

POST GRADUATE DEPARTMENT OF ENGLISH
GOVERNMENT AUTONOMOUS COLLEGE, ANGUL
M.A CBCS ENGLISH PROGRAMME

2024-25



Master of Arts (M.A) in English

Mode of Evaluation

The M.A programme in English comprises 4 semesters. Semesters 1 & 2 have 5 courses each,

whereas, Semesters 3 & 4 have 4 courses each along with a research project presentation and a dissertation in the 3rd and 4th Semester respectively. In all, a student has to study 18 courses/papers spread over Core,

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

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

Internal Assessment 30 marks per paper

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

End-Semester Examination 70 marks per paper

Four long answer questions 14 marks X 4 = 56 marks (There may be internal division of marks in any question.)

Two short answer questions 07 marks X 2 = 14 marks (short notes, analysis, problems...)

Distribution of marks per semester

Semester 1 (July – November)

Core Papers 1– 5

500 marks

Semester 2 (January– May)

Core Papers 6-10

500 marks

Semester 3 (July –November)

Core Elective Papers 1,2,3 = 300 marks

Allied Elective Papers 1 = 100 marks

Dissertation: Presentation = 100 marks

Total = 500 marks

Semester 4 (January– May)

Core Elective Papers-4 & 5 = 200 marks

Allied Elective Paper 2 = 100 marks

Free Elective Papers 1 = 100 marks

Dissertation: Writing & submission

= 100 marks

Total = 500 marks

Total marks

2000marks

COURSE STRUCTURE
SEMESTER1: Total Credits 20

| Course Code | Type of Course | Name of the Course | Credits |
|-------------|----------------|--|---------|
| CC-101 | Core Course | Literary Criticism—From Plato to Leavis | 04 |
| CC-102 | Core Course | The Age of Initiation and the Age of Exploration | 04 |
| CC-103 | Core Course | The Age of Reason | 04 |
| CC-104 | Core Course | The Age of Revolution | 04 |
| CC-105 | Core Course | The Age of Uncertainty | 04 |

SEMESTER2: Total Credits 20

| Course Code | Type of Course | Name of the Course | Credits |
|-------------|----------------|--------------------------------------|---------|
| CC-206 | Core Course | Literary Theory | 04 |
| CC-207 | Core Course | The Age of Anxiety I | 04 |
| CC-208 | Core Course | The Age of Anxiety II | 04 |
| CC-209 | Core Course | Literatures from the World | 04 |
| CC-210 | Core Course | Research Methods in Literary Studies | 04 |

SEMESTER3: Total Credits 20

| Course Code* | Type of Course | Name of the Course* | Credits |
|--------------|-------------------|--|---------|
| CE1-301 | Core Elective | The Romantic Period: Poets & Essayists (1820-1860) | 04 |
| CE1-302 | Core Elective | The Romantic Period: Fiction & Autobiography (1820-1860) | 04 |
| CE1-303 | Core Elective | The Rise of Realism (1820-1914) | 04 |
| AE7-301** | Allied Elective** | Popular Literature** | 04 |
| PP1-301 | M.A Project | Project Presentation | 04 |

***The Course Code and the Name of the Course will vary according to the Core Elective chosen by the student. This is a sample of the course structure if the student opts for American Literature. A list of all the Core Electives is provided on Page 8**

**** Similarly, the Course Code and the Name of the Course will vary according to the Allied Elective chosen by the student. This is a sample of the course structure if the student opts for Popular Literature. A list of all the Allied Electives is provided on Page 8**

SEMESTER4: Total Credits 20

| Course Code | Type of Course | Name of the Course | Credits |
|-------------|-----------------|---|---------|
| CE1-404 | Core Elective | Modernism & Experimentation: Poetry and Drama | 04 |
| CE1-405 | Core Elective | Twentieth Century American Fiction | 04 |
| AE7-402 | Allied Elective | Children's Literature | 04 |

| | | | |
|----------|-----------------|-------------------|----|
| | ve | | |
| FE2-401* | Free Elective** | Travel Narratives | 04 |
| PP1-402 | M.A Project | Dissertation | 04 |

***The Course Code and the Name of the Course will vary according to the Free Elective chosen by the student. This is a sample of the course structure if the student opts for Travel Narratives. A list of all the Free Electives is provided on Page 8**

COURSE STRUCTURE

***Courses in Red and Green stand for Skill Development and Employability Courses**

Credit add-up

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

Total: 80

credits Marks add-up

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

Total: 2000 marks

i. Core courses

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

-) Core1: Literary Criticism—From Plato to Leavis
-) Core2: The Age of Initiation and Exploration 5
-) Core3: The Age of Reason
-) Core4: The Age of Revolution
-) Core5: The Age of Uncertainty

-) Core6: **Literary Theory**
-) Core7: **The Age of Anxiety I**
-) Core8: **The Age of Anxiety II**
-) Core9: **Literatures from the World**
-) Core10: **Research Methods in English Studies**

ii. **Core Electives**

Credits: 20 credits per elective (students to choose any one elective) Each elective: five papers per elective; 100 marks per paper

Core Electives offered

Indian Writing in English (CE3)

iii. **Allied Electives**

Students to choose any one elective ;no one can choose an allied elective that is related to any offered under the core electives, e.g. any one choosing CE2 cannot choose either AE1 or AE3)

Each elective: 2 papers of 100 marks each.

Allied Electives offered

| | |
|--|--------|
| Elements of Language | (AE1) |
| History of English Literature | (AE2) |
| Modern English Grammar & Usage | (AE3) |
| Professional Writing | (AE 4) |
| Contemporary Approaches to Literature | (AE5) |
| Dalit Literature | (AE6) |
| Popular Literature | (AE7) |

iv. **Free Electives**

Students have the option to choose free elective/s from other subjects, such as economics ,botany etc.) Each elective: 1 paper of 100 marks

Free Electives offered

| | |
|--|-------|
| English Pronunciation & Fluency | (FE1) |
| Travel Narrative | (FE2) |
| Introduction to Film Studies | (FE3) |
| Gothic Literature (FE4) | |

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

Value Add-On Courses

1. **Mass-media and Communication** (VAC 1)

2. Critical Reading (VAC 2)

Core Courses(CC)

| Course Code | Name of the Course |
|-------------|---|
| CC-101 | Literary Criticism—From Plato to Leavis |
| CC-102 | The Age of Initiation |
| CC-103 | The Age of Reason |
| CC-104 | The Age of Revolution |
| CC-105 | The Age of Uncertainty |
| CC-206 | Literary Theory |
| CC-207 | The Age of Anxiety I |
| CC-208 | The Age of Anxiety II |
| CC-209 | Literatures from the World |
| CC-210 | Research Methods in English Studies |

Core Electives(CE)

| Course Code | Name of the Course | Name of the Paper |
|-------------|---------------------------------|----------------------------|
| CE3-301 | Indian Writing in English (IWE) | IWE: Fiction |
| CE3-302 | | IWE: Plays |
| CE3-303 | | IWE: Poetry |
| CE3-404 | | IWE: Non-Fiction |
| CE3-405 | | Literature of the Diaspora |
| | | |

Allied Electives(AE)

| Course Code | Name of the Course | Name of the Paper |
|-------------|---------------------------------------|--|
| AE4-301 | Professional Writing | Basics and Medium of Writing |
| AE4-402 | | Working Writing, Journalistic Writing |
| AE5-301 | Contemporary Approaches to Literature | Familiar Made Strange: Russian and Czech Formalism |
| AE5-402 | | Structures of Power & Play: Structuralism, Marxism and Poststructuralism OR Decolonizing the Mind and the Body: Feminist & Postcolonial Approaches |
| AE6-301 | Dalit Literature | Towards an Aesthetic of Dalit Literature |
| AE6-402 | | Dalit Literature: Fiction, Poetry & Short Stories |
| AE7-301 | Popular Literature | Popular Literature: The Rise of Genre Fiction |
| AE7-402 | | Introduction to Children's Literature |

Free Electives (FE)

| Course Code | Name of the Course |
|-------------|-----------------------------------|
| FE1-401 | English Pronunciation and Fluency |
| FE2-401 | Travel Narratives |
| FE3-401 | Introduction to Film Studies |

| | |
|---------|-------------------------------------|
| FE4-401 | Gothic Literature |
| FE5-401 | Introduction to Linguistics and ELT |

| |
|-----------------------------------|
| Value Add-on Courses (VAC) |
|-----------------------------------|

| Course Code | Name of the Course |
|--------------------|------------------------------|
| VAC-1 | Mass Media and Communication |
| VAC-2 | Critical Reading |

1.Core courses(compulsory)

10papers-100 marks perpaper

Total marks: 1000

SEMESTER-I

Core1: Literary Criticism: From Platoto Leavis

Unit- I:Aristotle:*The Poetics*(Chs1,2,3,4)

Unit- II:S.TColeridge:*BiographiaLiteraria*(Chs13&14)

Unit-III:WilliamWordsworth: “Preface”toLyricalBallads”

Unit-IV:T.S.Eliot:“ToCriticizethe Critic”

Core2:TheAge of Initiation and the Age of Exploration

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

Unit II:William Shakespeare: *King Lear*

Unit III:John Milton: *Paradise Lost*(Books1&2)

Unit IV:Metaphysical Poetry:**John Donne:**

1. The Flea
2. Song, Go and Catch a Falling Star
3. The Good-morrow, Loves Alchymie
4. The Sunne Rising
5. Aire and Angels
6. Anniversarie
7. The Canonization
8. Twicknam Garden
9. Hymne to God my God, in my sickness
10. A Valediction: forbidding mourning
11. The Extasie
12. Batter my heart, Three personed God
13. Death be not proud

Core3:The Age of Reason

Unit- I: William Congreve:*The Way of the World*

Unit- II: Swift: *Gulliver’sTravels*

Unit- III: AddisonandSteele:*TheCoverleyPapers*

Unit- IV: Pope:*TheDunciad*

Core4: The Age of Revolution

Unit -I:William Blake: *Poems:*

1. And did those feet
2. Tyger
3. To Autumn

4. The Lamb
5. The Chimney Sweeper
6. London

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

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

Unit-IV: Jane Austen : *Emma*

Core5:Age of Uncertainty

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

Unit- II: Charles Dickens: *Great Expectations*

Unit- III: George Eliot: *Adam Bede*

Unit-IV: Thomas Hardy: *Tess of D'urbervilles*

SEMESTER-II

Core6:Literary Theory

Unit- I: Viktor Shklovsky: “Art as Technique

Unit- II: Roland Barthes: “From Work to Text”

Unit- III: Michel Foucault: “What is an Author?”

Unit-IV: Laura Mulvey: “Visual Pleasure and Narrative Cinema”

Core7:The Age of Anxiety

UnitI: Dubliners (“Clay”, “Araby”, “The Sisters”, “The Dead”, “An Encounter”),

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

UnitIII: T.S.Eliot: *Burnt Norton* from *Four Quartets*

UnitIV: G.B.Shaw: *Saint Joan*

Core8:The Age of AnxietyII

Unit I: W.B.Yeats: Selected Poems:

1. Sailing to Byzantium
2. Among School Children
3. Leda and the Swan
4. Byzantium, Dialogue of Self and Soul
5. 1919
6. Coole Park and Ballylee
7. 1931
8. The Circus Animals' Desertion
9. Under Ben Bulbin

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

Unit III: Samuel Beckett: *Waiting for Godot*

Unit IV : William Golding: *Lord of the Flies* 40

Core 9:Literatures from the World

Unit-I: V.S. Naipaul: *A House for Mr. Biswas*

Unit-II: Albert Camus: *The Plague*

Unit-III: Pablo Neruda

1. If you forget me
2. I do not love you except
3. Tonight I can write the saddest lines
4. Everyday you play
5. Memory

Unit -IV: Henrik Ibsen: *Ghosts*

Core10:Research Methods in English Studies

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

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

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

Unit IV: Research in Literary studies

SEMESTER-III

Core Electives

Indian Writing in English(CE3)

Paper1-IWE:Fiction

Unit -I: Kamala Markandeya, *The Golden Honeycomb*

Unit-II: Namita Gokhale, *Shakuntala*

Unit -III: Amitav Ghosh, *The Shadow Lines*

Unit-

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

Paper- 2-IWE:Plays

Unit I: Vijay Tendulkar- *Sakharam Binder*

Unit II: Girish Karnad- *Yayati*

Unit III: Manjula Padnabham, *The Harvest*

Unit

IV: Arvind M. Nawale (2010) *Critical Essay on Indian English Poetry and Drama: Texts and Contexts*.
Author's press

(Selected essays: *Sexuality as an expression of emancipation in selected women protagonist of Vijay Tendulkar, Representation of women characters in post-independence Indian English drama, Social transformation and hidden contemporary*

realities in the works of Mahasweta Devi, Tendulkar's *The Vultures: body and soul*)

Paper-3-IWE: Poetry

Unit I:

R N Tagore-Selected poems

- i. The golden boat
- ii. Urvashi
- iii. The meeting of Karna and Kunti
- iv. When the mind is without fear
- v. The miser
- vi. Woman Empowered

Unit II:

Jayanta Mahapatra:

- i. *The Indian Way*
- ii. *The Moon Moments*
- iii. *The Vase*

A Kolatkar:

- i. A Game of Tigers and Sheep
- ii. *An Old Woman*
- iii. *Heart of Ruin*

Unit III:

Nissim Ezakiel

- i. *The couple*
- ii. *The Railway Clerk*

Mina Kandaswamy:

- i. *Mascara,*
- ii. *My Lover Speaks of Rape*
- iii. *A Breathless Counsel*

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

Texts and Contexts. Authorspress. (Selected essays: Defining poetry to define infinity in finite: a study of Gopikrishnan Kottoor's poetry; Contemporary ethics, value system and concept of life in English poetry in India; The magic world of poetry and poetic art of Kulbhushan Kushal; Ecowisdom in Keki N. Daruwalla's poems)

Paper-4-IWE: Non-fiction

Unit I: Dean Mahomet *The Travels of Dean Mahomet*

Unit II: Arundhati Roy *Algebra of Infinite Justice* (*The end of imagination, The greater common good*)

Unit III: Ruskin Bond, *Rain in the Mountains*

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

Paper-5-Literature of the Diaspora

Unit I: Chaudhury, N.C-*Autobiography of an Unknown Indian* (chs 1 & 2)

Unit II: Kiran Desai, *Inheritance of Loss*

Unit III: Jhumpa Lahiri *The Namesake*

Unit IV: [Reworlding \(1992\)](#) (ed. Emmanuel Nelson) selected essays: *Passages from*

India; Indian writing in East & South Africa: Multiple Approaches to Colonialism and Apartheid; Staying close but breaking free)

World Literature (CE6)

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

Paper 1: The Concept & European Literature 1

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

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

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

Unit IV: Henrik Ibsen, Ghosts

Texts to be studied for Unit 1

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

ii. Rabindranath Tagore "World Literature": *Selected Writings on Literature and Language: Rabindranath Tagore* Ed. Sisir Kumar Das and Sukanta Chaudhuri Damrosch

iii. Goethe's "World Literature Paradigm and Contemporary Cultural Globalization" by John

Pizer "Something Will Happen to You Who Read": Adrienne Rich, Eavan Boland by Victor Luftig. JSTORiv. *Comparative Literature* University of Oregon.

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

Paper 2: European Literature 2

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

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

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

Unit III: Camus, *The Plague* Or Jean Paul Sartre, *40ausea*

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

Paper3:African/Carribbean/LatinAmerican

Unit I:Derek Walcott,*Omeros*OrPablo Neruda:Selected Poems(theteacherisfree to chooseany5poemsof Baudelaire)

Unit II:GabrielGMarquez, *Chronicle ofaDeathForetold*Or JorgeBorges,*Labyrinths*(SelectedStories)

UnitIII:ChinuaAchebe,*ThingsFallApart*ORChimamandaNgoziAdichie,*HalfofaYellowSun*

Unit IV:AmosTutuola,*ThePalm-WineDrunkard* ORV. S.Naipaul:*AHouseforMr.Biswas*

Paper4: Indian

Unit I:KamalaDas,NissimEzekiel, JayantaMahapatra(theteacheris free tochooseany3 poemsofeachof the3poets)

UnitII:GurajadaAppaRao, *GirlsforSale:Kanyasulkam*OrGirishKarnad,*Yayati/BrokenImages*

Unit III:FakirMohanSenapati,*SixAcres andaThird*OrAttia Hossain,*SunlightonaBrokenColumn*

Unit IV:Criticism:RajaRao,“Preface” to*Kanthapura*,A.K.Ramanujan, “IsThereanIndianWayofThinking”,Meenakshi Mukherjee,“TheAnxiety of Indianness”

Paper5:American

UnitI:RobertFrost:SelectedPoems

Unit II:EugeneO’Neill,*TheEmperorJones*orTennesseeWilliams,*AStreetcarNamedDesire*

Unit III:WilliamFaulkner,*TheSoundandtheFury*OrSaulBellow,*TheVictim*

UnitIV:ToniMorrison,*TheBluestEye*OrRichardWright,*BlackBoy*

SuggestedReading:

DavidDamrosch,*WhatisworldLiterature?*

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

BlackwellDavidDamroschetal,*TheRoutledge Companionto worldLiterature*

ProfessionalWritingAE4

CourseObjectives:Writingis

criticaltoacquiringprofessionalsuccessintoday’sworld.Thevery aimofaUniversityeducation is to create an employable postgraduate. This elective will help students learn the basic skills of writingandediting.

LearningOutcomes:By theendofthe coursestudentswill beableto

- Demonstratefamiliaritywiththevariousformsofwriting
- Gainacomprehensiveunderstandingofthebasicwritingskillsandthemultiplestagesinvolvedin writing

- Pursue a persuasive writing style
- Demonstrate familiarity with the mechanics of editing
- Write for the web and print media

Paper 1: Basics & Medium of Writing

Unit I: (a) Writing: Definition and Uses; Whys and Wherefores of Teaching Writing
 (b) Basic Writing Skills; Stages of Writing (upto Editing)

Unit II: (a) Creative and Critical Thinking used in Writing
 (b) Assessing written texts

Unit III: (a) Plain and Simple English: uses and abuses
 (b) Level of Style: Communicative, Academic and Grand

Unit IV: Persuasive, expository & argumentative writing

Suggested Reading for Basics of Writing

Havelock Ellis, *The Art of Writing*
 Stephen Harvey, "The Empty Page"

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

Maxine Hairston & Michael Keene, *Successful Writing*

Stephen McLaren, *Easy Writer*

Suggested Reading for Medium of Writing

Stanley Fish, *How to Write a Sentence*
 Ralph L. Wahlstrom, *The Tao of Writing*
 Ray Bradbury, *The Zen of Writing*
 Colson Whitehead, "The Art of Writing"

Paper 2: Working Writing, Journalistic Writing

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

Unit II: Raising the Bar: Proposal, Review and Report; Academic Writing: Essay, Review Essay
Unit III: Writing for the Print Media: News Stories, Features, Editorials

Unit IV: Writing for the Electronic Media

Suggested Reading:

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

Stephen McLaren, *Easy Writer*

Effective Writing for Public Relations
Writing Reports

Writing for Business

Contemporary Approaches to Literature AE5

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

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

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

Paper 1 Familiar Made Strange: Russian and Czech Formalism

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

Unit II: Dynamic vs Static Form:

Viktor Shklovsky's essay on Tristram Shandy
Cleanth Brooks, "How Does Poetry Communicate?"
Unit III: Poetic Function of Language:

Roman Jakobson, "Linguistics and Poetics"

I.A. Richards "Two Uses of Language"

Unit IV: Literary System:

Northrop Frye, "Archetypes in Literature"

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

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

Unit I: Linguaging:

Ferdinand de Saussure, *A Course in General Linguistics* (excerpt in David Lodge's book to be studied) Jacques Lacan, "The Importance of the Letter in the Unconscious" / V.L. Volosinov, *Marxism and the Philosophy of Language* (excerpt)

Unit II: Structures in Place:

Roland Barthes, *Mythologies* (Selected essays)

Umberto Eco, "The Cult Movie and the Intertextual Collage"

(David Lodge ed. *Modern Criticism and Theory: A Reader*)

Unit III: Disruption of Structure:

Rhetorical Jacques Derrida, "On the Idea of the Supplement" Roland Barthes, "Death of the Author"

Unit IV: Disruption of Structure: Historical

Louis Althusser, "Of Ideology and Ideological State Apparatuses"

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

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

Unit I: In Other's Words

Edward Said, and "Jane Austen and

Empire" Frantz Fanon, *Black Skin,*

White Masks (excerpts) **Unit II:**

Decolonizing the Mind:

Ngũgĩ wathiĩgo, "Decolonizing the

Mind" Bhalchandra Nemade on

Nativism

Unit III: Decentring Man I:

Mary Wollstonecraft, "Vindication of the Rights of

Women" Simone de Beauvoir,

The Second Sex (Introduction)

Unit IV: Decentring Man II:

Luce Irigaray: From "This Sex

Which is not one" Helene Cixous, "Laugh

of the Medusa"

Dalit Literature AE6

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

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

- Develop a comprehensive understanding of what Dalit Literature means
- Identify the centrality of Ambedkar's ideas in Dalit Literature

- Identify the importance of the English language in Dalit lives to carve a “literature of their own”
- Demonstrate familiarity with the major texts and writers of Dalit literature

Paper 1

Unit I: What is Dalit Literature?

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

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

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

Paper 2

Unit I: Akhila Nayak, *Bheda*

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

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

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

Popular Literature AE7

Course Objectives: This course aims to

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

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

- Gained an understanding of the history and origins of popular literature
- A sense of the relationship between commercial and elite writing
- Gained an understanding of literary taste and cultural capital
- Explored the material culture that springs up around blockbusters and bestsellers

Paper 1

Unit I: What is Popular Literature? Concept & Definition

Unit II: Whodunit

Dan Brown *Angels & Demons* OR

Saradindu Bandyopadhyay *Picture Imperfect* and *Other Byomkesh Bakshi Mysteries*

Unit III: Romance

Erich Segal *Love Story* OR

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

Unit IV: Science Fiction

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

Paper2:IntroductiontoChildren’sLiterature

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

Unit 1

Conceptualising Children’s Narrative

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

Unit 2

Children’s Literature across the World

Prose

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

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

Dr. Seuss: *The Cat in the Hat*

(America) Cyprian Ekwensi:

The Drummer Boy (Africa) Poetry

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

Hilaire Belloc: *Matilda*

Unit 3

Indian Children's Writings in English

R.K. Narayan

School Breaks – Swami and Friends

The Tiger's Claw – Malgudi Days

Manoj Das

Bhola Grandpa and the Tiger

Mystery of the Missing Cap

Ruskin Bond

The Cherry Tree Adventures in Reading

Unit 4

Children's Poetry in Odia

Pruthibi Pati –

Madhusudan Rao *Gachha o*

Kathuria – Nanda Kishore

Bala *Tuuku Musi – Udayanath*

Sarangi *Sanatana –*

Rama Krushna Nanda

Ame Sabunuajuga Chhua – Bira Kishore Parhi

Tuma Pari Chhota Pilatie – Jagannath Mohanty

Learning Outcomes:

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

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

Prescribed Readings:

All Texts

Freelectives

| | |
|------------------------------------|--------|
| English Pronunciation & Fluency | (FE 1) |
| Travel Narrative | (FE 2) |
| Introduction to Film Studies (FE3) | 40 |
| Gothic Literature | (FE4) |

FE1: English Pronunciation & Fluency

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

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

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

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

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

Learning Outcomes:

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

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

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

FE 2: Travel Narratives

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

Unit I: Travel Narratives: Its relevance as a field of study
Unit II: Travel Narratives and the Emergence of the Novel
Unit III:

Asian and Western Travellers to India

Unit IV: Western Travel Writing relating to Odisha

FE3: Introduction to Film Studies

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

Unit I: The Origin of Cinema

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

Unit II: Diverse Narratives in Cinema

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

Unit III: Indian Cinema

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

Unit IV: Literature and Cinema

- Literary Influences
- Cinematic Adaptations
- Film Workshop

FE4: Gothic Literature

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

Unit 1:

- Introduction to the Gothic genre

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

Unit 2: Mary Shelley: *Frankenstein*

Unit 3: Bram Stoker: *Dracula*

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

FE5: Introduction to Linguistics and ELT

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

Learning Outcomes:

Unit I: Linguistics I: Scope and Application

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

Unit II: Linguistics II: Description of vowels & consonants

English syntax: IC analysis

English semantics: types of meaning

Unit III: ELT I

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

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

Teaching and learning the four language skills: LSRW

Unit IV: ELT II

Sociolinguistics: Dialects, Pidgin, Creole, Registers

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

