (*The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadkar and AK Ramanujan, Delhi: Oxford University Press, 1994)

Mahatma Gandhi: *Hind Swaraj*

Sachin Kundalkar: *Cobalt Blue*

Mahasweta Devi: *Titu Mir*

Sachidananda Routray: "Dead Flower"

## Background Reading

Meenakshi Mukherjee, *Realism and Reality*

GN Devy, *Of Many Heroes*

Susie Tharu and K Lalita, eds., *Women Writing in India*, 2 vols

Stuart Blackburn and Vasudha Dalmia: *India's Literary History*

Bhalchandra Nemade, *Nativism*

Sisir Kumar Das, ed.: *A History of Indian Literature* (3 vols)

Ananthamurthy UR: *Rujuvathu*

Ayyappa Paniker: *Indian Narratology*

Alok Rai: *Hindi Nationalism*

K. M. George. *Modern Indian Literature: An Anthology* (3 Volumes)


V.K. Gokak. *The Concept of Indian Literature* Sheldon Pollock. *Literary Cultures in History: Reconstructions from South Asia*

K. Satchidanandan. *Indian Literature: Positions and Prepositions*

Maurice Winternitz, *History of Indian Literature*

Teresa Rehman, *The Mothers of Manipur: Twelve Women Who Made History*

<p><b>Teaching and Learning Approach</b></p>	<p style="text-align: center;"><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction:, Seminar, Group Assignments, Library work and Group discussion, Presentation by individual student</p>
<p><b>Assessment Types</b></p>	<p style="text-align: center;"><b>Mode of Assessment</b></p> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One extended answer type</li> <li>3. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>4. Response sheets</li> <li>5. End Semester examination</li> </ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: Life Writing</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	Life Writing					
<b>Type of Course</b>	Elective					
<b>Course Code</b>	LEM21E24					
<b>Name of Academic Staff &amp; Qualifications</b>	Dr. Rajesh V. Nair, MA., PhD					
<b>Course Summary &amp; Justification</b>	As an emerging field of study, perhaps what makes life writing so popular and important today is its preoccupation with identity politics, crossing disciplinary borders such as literature, history, anthropology, sociology, and psychology. This course introduces its various forms and aims to explore some theoretical frameworks, by comparing both Western and Eastern forms of self-enunciation. However, attempt is given to accommodate different possible types of subjects and forms of telling lives. Students are also encouraged to explore indigenous forms of telling lives.					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours



**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M. A. English**  
**Course: LEM21E24 Life Writing**

### Introduction

**Course Summary & Justification:** As an emerging field of study, perhaps what makes life writing so popular and important today is its preoccupation with identity politics, crossing disciplinary borders such as literature, history, anthropology, sociology, and psychology. This course introduces its various forms and aims to explore some theoretical frameworks, by comparing both Western and Eastern forms of self-enunciation. However, attempt is given to accommodate different possible types of subjects and forms of telling lives. Students are also encouraged to explore indigenous forms of telling lives.

**Credits: 4 (L+T)**

**Course Outcome:** At the end of the course the student will be able to

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PSO No.
1	Identify some key issues of telling lives such as identity, self, nation, race, ethnicity etc.	U	1
2	Understand the history and evolution of different forms of self-articulation	U	3
3	Evaluate the different strategies of formation subjectivity through different forms such as autobiography, biography, diary, memoir etc.	E	1
4	Explain the dimensions of the encounter between colonial	An	2
5	Apply various theoretical approaches in reading life-texts	A	2
6	Critique the politics of national and regional identity formations	An	1
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

**Unit 1 Theorizing Life Writing (15 Hrs)**

- 1.1 Sidonie Smith and Julia Watson: "Life Narrative: Definitions and Distinctions"  
 1.2 David Arnold and Stuart Blackburn: "Introduction" to *Life Histories in India*

**Unit 2 Life Narratives in India (20 Hrs)**

- 2.1 M. K. Gandhi: Selections from *My Experiments with Truth*  
 2.2 Om Prakash Valmiki: *Joothan*  
 2.3 Satyajit Ray: *My Years with Apu*  
 2.4 Nalini Jameela: *The Autobiography of a Sex Worker*  
 2.5 A Revathi: *A Life in Trans Activism*

**Unit 3 Life Narratives in the West (37 Hrs)**

- 3.1 Rigoberta Menchu: *I, Rigoberta Menchu*  
 3.2 Italo Calvino: *The Road to San Giovanni*  
 3.3 Primo Levi: *If this is a Man*  
 3.4 Nelson Mandela: *No Easy Walk to Freedom*

**Recommended Reading**


- Bhikhu Parekh: *Indian Autobiography*  
 Ngugi wa Thiong'o: *Detained*  
 Richard Attenborough: *Gandhi*  
 Edward Said: Originality, (from *The World, the Text and the Critic*)  
 Salvadore Dali: *Diary of a Genius*  
 Satyajit Ray: *My years with Apu*  
 T.V. Eachara Varier: *Memories of a Father*  
 Nalini Jameela: *Autobiography of a Sex Worker*  
 A Revathi: *A Life in Trans Activism*

**Background Reading**

- Adams, Katherine. *Owning Up: Privacy, Property, and Belonging in U.S. Women's Life Writing*. Oxford UP, 2009.  
 Adams, Marie. *The Myth of the Untroubled Therapist: Private Life, Professional Practice*. Routledge, 2014.  
 Anjaneyulu, T. *The Art of Biography*. Christian Literature Society, 1982.  
 Arnold, David, and Stuart Blackburn, ed. *Telling Lives in India: Biography, Autobiography and Life History*. Permanent Black, 2004.  
 Beard, Laura J. "Indigenous Auto/Biographical Writings in the Americas." *a/b: Auto/Biography Studies*, vol. 31, no. 3, 2016.  
 Baena, Rosalia, ed. *Transculturating Auto/Biography: Forms of Life Writing*. Routledge, 2007.  
 Callewaert, W., and R. Snell, ed. *According to Tradition: Hagiographical Writing in India*. Harrassowitz, 1994.  
 Cardell, Kylie. *Contemporary Uses of the Diary*. U of Wisconsin P, 2014.  
 Carroll, Sean. *The Big Picture: On the Origins of Life, Meaning, and the Universe Itself*. New York: Dutton, 2016.

- Chakrabarty, Dipesh. *Habitations of Modernity: Essays in the Wake of Subaltern Studies*. Permanent Black, 2002.
- Chaney, Michael, ed. *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Madison, WI: U of Wisconsin P, 2011.
- Devika, J. "Housewife, Sex worker and Reformer: Controversies of Women Writing Their Lives In Kerala". *Economic and Political Weekly* 41.17 (2006): 1675-83.
- . "The Aesthetic Woman: Re-forming Female Bodies and Minds in Early Twentieth Century Keralam." *Modern Asian Studies* 39.2 (2005): 478-9.
- D'Souza, Lawrence. *Autobiography in Indian Writing in English*. Cyber Tech. 2009.
- Eakin, Paul John. *How Our Lives Become Stories: Making Selves*. Ithaca: Cornell UP, 1999.
- Franklin, Cynthia G. *Academic Lives: Memoir, Cultural Theory, and the University Today*. U of Georgia P, 2009.
- Maguire, Emma. *Girls, Autobiography, Media: Gender and Self-Mediation in Digital Economies*. Palgrave Macmillan, 2018.
- Nandy, Ashis. *Intimate Enemy: Loss and Recovery of Self under Colonialism*. Oxford UP, 1986.
- Personal Narratives Group. *Interpreting Women's Lives: Feminist Theory and Personal Narratives*. Indiana UP, 1989.
- Constructing the Self Online*. Ed. Anna Poletti and Julie Rak. Madison: U of Wisconsin P, 2014. 3–22.
- Whitlock, Gillian, and Anna Poletti. "Self-Regarding Art." *Biography*, vol. 31, no. 1, Winter 2008, pp. v–xxiii.
- Zuern, John. "Online Lives: Introduction." *Biography*, vol. 26, no. 1, 2003, pp. v–xxv

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction:, Seminar, Library work and Group discussion, Presentation by individual student
<b>Assessment Types</b>	<b>Mode of Assessment</b> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One extended answer type</li> <li>3. Response sheets</li> <li>4. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>5. End Semester examination</li> </ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: Comics Studies in India</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	Comics Studies in India					
<b>Type of Course</b>	Elective					
<b>Course Code</b>	LEM21E25					
<b>Name of Academic Staff &amp; Qualifications</b>	Dr. Rajesh V. Nair, MA., PhD					
<b>Course Summary &amp; Justification</b>	This course introduces the strategies of narration in comics and graphic novels in India, touching on aspects such as nation, history, gender, sexuality, and caste. It is also intended to place comics as a serious field of academic research. Important concepts and theoretical approaches of the form are studied to equip the students in reading texts					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours

**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M. A. English**  
**Course: LEM21E25 Comics Studies in India**

### Introduction

**Course Summary & Justification:** This course introduces the strategies of narration in comics and graphic novels in India, touching on aspects such as nation, history, gender, sexuality, and caste. It is also intended to place comics as a serious field of academic research. Important concepts and theoretical approaches of the form are studied to equip the students in reading texts

**Credits: 4 (L+T)**

**Course Outcome:** At the end of the course the student will be able to

#### **COURSE OUTCOMES (CO)**

<b>CO No.</b>	<b>Expected Course Outcome</b>	<b>Learning Domains</b>	<b>PSO No.</b>
1	Understand the key concepts in comics studies	U	1
2	Explain the theoretical approaches in reading comics	A	3
3	Apply the important concepts of comics in analyzing select comics in India	A	1
4	Critique the ideological politics of comics studies	E	2
5	Understand the cultural context of comics in India	U	3
6	Explore the possibility of evolving a canon of comics	An	1
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

#### **Unit 1 Theorizing Comics (35 Hrs)**

- 1.1 Pascal Lefevre: The Construction of Space in Comics
- 1.2 Jan Boetens: The Graphic Novel as a Specific Form of Storytelling
- 1.3 Pramod Nayar: Graphic History
- 1.4 Deepa Sreenivas: Comics, Scrolls, Frescos and the 'Chitra Katha'
- 1.5 E. Dawson Varughese: Publishing Indian Graphic Narratives in Post Millennium

#### **Unit 2 Comics and Graphic Novels in India (37 Hrs)**

- 2.1 Vishnu Sharma: Selections from *Panchatantra*
- 2.2 Selections from *Balarama*
- 2.3 Anant Pai: Selections from *Amar Chitra Katha*
- 2.4 Vishwajyoti Ghosh: *This Side, That Side*
- 2.5 Amruta Patil: *Kari*
- 2.6 Priya Kuriyan: *Drawing the Line: Indian Women Fight Back*

### Recommended Reading

Randy Duncan: Defining Comic Books as a Medium  
 Selections from *Champak*  
 Sarnath Banerjee: *The Harappa Files*  
 Appupen: *Legends of Halahala*  
 Prateek Thomas: *Hush*  
 Amruta Patil: *Aranyaka*

### Background Reading

Bender, Laretta, and Reginald S. Lourie. "The Effect of Comic Books on the Ideology of Children." *American Journal of Orthopsychiatry* 11 (1941): 540–550.

Bignell, Jonathan. *Media Semiotics: An Introduction*. Manchester: Manchester University Press, 1997.

Bitz, Michael. "The Comic Book Project: Forging Alternative Pathways to Literacy." *Journal of Adolescent & Adult Literacy* 47 (2004): 574–586.

Carrier, David. *Aesthetics of Comics*. University Park, PA: Penn State University Press, 2001.

Cary, Stephen. *Going Graphic: Comics at Work in the Multilingual Classroom*. Portsmouth, NH: Heinemann, 2004.

Cohn, Neil. *The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images*. Bloomsbury, 2014.

Chandra, Nandini. *The Classic Popular: Amar Chitra Katha 1967-2007*. Motilal UK Books of India, 2008.

Chatterji, Roma. *Speaking with Pictures: Folk Art and the Narrative Tradition in India*. New Delhi: Routledge, 2012.

Chute, Hillary. 'Comics as Literature? Reading Graphic Narrative', *PMLA* 123 (2): 452–465.

Devdawson, Christel R. *Out of Line: Cartoons, Caricature and Contemporary India*. Orient Blackswan, 2014.

Duin, Steve, and Mike Richardson. *Comics between the Panels*. Milwaukie, OR: Dark Horse Comics, Inc., 1998.

Duncan, Randy, and Matthew J. Smith. *The Power of Comics: History, Form, and Culture*. Continuum, 2009.

Eisner, Will. *Comics and Sequential Art*. Tamarac, FL: Poorhouse Press, 1985.

Geipel, John. *The Cartoon: A Short History of Graphic Comedy and Satire*. South Brunswick: A. S. Barnes and Company, 1972.

Genette, Gerard. *Narrative Discourse: An Essay in Method*. Cornell Paperbacks, 1979.

Gordon, Ian. *Comic Strips and Consumer Culture 1890–1945*. Washington, D.C.: Smithsonian Institution Press, 1998.

Goulart, Ron. *Comic Book Culture: An Illustrated History*. Portland, OR: Collectors Press, 2000.

Groensteen, Thierry. *Comics and Narration*. The University Press of Mississippi, 2013.

Harvey, Robert C. *The Art of the Comic Book: An Aesthetic History*. Jackson, MS: University Press of Mississippi, 1996.

Heer, Jeet and Kent Worcester. *A Comics Studies Reader*. University Press of Mississippi, 2009.

Jain, Kajri. The Efficacious Image: Pictures and Power in Indian Mass Culture. *Polygraph* 12: 159–185, 2000.

McCloud, Scott. *Understanding Comics: The Invisible Art*. Harper Perennial, 1994.


McLain, Karline. *India's Immortal Comic Books: Gods, Kings, and Other Heroes*. Indiana University Press, 2009.

Menses, Juan. 'Reconsidering International Comics: Foreignness, Locality, and the Third Space', *Journal of Graphic Novels and Comics* 5 (1): 58–69, 2014.

Nayar, Pramod K. *The Indian Graphic Novel: Nation, History and Critique*. Routledge, 2016.

Petersen, Robert S. *Comics, Manga, and Graphic Novels: A History of Graphic Narratives*. Santa Barbara, CA: Praeger, 2011.

<b>Teaching and Learning Approach</b>	<p style="text-align: center;"><b>Classroom Procedure (Mode of transaction)</b></p> <p>Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction:, Seminar, Library work and Group discussion, Presentation by individual student</p>
<b>Assessment Types</b>	<p style="text-align: center;"><b>Mode of Assessment</b></p> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One extended answer type</li> <li>3. Response sheets</li> <li>4. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>5. End Semester examination</li> </ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: Autobiography</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	Autobiography					
<b>Type of Course</b>	Elective					
<b>Course Code</b>	LEM21E26					
<b>Name of Academic Staff &amp; Qualifications</b>	Dr. Rajesh V. Nair, MA., PhD					
<b>Course Summary &amp; Justification</b>	This course introduces the student to the theoretical and critical issues connected with auto/biography. Analyses of the problems pertaining to the conception and articulation of the self will form the focus of the course. Theoretical issues concerning autobiographical narration will also form part of the course content. Close reading of selected auto/biographical narratives written in English and in English translation from languages across the world will be part of the course					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours



**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M. A. English**  
**Course: LEM21E26 Autobiography**

### Introduction

**Course Summary & Justification:** This course introduces the student to the theoretical and critical issues connected with auto/biography. Analyses of the problems pertaining to the conception and articulation of the self will form the focus of the course. Theoretical issues concerning autobiographical narration will also form part of the course content. Close reading of selected auto/biographical narratives written in English and in English translation from languages across the world will be part of the course

**Credits: 4 (L+T)**

**Course Outcome:** At the end of the course the student will be able to

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PSO No.
1	Identify the issues of self-articulation and identity formation	U	1
2	Understand the history and evolution of auto/biography	U	3
3	Evaluate the different aspects of auto/biography	E	1
4	Explain the various dimensions of the genre	An	2
5	Apply the theoretical approaches in reading auto/biographies	A	2
6	Critique the politics of narration in life narratives	An	1
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

### Required Reading

#### Unit 1 Auto/biography Theory (20 Hrs)

1.1 Sidonie Smith and Julia Watson: "Life Narrative: Definitions and Distinctions" (in *Reading Autobiography: A Guide for Interpreting Life Narratives*)

1.2 David Arnold and Stuart Blackburn: "Introduction: Life Histories in India" (in *Telling Lives in India: Biography, Autobiography and Life History*)

#### Unit 2 Auto/biographies in the West (35 Hrs)

2.1 Malcolm X: "Nightmare" (Chapter 1 in *The Autobiography of Malcolm X*)

2.2 Anne Frank: *The Diary of a Young Girl*

2.3 A Rape Survivor's Blog, [arapesurvivorsblog.blogspot.com](http://arapesurvivorsblog.blogspot.com)

2.4 Lytton Strachey: "Dr. Arnold" (from *Eminent Victorians*)

2.5 Sterling Lecater Bland, Jr.: "The Confessions of Nat Turner, The Leader of the Late Insurrection in Southampton" (in *African American Slave Narratives: An Anthology*)

### **Unit 3 Auto/biography in Asia (17 Hrs)**

3.1 M. K. Gandhi: *My Experiments with Truth* (Introduction and Part A)

3.2 Marjorie Satrapi: *Persepolis*

3.3 Channel 4 Documentary: *Sri Lanka's Killing Fields Part 1*

3.4 Omprakash Valmiki: *Joothan: A Dalit's Life*

3.5 C.K. Janu: *Mother Forest*

### **Recommended Reading**

Udaya Kumar: Conditions of Self-Writing (in *Writing the First Person*)

Joy Ladin: *Through the Door of Life*

Kamala Das: *My Story*

A. Revathi: *The Truth About Me: A Hijra Life Story*

### **Background Reading**

David Huddart. *Postcolonial Theory and Autobiography*.

Hermione Lee. *Biography: A Very Short Introduction*.

Illisa Barbash. *Cross-Cultural Film-Making: A Handbook for Making Documentary and Ethnographic Films and Video*.

James Olney. *Autobiography: Essays Theoretical and Critical*.

Linda Anderson. *Autobiography*.

Mary Besemeres. *Translating One's Self*.

Max Saunders. *Self Impression: Life Writing, Autobiografiction and the Forms of Modern Literature*.

Philippe Lejeune. *On Diary*.

Sidonie Smith and Julia Watson. eds. *De/Colonizing the Subject: The Politics of Gender in Women's Autobiography*.

— —. *Getting a Life: Everyday Uses of Autobiography*.


— —. *Interfaces: Women's Visual and Performance Autobiographies*.

— —. *Women, Autobiography, Theory: A Reader*.

Thomas Couser. *Memoir: An Introduction*.

Udaya Kumar. *Writing the First Person: Literature, History and Autobiography in Modern Kerala*.

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction:, Seminar, Library work and Group discussion, Presentation by individual student
<b>Assessment Types</b>	<b>Mode of Assessment</b> <ol style="list-style-type: none"><li>1. Continuous Internal Assessment (CIA)</li><li>2. Internal Test – One extended answer type</li><li>3. Response sheets</li><li>4. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li><li>5. End Semester examination</li></ol>

	<b>MAHATMA GANDHI UNIVERSITY</b>
	<b>Name of Course: Short Fiction</b>

<b>SchoolName</b>	<b>School of Letters</b>					
<b>Programme</b>	M.A. English					
<b>Course Name</b>	Short Fiction					
<b>Type of Course</b>	Open					
<b>Course Code</b>	LEM21043					
<b>Name of Academic Staff &amp; Qualifications</b>	Dr. Rajesh V. Nair, MA., PhD					
<b>Course Summary &amp; Justification</b>	The course seeks to introduce the students to the structure and characteristics of short fiction through a detailed reading of some significant short fictional narratives. An selection of British, American, African, European and Indian short stories is included. The course conceives the genre essentially as a twentieth-century phenomenon, though the history of the form from the early beginnings will be traced.					
<b>Total Student Learning Time (SLT)</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Learning Hours
	Authentic learning Collaborative learning Independent learning	57	15			72 Hours

**Mahatma Gandhi University**  
**School of Letters**  
**Programme: M. A. English**  
**Course: LEM21O43 Short Fiction**

### Introduction

**Course Summary & Justification:** The course seeks to introduce the students to the structure and characteristics of short fiction through a detailed reading of some significant short fictional narratives. An eclectic selection from British, American, African, European and Indian short stories is included. The course conceives the genre essentially as a twentieth-century phenomenon, though the history of the form from the early beginnings will be traced. A theoretical discussion on thematic aspects of the short story form is expected to enable the student to locate the narrative in the proper perspective.

**Credits: 4 (L+T)**

**Course Outcome:** At the end of the course the student will be able to

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains	PSO No.
1	Identify the structure and characteristics of short story as a form	U	1
2	Understand the history and evolution of short fiction	U	3
3	Evaluate the different thematic aspects of short stories	E	1
4	Explain the dimensions of short fiction across cultures	An	2
5	Apply various theoretical approaches in reading short stories	A	2
6	Critique the politics of narration in short fiction	An	1
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)			

### Required Reading

#### Unit 1 Aspects of Short Fiction (25 Hrs)

- 1.1 Character and Setting
- 1.2 Action, Plot and Complication
- 1.3 Point of View
- 1.4 Truth and Fiction

1.5 The Part and the Whole

1.6 Coherence

### **Unit 2 Short Fiction in English (25 Hrs)**

2.1 Alice Munroe: Thanks for the Ride

2.2 Katherine Mansfield: The Garden Party

2.3 Anton Chekhov: The Lady with the Dog

2.4 Edgar Allen Poe: The Cask of Amontillado

2.5 O. Henry: The Last Leaf

### **Unit 3 Short Fiction in English Translation (22 Hrs)**

3.1 Guy de Maupassant: The Necklace

3.2 García Márquez: A Very Old Man with Enormous Wings

3.3 O. V. Vijayan: After the Hanging

3.4 Kamala Das: The Smell of Bird

### **Recommended Reading**

Saul Bellow: Leaving the Yellow House

Arthur C. Clarke: The Star

Nathaniel Hawthorne: Young Goodman Brown

Nikolai Gogol: The Overcoat

Henry James: The Real Thing

Franz Kafka: A Hunger Artist

James Baldwin: Sonny's Blues

H.E. Bathes: The Ox

### **Background Reading**

Alfred C. Ward. *Aspects of the Modern Short Story: English and American*. University of London Press, 1924.

C.C. Barfoot. *Short Story Theories: A Twenty-First - Century Perspective*. Rodopi, 2012.

Clare Hanson. *Short Stories and Short Fictions: 1880– 1980*. Macmillan, 1985.

Damon Knight. *Creating Short Fiction*. Cincinnati, 1981.

Dan Shen. *Style and Rhetoric of Short Narrative Fiction*. Routledge, 2014.

David Herman. *Story Logic: Problems and Possibilities of Narrative*. University of Nebraska Press, 2002.

Ian Reid. *The Short Story*. Routledge, 2019.

R. V. Cassill. *The Norton Anthology of Short Fiction*. Norton Company, 1986.

Seymour Chatman. *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell University Press, 1978.

Steven Cohan and Linda M Shires. *Telling Stories: A Theoretical Analysis of Narrative Fiction*. Routledge, 1988.

Thomas Riggs. *Reference Guide to Short Fiction*. St. James' Press, 1999.

Valerie Shaw. *The Short Story: A Critical Introduction*. Routledge, 1983.

Wayne C. Booth. *The Rhetoric of Fiction*. University of Chicago Press, 1983.

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Direct Instruction: Brain storming lecture, Explicit Teaching, E-learning, interactive Instruction:, Seminar, Library work and Group discussion, Presentation by individual student
<b>Assessment Types</b>	<b>Mode of Assessment</b> <ol style="list-style-type: none"> <li>1. Continuous Internal Assessment (CIA)</li> <li>2. Internal Test – One extended answer type</li> <li>3. Response sheets</li> <li>4. Seminar Presentation – a theme is to be discussed and identified to prepare a paper and present in the seminar</li> <li>5. End Semester examination</li> </ol>