

# MASTER OF ARTS ENGLISH LANGUAGE AND LITERATURE

## Programme SYLLABUS

*C. S. L.*  
**REGISTRAR**  
Sreenarayanaguru Open University  
Kollam, Kerala - 691 601



**SREENARAYANAGURU OPEN UNIVERSITY**  
(The State University for Education, Training and Research in Blended Format, Kerala)



*V. S. S. S.*  
1/4/24

# **SREENARAYANAGURU**

## **O P E N U N I V E R S I T Y**

**M.A. ENGLISH LANGUAGE & LITERATURE**  
**PROGRAMME SYLLABUS**  
**(Semester I, II, III, & IV)**  
**Version 1.0**



**2022 Admission**  
**Onwards**  
**CBCS-UG Regulations 2021**  
**June 2021**

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**SREENARAYANAGURU OPEN UNIVERSITY**

**Programme Structure Template - Master of Arts (MA)**

Sem	Discipline Core Course (4 Credit each)	Discipline Specific Elective (4 Credit each)	Ability Enhancement Compulsory Courses (2 Credit each)	Skill Enhancement Courses/ Internship/ Field Work/ Teaching Assignment (2 Credit)	Dissertation/ Project and Viva Voce (4 Credit)	Total Credit per Semester
I	DC - 1, DC - 2, DC - 3, DC - 4		AC-I, Discipline Specific (DS) English Language Teaching			18
II	DC-5, DC-6, DC-7, DC-8		AC-II, Institution Specific (IS) Foundational Skills for Research and Writing			18
III	DC-9, DC-10	DE-1, DE-2		SE-I English for Academic Purposes		18
IV	DC-11, DC-12	DE-3		SC-I Media Studies	DP - I	18



### Cross Border Discipline Courses

Sem	Type of the course	Course Code	Course Name	Credit
	CB			4

- DC : Discipline Core Course  
 DE : Discipline Specific Elective Course  
 AC: Ability Enhancement Compulsory  
 SE: Course Skill Enhancement Course  
 DP: Dissertation / Project  
 SC: Skill Enhancement Compulsory Course  
 CB : Cross Border Discipline Courses



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## Semester-wise Programme Details

First Semester			
SI No	Type of course	Course Code	Course Name
1	Discipline Core	M21EG01DC	Chaucer to the Elizabethan Age
2	Discipline Core	M21EG02DC	Shakespeare Studies
3	Discipline Core	M21EG03DC	Milton to the Pre-romantics
4	Discipline Core	M21EG04DC	Indian Writing in English
5	Ability Enhancement Compulsory Course (Discipline Specific)	M21EG01AC	English Language Teaching

Second Semester			
SI NO	Type of course	Course Code	Course Name
1	Discipline Core	M21EG05DC	Romantics and Victorians
2	Discipline Core	M21EG06DC	English Literature from 1900-1945



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3	Discipline Core	M21EG07DC	American Literature
4	Discipline Core	M21EG08DC	English Critical Tradition from Aristotle to F.R. Leavis
5	Ability Enhancement Compulsory Course (Institution Specific)	M21UC01AC	Foundational Skills for Research and Writing

Third Semester			
SI No	Type of course	Course Code	Course Name
1	Discipline Core	M21EG09DC	Literary Theory
2	Discipline Core	M21EG10DC	English Literature from 1946 to the Present
3	Discipline Specific Elective	M21EG01DE OR M21EG02DE  M21EG03DE OR M21EG04DE	African and Caribbean Literatures OR Canadian and Australian Literatures  European Literature OR Comparative Literature
5	Skill Enhancement Course/ Internship/ Fieldwork/ Teaching Assignment	M21EG01SE  M21EG01IN  M21EG01FW  M21EG01TA	English for Academic Purposes

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*Note: A total of 2 courses have to be chosen as Discipline Specific Electives in the Third Semester*

Fourth Semester			
SI No	Type of course	Course Code	Course Name
1	Discipline Core	M21EG11DC	Linguistics and Structure of the English Language
2	Discipline Core	M21EG12DC	Postcolonial Studies
3	Discipline Specific Elective	M21EG05DE OR M21EG06DE	Cultural Studies OR Women's Writing
4	Skill Enhancement Compulsory Course	M21EG01SC	Media Studies
5	Dissertation/ Project and Viva Voce	M21EG01DP	Dissertation/Project

*Note: One course has to be chosen as Discipline Specific Elective in the Fourth Semester*



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### Cross Border Discipline Courses (CB)

Sl. No.	Type of Course	Course Code	Course Name
1	Cross Border Discipline Courses (CB)	M23AR01CB	ARABIC FOR ALL
2	Cross Border Discipline Courses (CB)	M23CA01CB	MACHINE LEARNING FOR ALL
3	Cross Border Discipline Courses (CB)	M21CM01CB	ORGANISATIONAL BEHAVIOUR
4	Cross Border Discipline Courses (CB)	M23EC01CB	GENERAL ECONOMICS
5	Cross Border Discipline Courses (CB)	M23HD01CB	BEGINNERS' HINDI
6	Cross Border Discipline Courses (CB)	M21HS01CB	STRUGGLE FOR INDIAN INDEPENDENCE
7	Cross Border Discipline Courses (CB)	M21ML01CB	KAVITHAYUM KADHAYUM
8	Cross Border Discipline Courses (CB)	M23PH01CB	SOCIAL ETHICS
9	Cross Border Discipline Courses (CB)	M23SN01CB	SAMSKRUTHA VARTHANI
10	Cross Border Discipline Courses (CB)	M21SO01CB	CRIMINOLOGY

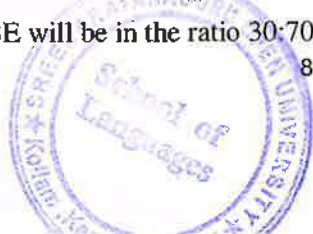
*Note: The Learner may take up Cross Border Discipline Courses in any of the four semesters, up to a maximum of two courses (8 credits) for the entirety of the programme. However, the number of CB courses that a learner can take per semester is limited to one.*

#### Evaluation:

The evaluation of the programme will be based on two modes:

1. Continuous Internal Evaluation (CIE).
2. End Semester Examination (ESE).

The CIE and ESE will be in the ratio 30:70.



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# Semester I



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Core 01**  
**M21EG01DC**  
**CHAUCER TO THE ELIZABETHAN AGE**  
**(Credits: 04)**

**Course Objectives**

The objectives of this course are to:

1. provide students an idea of the major historical events and the socio-cultural contexts that shaped the literature of the fourteenth, fifteenth and sixteenth centuries
2. develop in students a historical awareness of the evolution of poetry, drama, prose, fiction and literary criticism in English in these three centuries
3. examine critically the contributions of poets, dramatists, prose writers and critics that marked the singularity of the age
4. explore the structural/ formal and stylistic features of various representative texts of this period

**Learning Outcomes**

At the end of the course, students will be able to:

1. display an awareness of the major historical events and the socio-cultural context which shaped the medieval and early Renaissance period and literature
2. explain the impact of the Renaissance on the thought and literature of the period
3. explain how socio-historical factors have influenced individual texts and how individual texts are representative of their age
4. identify and explain the formal and literary features of each genre and text, and how they contribute to the complexity of values and emotions represented in the texts
5. analyse and explain the similarities and differences between various types of the drama of the age
6. demonstrate how different critical perspectives have resulted in various readings of selected texts

**Course Details**

**Block I: Socio-political and Literary Background**

**Unit 1**

The Norman Conquest and its consequences – the Church and feudalism – the Crusades – Strife between the Pope and kings – Black Death – Peasants' Revolt – Wars of the Roses – Decline of feudalism and the rise of benevolent despotism – The English Renaissance – Reformation – Growth of education – Caxton and the printing press – Rise of England as a maritime power.

**Unit 2**

**Poetry:** Arthurian legends – Metrical romances and ballads – Geoffrey Chaucer, English, and Scottish Chaucerians – William Langland, John Gower, Thomas Wyatt, Earl of Surrey and the sonnets – Edmund Spenser – Metaphysical Poetry – John Donne, George Herbert, Henry Vaughan, Andrew Marvell, Richard Crashaw

### Unit 3

**Drama:** Mystery, Miracle, Morality and Interludes – Thomas Sackville, Thomas Norton, Nicholas Udall – The Revenge Tragedy, Seneca – University Wits – Thomas Kyd, Christopher Marlowe – Comedy of Humours: Ben Jonson – Jacobean Drama – John Webster, Francis Beaumont and John Fletcher, Philip Massinger, Thomas Dekker.

### Unit 4

**Prose and Fiction:** Medieval and Renaissance prose – Sir Thomas More – Bible Translations – John Wycliffe, William Tyndale, Miles Coverdale and *the Authorized Version* – Philip Sydney – Robert Greene – Francis Bacon – Roger Ascham – John Lyly – Sir Walter Raleigh – Richard Hooker – Isaak Walton – Thomas Browne.

### Recommended Reading (Relevant sections in the following texts)

Carter, Ronald and John McRae. *The Routledge History of Literature in English*. London: Routledge, 1997. e-book.

Daiches, David. *A Critical History of English Literature in Two Volumes*. Vol. I. London: Secker & Warburg, 1961. e-book.

Poplawski, Paul. *English Literature in Context*. London: Cambridge UP, 2008. Sanders, Andrew. *The Short Oxford History of English Literature*. London: Clarendon P, 1994. e book.

### Block II: Poetry and Drama

#### Prescribed Texts

#### Unit 1

##### Poetry (Detailed)

Geoffrey Chaucer *The Prologue to The Canterbury Tales*. Trans. Nevill Coghill.

Edmund Spenser "Prothalamion"

John Donne "The Canonization", "A Valediction Forbidding Mourning"

#### Unit 2

##### Drama (Detailed)

Christopher Marlowe *Doctor Faustus*

#### Unit 3

##### Poetry (Non-Detailed)

Philip Sidney: Astrophil and Stella- Sonnet 1

George Herbert "Easter Wings"

Andrew Marvell "To His Coy Mistress"

#### Unit 4

##### Drama (Non-Detailed)

Thomas Kyd *The Spanish Tragedy*

Ben Jonson *Every Man in His Humour*

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### **Block III: Prose and Fiction**

#### **Prescribed Texts**

##### **Unit 1**

##### **Prose (Detailed Study)**

Francis Bacon: "Of Friendship", "Of Truth"

##### **Unit 2**

##### **Prose (Detailed Study)**

Francis Bacon: "Of Parents and Children", "Of Marriage and Single Life"

##### **Unit 3**

##### **Prose (Non-Detailed)**

Philip Sidney *An Apologie for Poetry*

##### **Unit 4**

##### **Prose (Non-Detailed)**

Sir Thomas More *Utopia*

### **Block IV: Critical Responses**

This is a set of critical responses to texts in blocks 2 and 3. They are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

#### **Recommended Reading**

Brooks, Cleanth. "The Language of Paradox." Chapter 1. *The Well Wrought Urn*. New York: Harcourt, 1947. 3-21.

Deats, Sara Munson. "'Mark this Show': Magic and Theatre in Marlowe's *Doctor Faustus*." *Placing the Plays of Christopher Marlow: Fresh Cultural Contexts*. Ed. Sara Munson Deats and Robert A. Logan. Hampshire: Ashgate, 2008. 13-24. e-book.

Greenblatt, Stephen. "Introduction." *Renaissance Self-fashioning: From More to Shakespeare*. Chicago: U of Chicago P, 2005. 1-10.

Wetherbee, Winthrop. "The General Prologue." *Chaucer: The Canterbury Tales (Landmarks of World Literature)*. 2<sup>nd</sup> ed. Cambridge: Cambridge UP, 2004. 18-34.

#### **Suggested Readings**

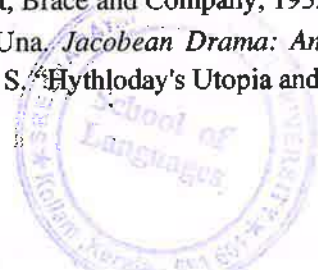
Alden, Raymond M. *Elizabethan Humours and the Comedy of Ben Jonson*. *archive.org*.  
<<https://archive.org/stream/elizabethanhumo01clubgoog#page/n9/mode/2up>>.

Boitani, Piero and Jill Mann, ed. *The Cambridge Companion to Chaucer*. UK: Cambridge UP, 2003. Caudle, Mildred Witt. "Sir Thomas More's *Utopia*: Origins and Purposes." *Social Science* 45.3 (1970): 163-69. *JSTOR*. <<http://www.jstor.org/stable/41959507>>.

Coursen, Jr, Herbert R. "The Unity of *The Spanish Tragedy*." *Studies in Philology* 65.5 (1968): 768- 82. *JSTOR*. <<http://www.jstor.org/stable/4173620>>.

Eliot, T.S. "The Metaphysical Poets." *T.S. Eliot: Selected Essays 1917-1932*. New York: Harcourt, Brace and Company, 1932. 241-50.

Ellis-Fermor, Una. *Jacobean Drama: An Interpretation*. London: Methuen, 1936. Engeman, Thomas S. "Hythloday's *Utopia* and More's England: An Interpretation of Thomas More's



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- Utopia.* *The Journal of Politics* 44.1 (1982): 131-49. JSTOR. <<http://www.jstor.org/stable/2130287>>.
- Ford, Boris, ed. *The Age of Chaucer. The Pelican Guide to English Literature. Vol. 1.* Harmondsworth: Penguin, 1972.
- Grierson, Herbert J.C., ed. *Metaphysical Lyrics and Poems of the 17<sup>th</sup> Century.* Revised by Alastair Fowler. UK: Oxford UP, 1995.
- Healey, Thomas. "Dr. Faustus." *The Cambridge Companion to Christopher Marlowe.* Ed. Peter Cheney. UK: Cambridge UP, 2004. 174-92.
- Hopkins, Lisa. *Christopher Marlowe: Renaissance Dramatist.* Edinburgh: Edinburgh UP, 2008.
- Kamholtz, Jonathan Z. "Thomas Wyatt's Poetry: The Politics of Love." *Criticism* 20.4 (1978): 349- 65. JSTOR. <<http://www.jstor.org/stable/23102683>>.
- Kay, Carol McGinnis. "Deception through Words: A Reading of *The Spanish Tragedy*." *Studies in Philology* 74.1 (1977): 20-38. JSTOR. <<http://www.jstor.org/stable/4173925>>.
- Kostic, Milena. "Introduction: The Renaissance Heritage and "Dr. Faustus." *The Faustian Motif in the Tragedies by Christopher Marlowe.* New Castle: Cambridge Scholars, 2013. 1-37.
- Sampson, George. *The Concise Cambridge History of English Literature.* 3<sup>rd</sup> ed. UK: Cambridge UP, 1970. *The Cambridge History of English and American Literature.* Bartelby.com. <<http://www.bartleby.com/cambridge/>>



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Core 02**  
**M21EG02DC**  
**SHAKESPEARE STUDIES**  
**(Credits: 04)**

**Course Objectives**

The objectives of this course are:

1. to give an overview of the socio-political and historical events which were instrumental in patterning Elizabethan consciousness
2. to help students appreciate Shakespeare as a pioneering figure in defining the course of English drama
3. to look into Shakespeare's contributions to enriching the English language
4. to identify the discourses within the plays and to familiarize the learners with significant critical responses

**Learning Outcomes**

At the end of this course, students will be able to:

1. evaluate the significance of the socio-political and historical events which shaped the perspective of the Elizabethan Age
2. relate the texts selected for study to the genres/ subgenres they belong to and identify and explain their formal/ stylistic/ literary features
3. identify discourses addressed in the plays and critically evaluate them
4. analyse the similarities and differences between the various types of drama attempt critical reviews of Shakespearean plays based on contemporary theoretical perspectives and their reworking/ adaptations.

**Course Details**

**Block I: Socio-political and Literary Background**

**Unit 1**

Social and political environment of Elizabethan England and its reflection in Shakespearean plays – Biographical details of the author – Production of plays – Sources, actors, theatre, collaborators, audience, structure of the Shakespearean plot – Editions and emendations – Folios and quartos, Hemminge and Condell, later editions – Literary elements.

**Unit 2**

Senecan influence - Character types – Women - Use of the supernatural - Blank verse, imagery, quibbles, soliloquy and aside, irony (verbal, situational and prophetic), disguise.

**Unit 3**

Thematological classification of plays – Tragedies, comedies, romances, problem plays, histories and Roman plays – Shakespeare's enrichment of the English Language – Words, phrases and quotable quotes – Discourses encountered – Humanism, imperialism, feudalism, patriarchal dominance, homosexuality.

**Unit 4**

Shakespearean criticism – John Keats, Charles Lamb, A.C. Bradley, T.S. Eliot, Wilson Knight, William Empson, Leslie Stephen, Frank Kermode, Terry Eagleton, Jonathan Dollimore.



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Poetry: Structure of the Shakespearean sonnet - Dedication of the sonnets - Identity of the 'Dark Mistress' and the 'Rival Poet' - Stock themes of the sonnets.

### **Recommended Reading**

Ford, Boris, ed. *The Age of Shakespeare. The New Pelican Guide to English Literature*. Vol. 2. London: Penguin, 1991. (Relevant sections from this book.)

Kennedy, William J. "Shakespeare and the Development of English Poetry." *The Cambridge Companion to Shakespeare's Poetry*. Ed. Patrick Cheney. Cambridge: Cambridge UP, 2007. 14-32.

Stern, Tiffany. "The Theatre of Shakespeare's London." *The New Cambridge Companion to Shakespeare*. Ed. Margreta de Grazia. Cambridge: Cambridge UP, 2010. 45-60.

Taylor, Gary. "Shakespeare Plays on Renaissance Stages." *The Cambridge Companion to Shakespeare on Stage*. Ed. Stanley Wells and Sarah Tandon. Cambridge: Cambridge UP, 2002. 1-20.

## **Block II: Poetry and Drama**

### **Prescribed Texts**

#### **Unit 1**

##### **Plays (Detailed)**

*Hamlet*

*Twelfth Night*

#### **Unit 2**

##### **Poetry (Detailed)**

Sonnets:

18 "Shall I compare thee to a summer's day"

55 "Not marble nor the gilded monuments"

#### **Unit 3**

##### **Poetry (Detailed)**

Sonnets:

130 "My mistress' eyes are nothing like the sun"

144 "Two loves I have of comfort and despair"

#### **Unit 4**

##### **Plays (Non-Detailed)**

*Anthony and Cleopatra*

*The Tempest*

## **Block III: Modern Adaptations and Re-workings of Shakespeare**

#### **Unit 1**

##### **Play (Non-detailed)**

Tom Stoppard     *Rosencrantz and Guildenstern are Dead*



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## Unit 2

### Fiction (Non-detailed)

Howard Jacobson *Shylock is My Name*

## Unit 3

### Cinema (Non-detailed)

Akira Kurosawa *Ran*

## Block IV - Critical Responses

This is a set of critical reading related to blocks 2 and 3. They are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

### Recommended Reading

Brown, Paul. "'This Thing of Darkness I Acknowledge Mine:' *The Tempest* and the Discourse of Colonialism."

*Political Shakespeare: Essays in Cultural Materialism*. Ed. Jonathan Dollimore and Alan Sinfield. 2nd ed. Manchester: Manchester UP, 1994. 48-71.

Johnson, Samuel. *Preface to Shakespeare* (Paragraphs 1-60). 1765. East Sussex: Read How You Want, 2008.

### Suggested Readings

Barber, Cesar Lombardi. *Shakespeare's Festive Comedy: A Study of Dramatic Form and its Relation to Social Custom*. Princeton: Princeton UP, 1972.

Bloom, Harold. "Shakespeare's Universalism." *Shakespeare: The Invention of the Human*. 1998. New York: The Berkley Publishing Group, 1999. 1-20.

Bradley, A. C. "Introduction". *Shakespearean Tragedy*. Foreword by John Bayley. London: Penguin, 1991 (1904). 19-22.

---. "Lecture I- The Substance of Shakespearean Tragedy." Foreword by John Bayley. London: Penguin, 1991 (1904). 23-51.

---. "Lecture II – Construction in Shakespeare's Tragedies." Foreword by John Bayley. London: Penguin, 1991 (1904). 52-83.

Bryson, Bill. *Shakespeare: The World as Stage*. London: Harper Collins. 2007.

Dollimore, Jonathan. "Introduction: Shakespeare, Cultural Materialism and the New Historicism." *Political Shakespeare: New Essays in Cultural Materialism*. Ed. Jonathan Dollimore and Alan Sinfield. Ithaca: Cornell UP, 1985. 2-17.

Eliot, T. S. "Hamlet and His Problems." *Selected Essays, 1917-1932*. 1919. San Diego: Harcourt, Brace and Company, 1932. 121-26.

Greer, Germaine. *Shakespeare's Wife*. New York: Harper Perennial, 2009.

Hazlitt, William. *Characters of Shakespeare's Plays*. 1817. South Australia: U of Adelaide, 30 Dec. 2014. <<https://ebooks.adelaide.edu.au/h/hazlitt/william/characters-of-shakespeares-plays/chapter9.html>>.

Howlett, Kathy M. *Framing Shakespeare on Film: How the Frame Reveals Meaning*. Ohio: Ohio UP, 2000.

Jones, Ernest. "The Psycho-Analytical Solution." *Hamlet and Oedipus*. New York: Norton, 1976. 45- 70.

Kermode, Frank. "Introduction". *Shakespeare's Language*. New York: Ferrar, Straus and Giroux, 1998. 3-24.

Spurgeon, Caroline F. E. *Shakespeare's Imagery and What it Tells Us*. 1935. Cambridge: Cambridge UP, 2004.

Wells, Stanley and Lena Cowen Orlin, eds. *Shakespeare: An Oxford Guide*. Indian ed. New Delhi: Oxford UP, 2007.

Wilson, John Dover. *What Happens in Hamlet*. 1935. Cambridge: Cambridge UP, 2003.

**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Core 03**  
**M21EG03DC**  
**MILTON TO THE PRE-ROMANTICS**  
**(Credits: 04)**

**Course Objectives**

The objectives of this course are:

1. to familiarize the students with the major socio-political and literary trends in English literature from the Reformation to the post-Restoration era and the eighteenth century
2. to evaluate critically the contributions of Milton, Augustan writers and pre-Romantics introduce the students to the various features of Augustan poetry and the evolution of prose fiction
3. to examine the relative similarities and differences between the different types of Restoration drama

**Learning Outcomes**

At the end of the course, students will be able to:

1. gain a comprehensive understanding of Puritanism, its aftermath and subsequent fall and the restoration of the monarchy in England
2. display an awareness of specific features of Neo-Classicism in English literature
3. acquire a critical understanding of the emergence and popularity of prose and novel in England, during the period assess critically the conflicting trends in the literature of the age

**Course Details**

**Block I: Socio-political and Literary Background**

**Unit 1**

The Stuart Age – the Civil War – the Puritan Movement – the Interregnum – the Restoration – the Enlightenment – the Glorious Revolution – Clubs and Coffee Houses – Neo-Classicism – the French Revolution – the Age of Sensibility.

**Unit 2**

**Poetry:** Caroline Lyricists: Robert Herrick – Thomas Carew – John Suckling – Richard Lovelace – Abraham Cowley; John Milton – epic poetry- grand style; satire – mock-epic - John Dryden – Alexander Pope – heroic couplet – Matthew Prior; Poets of the Transition: James Thomson - William Blake – Thomas Gray – William Collins – William Cowper – Robert Burns.

**Unit 3**

**Drama:** The drama of Milton; Dryden and Heroic Drama; Restoration Comedy of Manners: William Wycherley— William Congreve – George Etherege – George Farquhar - John Gay; Jeremy Collier and his critique of the Comedy of Manners; – Sentimental Comedy: Colley Cibber – Richard Steele — Anti-Sentimental Comedy: Richard Sheridan – Oliver Goldsmith.

**Unit 4**

**Prose:** Milton's prose – John Bunyan; Diarists: Samuel Pepys and John Evelyn; John Locke; the Periodical Essay: Addison and Steele – Daniel Defoe – Jonathan Swift – Dr Johnson and his circle; Edmund Burke – Edward Gibbon – David Hume; Literary Criticism – Contributions of Dryden, Pope and Johnson.

**Fiction:** Rise of the Novel: John Bunyan – Daniel Defoe – Samuel Richardson – Henry Fielding – Tobias Smollett –



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Laurence Sterne – the novel of sentiment and sensibility – Epistolary and Picaresque novels – Women writers: Aphra Behn  
– Eliza Heywood – Fanny Burney.

**Recommended Reading** (Relevant sections from the following texts)

Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*. New Delhi: PHI, 2005.  
Daiches, David. *A Critical History of English Literature*. Vol.1 and Vol. 2. London: Secker & Warburg, 1961.  
Ford, Boris. *The Pelican Guide to English Literature: From Dryden to Johnson*. Vol. 4. London: Pelican, 1957.  
Sampson, George. *The Concise Cambridge History of English Literature*. 1941. Cambridge: Cambridge UP, 1999.

**Block II: Poetry and Drama**

**Prescribed Texts**

**Unit 1**

**Poetry (Detailed)**

John Milton *Paradise Lost, Book I*  
John Dryden "Mac Flecknoe"

**Unit 2**

**Drama (Detailed)**

R. B. Sheridan *The School for Scandal*

**Unit 3**

**Poetry (Non-detailed)**

Alexander Pope "Rape of the Lock"  
Robert Burns "A Red, Red Rose"  
William Blake "The Lamb," "The Tyger"

**Unit 4 Drama (Non-detailed)**

William Congreve *The Way of the World*

**Block III – Prose and Fiction**

**Prescribed Texts**

**Unit 1**

**Prose (Detailed)**

Richard Steele "The Spectator Club"  
Dr Johnson "On Procrastination"

**Unit 2**

**Prose (Non-detailed)**

Joseph Addison "Sir Roger at Home"



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Jonathan Swift *The Battle of the Books*

### Unit 3

#### Fiction (Non-Detailed)

Daniel Defoe *Robinson Crusoe*

Samuel Richardson *Pamela*

#### Block IV: Critical Responses

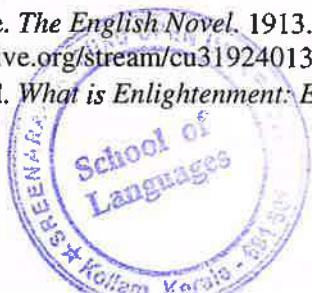
This is a set of critical responses to texts in blocks 2 and 3. They are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

#### Recommended Reading

- Addison, Joseph. "Notes upon the Twelve Books of Paradise Lost." *Spectator* No. 303. Ann Arbor, Michigan: University of Michigan Library, 2007. *Eighteenth Century Collections Online*. <<http://quod.lib.umich.edu/e/ecco/004856155.0001.0001/1:8?rgn=div1;view=fulltext>>.
- Collier, Jeremy. *A Short View on the Immorality and Profaneness of the English Stage Together with the Sense of Antiquity upon this Argument*. Paragraphs 1-15. London: S. Keble, 1698. *Gutenberg.org*. <<http://www.gutenberg.org/files/44645/44645-h/44645-h.htm#page15>>.
- Watt, Ian. "Realism and the Novel Form." *The Rise of the Novel*. 2<sup>nd</sup> American Edition. California: U of California P, 2001 (1957). 9-30.

#### Suggested Readings

- Cowan, Brian William. "Mr Spectator and the Coffeehouse Public Sphere." *Eighteenth-Century Studies* 37.3 (2004): 345-366. <<https://muse.jhu.edu/article/53861>>.
- Drabble, Margaret, et al., eds. *The Concise Oxford Companion to English Literature*. 1990. 3<sup>rd</sup>ed. Oxford: Oxford UP, 2007.
- Fisk, Deborah Payne, ed. *The Cambridge Companion to English Restoration Theatre*. 2000. Cambridge: Cambridge UP, 2003.
- Foucault, Michel. "What is Enlightenment?" *The Foucault Reader: An Introduction to Foucault's Thought*. 1984. Ed. Paul Rabinow. London: Penguin, 1991. 32-50.
- Frost, William. "Dryden and Satire." *Studies in English Literature 1500-1900* 11.3 (1971):401-16. *JSTOR*. Web. <[http://www.jstor.org/stable/449903?seq=1#pagescan\\_tab\\_contents](http://www.jstor.org/stable/449903?seq=1#pagescan_tab_contents)>.
- Hawthorn, Jeremy. *Studying the Novel*. 1985. 7th ed. London: Bloomsbury Academic, 2017.
- Holmsland, Oddvar. "Aphra Behn's "Oroonoko": Cultural Dialectics and the Novel." *ELH* 68.1 (2001): 57-79. *JSTOR*. Web. <[http://www.jstor.org/stable/30031959?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/30031959?seq=1#page_scan_tab_contents)>.
- Lewis, C.S. *A Preface to Paradise Lost*. 1942. London: Oxford UP, 1961.
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- Peck, H.W. "The Theme of *Paradise Lost*." *PMLA* 29.2 (1914): 256-269. *JSTOR*. Web. <<http://www.jstor.org/stable/pdf/457078.pdf>>.
- Poplawski, Paul, ed. *English Literature in Context*. 2008. South Asian Ed. Cambridge: Cambridge UP, 2010.
- Rimmon-Kenan, Shlomith. *Narrative Fiction: Contemporary Poetics*. 1983. London, Routledge, 2002.
- Saintsbury, George. *The English Novel*. 1913. London: J.M. Dent and Sons, 1927. *Archive.org*. Web. <<https://archive.org/stream/cu31924013275254#page/n5/mode/2up>>.
- Schmidt, James, ed. *What is Enlightenment: Eighteenth Century Answers and Twentieth*



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*Century Questions*. Berkeley: U of California P, 1996.

Todd, Janet, ed. *Aphra Behn Studies*. Cambridge: Cambridge UP, 1996.

Wall, Cynthia, ed. *A Concise Companion to the Restoration and Eighteenth Century*. Malden: Blackwell, 2005.

Watt, Ian. *Rise of the Novel*. 1957. 2nd American Edition. California: U of California. 2001.



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Core 04**  
**M21EG04DC**  
**INDIAN WRITING IN ENGLISH**  
**(Credits: 04)**

**Course Objectives**

The objectives of this course are to:

1. enable students to understand the historical and socio-cultural contexts for the emergence of English as a medium for communication and literary expression in India
2. provide students a perspective on the diverse aspects of Indian Writing in English
3. enable students to trace the evolution of Indian Writing in English
4. enable students to get an overview of Indian English poetry, prose, drama, novel and short story
5. help students to develop a general understanding of Indian aesthetics enable an understanding of the recent trends in Indian Writing in English

**Learning Outcomes**

At the end of the course, the students will be able to:

1. display an in-depth awareness of the major historical events and the socio-cultural contexts which moulded the various genres in Indian Writing in analyse how the sociological, historical, cultural and political context impacted the texts selected for study
2. evaluate critically the contributions of major Indian English poets, dramatists, prose writers, novelists and short story writers
3. develop a literary sensibility and display an emotional response to the literary texts and cultivate a sense of appreciation for them
4. apply the ideas encapsulated in Indian Aesthetics to literary texts

**Course Details**

**Block I: Socio-political and Literary Background**

**Unit 1**

Entry of English: A Historical Overview --Colonialism - historical context for the rise of Indian Writing in English – Indian Renaissance – socio-cultural movements – rise of Indian nationalism – Nehruvian socialism – secularism – crisis in Indian democracy – Postcolonialism – Indian feminist thought – Dalit consciousness – subaltern voices – advent of globalization – diaspora – popular literature

**Unit 2**

**Poetry:** Influence of Romanticism – emergence of epics – lyrics – sonnets – impact of nationalism on Indian English poetry – Michael Madhusudan Dutt, Aurobindo Ghose, Rabindranath Tagore, Toru Dutt, Sarojini Naidu – Modernism and after – Nissim Ezekiel, A.K. Ramanujan, Jayanta Mahapatra, R. Parthasarathy, Gieve Patel, Keki. N. Daruwalla, Shiv. K. Kumar, Eunice De Souza, Adil Jussawala, Kamala Das, Arun Kolatkar, Vikram Seth, Meena Alexander, Tabish Khair, Vijay Sheshadri, Mamang Dai, Jeet Thayil

**Unit 3**

**Drama:** Indian Classical Drama – Bharatamuni, Patanjali, Bhasa, Kalidasa, Bhavabhuti – Loknitya in



seventeenth century – modern drama – social drama, historical drama, artistic drama, amateur theatre – Indian Peoples' theatre, street theatre – Bharatendu Harishchandra, Krishna Mohan Banerjee, Michael Madhusudan Dutt, Aurobindo Ghose, Rabindranath Tagore, Harindranath Chattopadhyay, T. P. Kailasam, B.V. Karanth, J.M. Lobo Prabhu – Asif Currimbhoy, Girish Karnad, Vijay Tendulkar, Badal Sircar - Safdar Hashmi, Pritish Nandi, Alyque Padamsee, Mahesh Dattani, Shanta Gokhale, Manjula Padmanabhan, Mahashweta Devi

#### Unit 4

**Prose:** Impact of modernity in nineteenth century – Impact of Nationalism in twentieth century - Vivekananda, Mahatma Gandhi, Jawaharlal Nehru, S. Radhakrishnan, Nirad. C. Chaudhury – Contemporary Indian prose - Cho Ramaswamy, C.S. Lakshmi, Kancha Ilaiah, P. Sainath, Arundhati Roy, Ramachandra Guha

**Fiction:** Pre-Independence fiction and Partition fiction – Khushwant Singh, R.K. Narayan, Raja Rao, Mulk Raj Anand, G.V. Desai, Nayantara Sehgal – Fiction of the Diaspora – Jhumpa Lahiri, Kiran Desai, Chitra Divakaruni, Rohinton Mistry, Salman Rushdie, V.S. Naipaul – Women writers – Kamala Markandaya, Ruth Praver Jhabwala, Shashi Deshpande, Anita Desai, Bharati Mukherjee, Anita Nair, Arundhati Roy – Contemporary writers – Amitav Ghosh, Shashi Tharoor, Vikram Seth, Manu Joseph, Chetan Bhagat, Amish Tripathi, Amit Chaudhuri, Anees Salim

#### Recommended Reading

Iyengar, K.R.S. *Indian Writing in English*. 1962. New Delhi: Sterling, 1985.  
Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*. New Delhi: Permanent Black, 2008.  
Naik, M.K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982.  
Seturaman, V.S., ed. *Indian Aesthetics*. Madras: Macmillan, 1992.

#### Block II: Poetry and Drama

##### Prescribed Texts

#### Unit 1

##### Poetry (Detailed)

Sarojini Naidu "Coromandel Fishers"  
Kamala Das "The Freaks"  
Jayanta Mahapatra "Grandfather"  
Nissim Ezekiel "Background Casually"  
Mamang Dai "This Summer – The Cicada's Song"  
Jeet Thayil "Life Sentence"

#### Unit 2

##### Drama (Detailed)

Mahesh Dattani *Dance Like a Man*

#### Unit 3

##### Poetry (Non-Detailed)

Toru Dutt "Our Casuarina Tree"

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Rabindranath Tagore *Gitanjali* (Songs 1 & 50)  
Arun Kolatkar "An Old Woman"  
Gieve Patel "On Killing a Tree"  
Mamta Kalia "After Eight Years of Marriage"

#### Unit 4

##### Drama (Non-Detailed)

Vijay Tendulkar *Silence! The Court is in Session*  
Girish Karnad *The Fire and the Rain*

### **Block III: Prose and Fiction**

#### Prescribed Texts

#### Unit 1

##### Prose (Detailed)

A. K. Ramanujan: "Is There an Indian Way of Thinking: An Informal Essay."

#### Unit 2

##### Fiction (Non-detailed)

R. K. Narayan *The Guide*  
Salman Rushdie *Shame*

#### Unit 3

##### Fiction (Non-detailed)

Bharati Mukherjee *Jasmine*  
Anita Nair *The Mistress*

#### Unit 4

##### Short Story (Non-detailed)

Ruskin Bond "The Kite Maker"  
Arjun Dangle "Promotion"  
Jhumpa Lahiri "A Temporary Matter"

### **Block IV: Critical Responses**

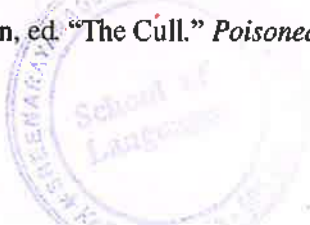
This is a set of critical reading related to blocks 2 and 3. They are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

#### Recommended Reading

Chaudhuri, Amit. "Poles of Recovery." *Clearing a Space: Reflections on India, Literature and Culture*. New Delhi: Penguin, 2012. 39-56.  
Mukherjee, Meenakshi. "From Purana to Nutana." *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. New Delhi: Heinemann, 1971.  
Paniker, Ayyappa K. "Indian Poetry in English and the Indian Aesthetic Tradition." *The Indian Journal of English Studies* 23 (1983): 137-51.

#### Suggested Readings

Chaudhuri, Asha Kuthari. *Contemporary Indian Writers in English: Mahesh Dattani, An Introduction*. New Delhi: Foundation, 2005.  
Dangle, Arjun, ed. "The Cull." *Poisoned Bread: Translations from Modern Marathi Dalit*



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- Literature*. New Delhi: Orient BlackSwan, 2009. 191-96.
- Dharwadker, Vinay, ed. *The Collected Essays of A. K. Ramanujan*. 1999. Oxford: Oxford UP, 2004.
- Ghosh, Amitav. "Opium Financed British Rule in India." Interview by Soutik Biswas. *BBC.com*. 23 June 2008. Web. 30 June 2010.  
<[http://news.bbc.co.uk/2/hi/south\\_asia/7460682.stm](http://news.bbc.co.uk/2/hi/south_asia/7460682.stm)> ---. *Sea of Poppies*. London: Penguin, 2008.
- Iyengar, K. R. Sreenivasa. *Indian Writing in English*. 1962. New Delhi: Sterling, 1985.  
King, Bruce. *Modern Indian English Poetry*. 1987. Rev. ed. New Delhi: Oxford UP, 2001.
- Lakshmi, Vijay. "Janaki." *In Search of Sita: Revisiting Mythology*. Ed. Namita Gokhale and Malashri Lal. New Delhi: Penguin, 2009. 209-17.
- Lin, Lidan. "The Rhetoric of Posthumanism in Four Twentieth Century International Novels." Diss. U of North Texas, 1998.  
<<https://digital.library.unt.edu/ark:/67531/metadc278990/>>.
- Mehrotra, Arvind Krishna, ed. *A Concise History of Indian Literature in English*. New Delhi: Permanent Black, 2008.
- Naik, M.K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982.  
---. *Twentieth Century Indian English Fiction*. 2001. New Delhi: Pencraft, 2004.  
---. *Indian English Poetry: From the Beginnings up to 2000*. New Delhi: Pencraft, 2006.  
Parthasarathy, R., ed. *Ten Twentieth Century Indian Poets*. 1976. New Delhi: Oxford UP, 1997.
- Sethuraman, V. S., ed. *Indian Aesthetics: An Introduction*. Chennai: Macmillan, 1992.  
Tandon, Neeru, ed. *Perspectives and Challenges in Indian-English Drama*. New Delhi: Atlantic, 2006.
- Thampi, G. B. Mohan. "Rasa as Aesthetic Experience." *The Journal of Aesthetics and Art Experience* 24.1 (Autumn 1965): 75-80. JSTOR.  
<<https://www.jstor.org/stable/428249>>. Thieme, John. "All in the Same Boat: *Sea of Poppies* by Amitav Ghosh." *Literary Review* May 2008. *Literaryreview.co.uk*.  
<<https://literaryreview.co.uk/all-in-the-same-boat>>.



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Ability Enhancement Compulsory Course**  
**Discipline Specific**  
**M21EG01AC**  
**ENGLISH LANGUAGE TEACHING**  
**(Credits: 02)**

**Course Objectives**

The objectives of this course are:

1. to examine the historical and current theories of L1 and L2 acquisition
2. to create critical awareness of approaches and methodologies and the underlying principles in the ESL context
3. to understand learner problems and learner factors in developing proficiency in language skills
4. to evaluate critically syllabi, teaching materials, and evaluation procedures

**Learning Outcomes**

At the end of this course, students will be able to:

1. acquire knowledge of the historical and current theories in ELT
2. assess critically the implications of the various approaches, methods, techniques
3. develop the ability to critically evaluate syllabi, teaching materials, and evaluation procedures

**Course Details**

**Block I: The English Language Teaching: Theories, Approaches and Methods**

**Unit 1**

**Approaches and Methods**

Key concepts in ELT – Acquisition/ Learning – Teaching/ Learning – Bilingualism/ Multilingualism – Teacher-oriented/Learner-oriented – significance of ESL and EFL – explanation and comparison of L1 and L2 acquisition – ESP

**Unit 2**

**Learning Theories**

Behaviourism, Cognitivism, Chomsky's Contributions - Universal Grammar/Language Acquisition Device (LAD) – Constructivism - Traditional methods

**Unit 3**

**Methods of Teaching - I**

Use of Grammar Translation method, Direct method, Audio-Lingual method

**Unit 4**

**Methods of Teaching - II**

Suggestopedia, Silent Way - Community Language Learning - CLT - linguistic competence and communicative competence - Krashen's Monitor Model (Natural method) - Task Based Teaching - Critical Pedagogy



## Block II: Teaching Strategies, Curriculum and Evaluation

### Unit 1

#### Teaching LSRW Skills

Teaching LSRW skills - Identifying problems with regard to developing specific language skills

### Unit 2

#### Different Strategies in English Language Teaching

Teaching of language through literature - Classroom practice teaching - Learner factors – Teaching Aids - ICT in Language teaching - authentic materials and e-resources-Purposes of assessment – criteria of good test – concepts of validity, reliability, objectivity and practicality – continuous assessment and external assessment – types of tests – Tools of evaluation – Question paper design– summative and formative tests.

#### Recommended Reading

- Brown, H. Douglas. *Principles of Language Learning and Teaching*. 4th ed. New York: Longman, 2000. Print.
- Brumfit, Christopher and Keith Johnson, eds. *The Communicative Approach to Language Teaching*. 1979. Oxford UP, 1987. Print.
- Gleason, J. B. and N. Ratner, eds. *Psycholinguistics*. 2nd ed. New York: Harcourt, 1997. Print.
- Krishnamurthy, N. and T. Sriraman. *English Teaching in India*. T. R. Publications, 1994. Print.
- Larsen-Freeman, D. and M. Long. *An Introduction to Second Language Acquisition Research*. Ed. C. N. Candlin. New York: Longman, 1991. Print.
- . *Techniques and Principles in Language Teaching*. 1986. 2nd ed. New York: Oxford UP, 2000. Print.
- Mitchell, R. and F. Myles. *Second Language Learning Theories*. London: Arnold, 1998. Print.
- Nagaraj, Geetha (2010) *English Language Teaching : Approaches Methods and Techniques*. Orient Black Swan
- Nunan, D. *Second Language Teaching and Learning*. Boston: Heinle & Heinle, 1999. Print. Prabhu, N. S. *Second Language Pedagogy*. London: Oxford UP, 1987. Print.
- Richards, J. C. and Theodore. S. Rogers. *Approaches and Methods in Language Teaching*. 1986. 2nd ed. New York: Cambridge UP, 2001. Print.
- Stern, H. H. *Fundamental Concepts of Language Teaching*. London: Oxford UP, 1983. Print.
- Tickoo, M. L. *Teaching and Learning English: A Source Book*. New Delhi: Orient Longman, 2003. Print.



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# Semester II



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Core 05**  
**M21EG05DC**  
**ROMANTICS AND VICTORIANS**  
**(Credits: 04)**

**Course Objectives**

The objectives of this course are to:

1. understand the socio-cultural, political and intellectual contexts that nourished Romantic and Victorian Literature.
2. evaluate critically the different phases of Romanticism, the change in mood and temper in the Victorian era and the conflict between science and religion at the turn of the century.
3. enable the students to evaluate critically the English mind-set in the context of rapid social transformations in the nineteenth century.
4. identify and explain the features of the different kinds of literary texts in terms of the literary movements.

**Learning Outcomes**

At the end of the course, the learner will be able to:

1. relate the texts selected for study to the genres they belong to and identify and explain the structural, formal, stylistic and literary features.
2. display an awareness of the contributions of the poets, novelists, and prose writers.
3. explain and analyse the similarities and differences between the different types of novels of the Romantic and Victorian ages.
4. understand the social and literary changes that influenced drama in the century.  
evaluate the implications of the critical responses of the period.

**Course Details**

**Block I: Socio-political and Literary Contexts**

**Unit 1**

The French Revolution and its impact – the Industrial Revolution – urbanisation and unemployment – Peterloo Massacre – the Reform Act of 1832 – the Hungry Forties – the Oxford Movement – Change in mood and temper in the Victorian age – spread of science and technology – the conflict between science and religion – Parliamentary reform and political stability – Utilitarianism – Charles Darwin – Karl Marx and Sigmund Freud – Methodism – the rise of education – Public school system- changes in social life – politics of colonization – the Victorian Dilemma – the Victorian Compromise – Victorian Morality.

**Unit 2**

**Poetry:** The Romantic Revival and Revolt – William Wordsworth and Samuel Taylor Coleridge – the *Lyrical Ballads* – Wordsworth's theory of poetry – different phases of Romanticism – the younger Romantics – John Keats, Percy Bysshe Shelley, Lord Byron – Women poets of the Romantic age – Anna Laetitia Barbauld, Elizabeth Bengier, Charlotte Smith – Fleshly school of poetry – Aestheticism – Decadent poetry – Contemplative poetry, love poetry, elegy, dramatic monologue – Alfred Lord Tennyson, Matthew Arnold, A.H. Clough, Robert Browning, Elizabeth Barrett Browning – Pre-Raphaelites – D.G. Rossetti, Christina Rossetti, Algernon Swinburne, William Morris – Precursors to Modernist poetry – Thomas Hardy – Gerard Manley Hopkins, Rudyard Kipling – Symbolism – Arthur Symonds

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### Unit 3

**Drama:** Verse drama in the Romantic age –closet drama – Samuel Taylor Coleridge – William Wordsworth – George Gordon Byron – Percy Bysshe Shelley – John Keats – Lord Tennyson – the decline of drama in the Romantic and Victorian ages – causes – dramatists of transition – T.W. Robertson and Stage Naturalism – spectacular theatre and melodrama – Pinero and Jones and the problem play – Oscar Wilde and Comedy of Manners.

### Unit 4

**Prose and Fiction:** The rise of the modern review and magazines – Essay writing and criticism – Thomas De Quincey and J.G. Lockhart – Charles Lamb – the personal essay – William Hazlitt – Leigh Hunt – Coleridge's prose writings – Mary Wollstonecraft – the development of the English Novel in the first half of the nineteenth century – Walter Scott – the Historical Novel – Jane Austen – Horace Walpole, Mary Shelley – the Gothic Novel

Prose in the age of Tennyson – Thomas Carlyle – Arnold's essays – other prose writers – Walter Pater, Leslie Stephen, Thomas Huxley and John Henry Newman – Age of Fiction – Charles Dickens and the Humanitarian Movement – William Thackeray – George Eliot – the – the Bronte sisters, George Meredith, R.L. Stevenson – Hardy and the Wessex novels.

### Recommended Reading (relevant sections of the following texts)

Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*. New Delhi: PHI, 2005. Print.

Daiches, David. *A Critical History of English Literature*. Vol. 2. London: Secker & Warburg, 1961. Print.

Ford, Boris. *The Pelican Guide to English Literature*. Vol. 5 and Vol. 6. Penguin Books, 1980. Print.

Sampson, George. *The Concise Cambridge History of English Literature*. 1941. Cambridge: Cambridge UP, 2004. Print.

## **Block II: Poetry and Drama**

### **Prescribed Texts**

#### **Unit 1**

#### **Poetry (Detailed)**

William Wordsworth "Ode: Intimations of Immortality"

Samuel Coleridge "Dejection: An Ode"

P. B. Shelley "Ode to a Skylark"

John Keats "Ode on a Grecian Urn"

Robert Browning "My Last Duchess"

Matthew Arnold "Dover Beach"

## **Unit 2**

### **Drama (Detailed)**

Oscar Wilde *The Importance of Being Earnest*

## **Unit 3**

### **Poetry (Non-detailed)**

Lord Byron "She Walks in Beauty"

D. G. Rossetti "The Blessed Damozel"

Elizabeth Barrett Browning *Sonnets from the Portuguese* 22

## **Unit 4**

### **Drama (Non-detailed)**

P. B. Shelley *Cenci*

## **Block III: Prose and Fiction**

### **Prescribed Texts**

## **Unit 1**

### **Prose (Detailed)**

William Hazlitt "On Familiar Style"

John Ruskin "On Books and Reading"

## **Unit 2**

### **Prose (Non-detailed)**

Walter H. Pater "Preface" from *Studies in the History Of The Renaissance*.

## **Unit 3**

### **Fiction (Non-detailed)**

Charlotte Bronte *Jane Eyre*

Charles Dickens *Great Expectations*

## **Block IV: Critical Responses**

This is a set of critical responses to texts in blocks 2 and 3. These are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.



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## Recommended Reading

- Abrams, M. H. "Introduction: Orientation of Critical Theories." *The Mirror and the Lamp: Romantic Theory and the Critical Traditions*. 1953. Oxford: Oxford UP, 1971. 3-29. Print.
- Bloom, Harold. "Prometheus Rising: The Backgrounds of Romantic Poetry." *The Visionary Company: A Reading of English Romantic Poetry*. 1961. Rev. and enl. ed. Ithaca: Cornell UP, 1971. xiii-xxv. Print.
- Walker, Hugh. "The New Age." *The Literature of the Victorian Era*. 1910. Cambridge: Cambridge UP, 2011. 1-22. Print.

## Suggested Readings

- Alexander, Michael. *A History of English Literature*. Chennai: Palgrave Macmillan, 2007. Print.
- Bloom, Harold. *The Visionary Company: A Reading of English Romantic Poetry*. 1961. Rev. and enl. ed. Ithaca: Cornell UP, 1971. Print.
- Bowra, Cecil Maurice. *The Romantic Imagination*. 1949. London: Oxford UP, 1964. Print.
- Brantlinger, Patrick. *Victorian Literature and Postcolonial Studies*. Edinburgh: Edinburgh UP, 2009. Print.
- Burwick, Fredrick. *Poetic Madness and the Romantic Imagination*. Pennsylvania State University Press. 1996.
- Butler, Marilyn. *Romantics, Rebels, and Reactionaries: English Literature and its Background 1760 to 1830*. London: OUP, 1981.
- Bush, Douglas. *Mythology and Romantic Traditions*. 1937. New York: Pageant, 1957. Print.
- Evans, Ifor. *A Short History of English Literature*. New York: Penguin, 1990. Print.
- Foster, Richard. "Wilde as Parodist: A Second Look at the Importance of Being Earnest." *College English* 18.1 (1956): 18-23. JSTOR. Web. <<http://www.jstor.org/stable/372764>>.
- Frye, Northrop. *A Study of English Romanticism*. New York: Random House, 1968. Print.
- Grierson, Sir Herbert John and James Cruickshanks Smith. *A Critical History of English Poetry*. 1946. London: Bloomsbury Academic, 2013. Print.
- Hoerner, Fred. "Nostalgia's Freight in Wordsworth's 'Intimations Ode'" *ELH* 62.3 (1995): 631-61. JSTOR. Web. <<http://www.jstor.org/stable/30030094>>.
- Knight, George Wilson. *The Starlit Dome: Studies in the Poetry of Vision*. 1941. London: Routledge, 2002. Print.
- Lawrence, Karen, Betsy Seifter and Lois Ratner. *McGraw-Hill Guide to English Literature Vol. II: William Blake to D. H. Lawrence*. New York: McGraw-Hill, 1985. Print.
- Peck, John and Martin Coyle. *A Brief History of English Literature*. 2002. 2<sup>nd</sup> ed. UK: Palgrave Macmillan, 2013. Print.
- Radford, Andrew and Mark Sandy, ed. *Romantic Echoes in the Victorian Era*. 2008. London: Routledge, 2016. Print.
- Trilling, Lionel. *The Liberal Imagination: Essays on Literature and Society*. 1950. New York: New York Review, 2008. Print.
- Watt, Ian, ed. *The Victorian Novel: Modern Essays in Criticism*. London: Oxford UP, 1971. Print.
- Ruston, Sharon. *Romanticism*. Viva Continuum. Delhi, 2008.
- Moran, Maureen. *Victorian Literature and Culture*. Viva Continuum. Delhi, 2008.
- Raymond Williams: "The Romantic Artist" *Culture and Society, 1780-1950*
- Isobel Armstrong: "Introduction: Rereading Victorian Poetry" *Victorian Poetry: Poetry, Poetic, Politics*, London, 1993

**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Core 06**  
**M21EG06DC**  
**ENGLISH LITERATURE FROM 1900 TO 1945**  
**(Credits: 04)**

**Course Objectives**

The objectives of this course are to:

1. introduce 'Modernism' as a set of responses to problems posed by the conditions of modernity.
2. familiarize students with the socio-cultural impulses that shaped the twentieth century English society
3. introduce and examine the various movements that dominated the literature, culture, and arts of the century and which produced significant shifts in the patterns of thought and living
4. acquaint the students with the poets, novelists, dramatists, essayists, prose writers and critics of the age
5. raise critical questions relating to British literature during and after the first world war, in the period of "high modernism".

**Learning Outcomes**

At the end of this course, learners will be able to:

1. demonstrate an understanding of how the age affected the literature and the various genres of the period.
2. understand in what demonstrable ways literary modernism was a response to the experience of the first world war.
3. have a knowledge of the major movements and conventions that influenced British literature of the Modernist period.
4. identify the experimental techniques adopted in the literary output of this period.
5. evaluate critically the texts in terms of its stylistic and formal features

**Course Details**

**Block I: Socio-political and Literary Contexts**

**Unit 1**

Georgian and Edwardian periods – The Irish Question – World Wars I & II and the inter-war years – Depression Years – Decline of political power – The End of the Empire

**Unit 2**

**Poetry:** Edwardian Poets – John Masefield – Walter de la Mare – A.E. Housman – Georgians – Robert Bridges – Symbolist Movement – Irish Literary Revival – W.B. Yeats – Poets of World War I – Wilfred Owen, Siegfried Sassoon, Rupert Brooke – Imagism – Modernist Poetry – T.S. Eliot – the Poets of the thirties – Oxford Poets, Pylon Poets – W. H. Auden, Louis MacNeice, Stephen Spender et. al. – Surrealism – Dylan Thomas – New Apocalypse

**Unit 3**

**Drama:** The New Drama – influence of Ibsen – Problem Play – Bernard Shaw – John Galsworthy – James Barrie – The Well-Made Play – Poetic Drama – T.S. Eliot, Christopher Fry – Irish Dramatic



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Movement – Abbey Theatre – W.B. Yeats, J. M. Synge, Sean O’Casey

#### Unit 4

**Prose:** Criticism – T.S. Eliot, Virginia Woolf, I.A. Richards, William Empson, F.R. Leavis, Raymond Williams, – Hilaire Belloc, G.K. Chesterton, Max Beerbohm, Bertrand Russell, A.G. Gardiner, Aldous Huxley, George Orwell, E.V. Lucas – Biography – Lytton Strachey – Periodicals – the little magazine.

**Novel:** Edwardian Novelists – John Galsworthy – Rudyard Kipling – H.G. Wells – Psychological Novel – D.H. Lawrence – Stream-of-consciousness –Dorothy Richardson, James Joyce, Virginia Woolf – Joseph Conrad – E.M. Forster – George Orwell – Somerset Maugham – Detective Novel

#### **Recommended Reading** (Relevant sections from the following books)

Carter, Ronald, and John McRae. *The Routledge History of Literature in English*. 2nd ed. New York: Routledge, 2001. Print.

Daiches, David. *A Critical History of English Literature*. Vol. 4. 1960. 2nd ed. New Delhi: Allied, 2005.

Poplawski, Paul. *English Literature in Context*. 2nd ed. Cambridge: Cambridge UP, 2017. Print.

Sanders, Andrew. *The Short Oxford History of English Literature*. 3rd ed. Oxford: Oxford UP, 2004. Print.

### **Block II: Poetry and Drama**

#### **Prescribed Texts**

##### **Unit 1**

##### **Poetry (Detailed)**

Wilfred Owen “Dulce et Decorum Est”

W. B. Yeats “The Second Coming,”

T. S. Eliot “The Waste Land”

Dylan Thomas “Poem in October”

##### **Unit 2**

##### **Drama (Detailed)**

Bernard Shaw *Pygmalion*

##### **Unit 3**

##### **Poetry (Non-detailed)**

Stephen Spender “The Pylons”

Siegfried Sassoon “A Subaltern”

John Masefield “Sea Fever”

##### **Unit 4**

##### **Drama (Non-detailed)**

J. M. Synge *Riders to the Sea*



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### **Block III: Prose and Fiction**

#### **Prescribed Texts**

##### **Unit 1**

###### **Prose**

Raymond Williams "When was Modernism"

(<http://txtbk.info/arhistory/files/RaymondWilliamsWhenwasModernism.pdf>)

George Orwell "The Politics of the English Language"

##### **Unit 2**

###### **Fiction**

James Joyce *A Portrait of an Artist as a Young Man*

E M Forster *Howards End*

##### **Unit 3**

###### **Short Story**

D H Lawrence "The Odour of Chrysanthemums"

##### **Unit 4**

###### **Short Story**

Katherine Mansfield "Prelude"

Somerset Maugham "Rain"

### **Block IV: Critical Responses**

This is a set of critical reading related to blocks 2 and 3. They are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

#### **Recommended Reading**

Fraser, G.S. "Chapter I." *The Modern Writer and His World: Continuity and Innovation in Twentieth Century Literature*. London: Derek Verschoyle, 1953. Print.

George Lukacs "The Ideology of Modernism"

Virginia Woolf "Modern Fiction"

#### **Suggested Readings**

Bradbury, Malcolm. *The Social Context of Modern English Literature*. New York: Schocken, 1971. Print.

Childs, Peter. *The Twentieth Century in Poetry: A Critical Survey*. London: Routledge, 1999. Print.  
Ford, Boris, ed. *The New Pelican Guide to English Literature*. Vol. 7 (*From James to Eliot*) and Vol. 8 (*From Orwell to Naipaul*). London: Penguin, 1997. Print.

Head, Dominic. *The Cambridge Introduction to Modern British Fiction*. Cambridge: Cambridge UP, 2002. Print.

Innes, Christopher. *Modern British Drama: The Twentieth Century*. UK: Cambridge UP, 2002. Print.

Leavis, F.R. *New Bearings in English Poetry*. Harmondsworth: Penguin, 1963. Print.

Levenson, Michael, ed. *The Cambridge Companion to Modernism*. 1999. Cambridge: Cambridge UP, 2003. Print.

Malcolm, Cheryl Alexander and David Malcolm. *A Companion to the British and Irish Short Story*. Oxford: Wiley-Blackwell, 2008. Print.

Perkins, David. *A History of Modern Poetry: From the 1890s to the High Modernist Mode*. Cambridge: Harvard UP, 1976. Print.



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- . *A History of Modern Poetry: Modernism and After*. Cambridge: Harvard UP, 1987. Print.
- Schoene, Berthold. *The Cosmopolitan Novel*. Edinburgh: Edinburgh UP, 2009. Print.
- Thomas, C.T. Introduction. *Twentieth Century Verse: An Anglo-American Anthology*. 1979. New Delhi: Macmillan, 1990. Print.
- Waugh, Patricia, ed. *Revolutions of the Word: Intellectual Contexts for the Study of Modern Literature*. London: Arnold, 1997. Print.
- Williams, Raymond. *Drama from Ibsen to Brecht*. 1965. Rev. ed. London: Penguin, 1973. Print.



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Core 07**  
**M21EG07DC**  
**AMERICAN LITERATURE**  
**(Credits: 04)**

**Course Objectives**

The objectives of the course are to:

1. understand the socio-political factors that shaped the American literary scene analytically explore works of prose, poetry, drama and fiction in relation to their historical and cultural contexts.
2. examine the Afro-American experience as articulated in African American literature and develop an awareness of the evolving American experience and character.

**Learning Outcomes**

At the end of this course, the students will be able to:

1. demonstrate an awareness of the socio-political and cultural history of America.
2. identify key ideas and characteristic perspectives or attitudes as expressed in American literature.
3. demonstrate knowledge of the contributions of major literary periods, works and persons in American literature and recognize their continuing significance.
4. evaluate the thoughts, beliefs, customs, struggles, and visions of African American writers.
5. compare/contrast literary works through an analysis of genre, theme, character, and other literary devices.

**Course Details**

**Block I: Socio-political and Literary Contexts**

**Unit 1**

Historical background – Colonization – Puritanism – American Dream – Expansion of the Western Frontier and closing of the Western Frontier – ‘Americanness’ of American literature – Nineteenth century – American Romanticism – Transcendentalism – the period of the world wars – segregation – American Civil War – Harlem Renaissance Transnationalism and Twentieth Century American Literature

**Unit 2**

**Poetry:** Poetry of the colonial period – Edward Taylor – postcolonial poetry – William Bryant – H. W. Longfellow – poetry of the Nineteenth century – Ralph Waldo Emerson, Edgar Allan Poe, Henry David Thoreau, Walt Whitman, Emily Dickinson – Carl Sandberg – 20<sup>th</sup> century Robert Frost – Ezra Pound – T. S. Eliot – Gertrude Stein – Wallace Stevens – Williams Carlos Williams – E. E. Cummings – Langston Hughes – Robert Lowell – Confessional Movement – Sylvia Plath – Anne Sexton – Beat Poets – Allen Ginsberg – Jack Kerouac



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### Unit 3

**Drama:** The beginnings – Lewis Hallam, Jr., Thomas Godfrey – Post independence – Royall Tyler – William Dunlap – Nineteenth century – “The Walnut” – William Henry Brown – Minstrel Show – Post war Theatre – Theatrical Syndicate – Realism in Drama – David Belasco – Twentieth century – Modern American Theatre – Province town Players – Eugene O’Neill, Arthur Miller, Tennessee Williams, Sam Shepard, August Wilson and Lorraine Hansberry

### Unit 4

**Prose:** Writings of pre-colonial times – Exploration narratives – Sir Walter Raleigh – Historical writings – Captain John Smith – William Bradford – Religious Writings – John Winthrop – Political prose – Jefferson Franklin Long – Slave Narratives – Frederick Douglass – American Romanticism – Transcendentalism – Ralph Waldo Emerson, Henry David Thoreau – Twentieth century – Margaret Fuller – Amiri Baraka – Kate Millet – Elaine Showalter – Lionel Trilling

**Fiction:** First American fiction – 1900s – Washington Irving – Historical novel – Fenimore Cooper – Puritanism – Nathaniel Hawthorne – Herman Melville, Edgar Allan Poe – Realism and Naturalism – Mark Twain, Stephen Crane – Charlotte Perkins Gilman – Modernism – Henry James – The Lost Generation – Ernest Hemingway, F. Scott Fitzgerald – Harlem Renaissance – W. E. B. Du Bois – Ralph Ellison – Richard Wright – William Faulkner – Experimental Novels – Thomas Pynchon, Vladimir Nabokov, J. D. Salinger, Saul Bellow, John Updike, Thomas Berger, Philip Roth, Joseph Heller – Women’s writing – Willa Cather, Toni Morrison, Alice Walker

## Block II: Poetry and Drama

### Prescribed Texts

#### Unit 1

##### Poetry (Detailed)

Walt Whitman “Out of the Cradle Endlessly Rocking”

Emily Dickinson “There is Something Quieter than Sleep,”

Sylvia Plath “Daddy”

Langston Hughes “The Negro Speaks of Rivers”

Robert Frost “Birches”

Maya Angelou “Phenomenal Woman”

#### Unit 2

##### Drama (Detailed)

Eugene O’Neill *Long Day’s Journey into Night*

#### Unit 3

##### Poetry (Non-detailed)

E. E. Cummings “Buffalo Bill”

Allen Ginsberg “Sunflower Sutra”

William Carlos Williams: “The Red Wheel Barrow”

#### Unit 4

##### Drama (Non-detailed)

Tennessee Williams *The Glass Menagerie*



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Sam Shepard *The Buried Child*

### **Block III: Prose and Fiction**

#### **Prescribed Texts**

##### **Unit 1**

##### **Prose (Detailed)**

Ralph Waldo Emerson "Self-Reliance"

##### **Unit 2**

##### **Prose (Non-detailed)**

Adrienne Rich "The Domestication of Motherhood" from *Of Woman Born: Motherhood as Experience and Institution*: (110-127).

Toni Morrison *Playing in the Dark: Whiteness and Literary Imagination* (Chapter 1)

##### **Unit 3**

##### **Fiction**

Hawthorne *The Scarlet Letter*

Toni Morrison *The Bluest Eye*

##### **Unit 4**

##### **Short Stories**

Edgar Allan Poe "The Cask of Amontillado"

Ernest Hemingway "The Short Happy Life of Francis Macomber"

Raymond Carver "Boxes"

### **Block IV: Critical Responses**

This is a set of critical responses to texts in blocks 2 and 3. These are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

#### **Recommended Readings**

Baraka, Amiri (LeRoi Jones). "Black is a Country." *Home: Social Essays*. 1966. New York: Akashic, 2009. 101-06. Print.

James, Henry. *The Art of Fiction*. *Publicwsu.edu*. Web.  
<<https://public.wsu.edu/~campbelld/amlit/artfiction.html>>.

More, Paul Elmer. "The Origins of Hawthorne and Poe." *Shelburne Essays: First Series*. New York and London: G.P. Putnam's Sons, 1909. 51-71. *Archive.org*. Web.

<https://archive.org/stream/shelburneessaysf00more#page/n7/mode/2up>

Gray, Richard J. *A Brief History of American Literature*. 2010. Oxford: Wiley-Blackwell, 2011. Print.

Harris, Charles B. *Contemporary American Novelists of the Absurd*. New Heaven: College & UP, 1971. Print.

Horton, Rod William and Herbert W. Edwards. *Backgrounds of American Literary Thought*. 1949. New Jersey: Prentice Hall. 1974. Print.

Ruland, Richard and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. 1991. New York: Penguin, 1992. Print.

#### **Suggested Readings**

Bell, Bernard W. *The Afro-American Novel and its Tradition*. 1987. Amherst: U of Massachusetts P,



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1989. Print.
- Bercovitch, Sacvan, ed. *The Cambridge History of American literature*. 1994. Cambridge: Cambridge UP, 1997. 8 Vols. Print.
- Bordman, Gerald Martin and Thomas S. Hirsch. *The Oxford Companion to American Theatre*. 3rd ed. New York: Oxford UP, 2004. Print.
- Elliott, Emory, ed. *The Columbia History of the American Novel*. New York: Columbia UP, 1991. Print.
- Gardner, Thomas, ed. *Jorie Graham: Essays on the Poetry*. Wisconsin: The U of Wisconsin P, 2005. Print.
- Kolin, Philip C, ed. *American Playwrights since 1945: A Guide to Scholarship, Criticism, and Performance*. New York: Greenwood, 1989. Print.
- Leary, Lewis Gaston. *Articles on American Literature 1900-1950*. Durham, NC: Duke UP, 1954. Print.
- . *Articles on American Literature 1950-1967*. Durham, NC: Duke University Press, 1970. Print.
- Malkoff, Karl. *Crowell's Handbook of Contemporary American Poetry*. 1825. New York: Crowell, 1973. Print.
- Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. 1941. Oxford: Oxford UP, 1968. Print.
- Mish, Charles Carroll. *English Prose Fiction*. Charlottesville, Virginia: Bibliographical Society of the University of Virginia, 1952. Print.
- Perkins, David. *A History of Modern Poetry*. Cambridge, Massachusetts: Harvard UP, 1976-1987. 2 Vols. Print.
- Rich, Adrienne. "The Domestication of Motherhood." *Of Woman Born: Motherhood as Experience and Institution*. New York: Norton, 1976.
- Ruland, Richard and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. 1991. New York: Penguin, 1992. Print.
- Saunders, John. *The Tenth of December*. New York: Random House, 2013. Print.
- Spiller, Robert E, et al., eds. *Literary History of the United States*. 1948. London: Macmillan, 1974. Print.
- White, Barbara Anne. *American Women Writers: An Annotated Bibliography of Criticism*. New York: Garland, 1977.
- Robert E. Spiller: "Architects of Culture: Edwards, Franklin, Jefferson" (Chapter 1 of *The Cycle of American Literature*)
- Leslie Fiedler: *Love and Death in American Fiction* (Chapter I)
- John Paul Pritchard: 'The Early Nineteenth Century Cultural Scene', chapter I of *Criticism in America* (3-13)



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Core 08**  
**M21EG08DC**  
**ENGLISH CRITICAL TRADITION FROM ARISTOTLE TO F.R. LEAVIS**  
**(Credits: 04)**

**Course Objectives**

The objectives of this course are to:

1. provide a critical understanding of the developments in literary criticism from the beginnings to early 20th century.
2. introduce the students to selected texts/critics prescribed for detailed study whose contribution to this area constitutes a significant benchmark in each era.
3. provide a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.

**Learning Outcomes**

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

1. comprehend significant critical theories and history of thought, ideas and debates and issues which influenced and transformed literary studies.
2. have an enhanced understanding of the historical, racial, political and social contexts within which theoretical discussions on critical theory take place.
3. critically engage with contemporary critical theory.
4. understand meaning-making processes in literary texts
5. read literary and cultural texts through multiple perspectives

**Course Details**

**Block I: Socio-political and Literary Background**

**Unit 1**

**Classical Period** - 500 B.C-Greek criticism- Plato's *Republic*- Platonic idealism -Plato's attacks on poetry - Hellenistic Period- Aristotle *Poetics* - Greek tragedy- Sophocles, Aeschylus, Euripides.

**Renaissance and Neoclassical period** Birth of Renaissance criticism 1498- neoclassicism - influence of Aristotle's *Poetics*-Italian and French influence-Sir Philip Sidney -Dryden-Pope- Johnson -Wit

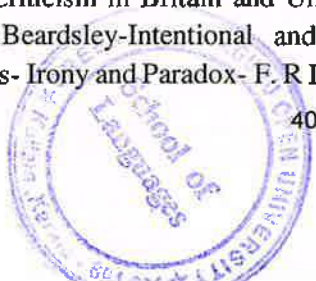
**Enlightenment criticism** - Intellectual and historical background- Kant

**Unit 2**

**Romantic and Victorian**-Wordsworth- language and taste-Coleridge- Fancy, Primary and Secondary Imagination - Keats- Negative Capability — German Romanticism- the Sublime - Matthew Arnold- Criticism of life-Aestheticism- Oscar Wilde-Walter Pater- Art for Art's Sake.

**Unit 3**

**Early Twentieth century**- Formalisms- Russian Formalism - the poetics of Modernism-Ezra Pound- T. S Eliot- New Criticism in Britain and United States- Close Reading- John Crowe Ransom- Wimsatt and Beardsley-Intentional and Affective Fallacy William Empson- Ambiguity- Cleanth Brooks- Irony and Paradox- F. R Leavis- Northrop Frye-Myth Criticism



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#### Unit 4

Indian Aesthetics- School of Alankara and Riti- Dhvani- VakroktiBharata- Abhinavagupta – Anandavardhana

### Block II: From the Greeks to the Romantics

#### Unit 1

Plato *The Republic* –Book II (The concept of Mimesis)

Aristotle *Poetics* (Chapters 1 - 6)

#### Unit 2

Longinus On the Sublime (Chapters VII to IX)

#### Unit 3

Sydney “An Apology for Poetry”

#### Unit 4

William Wordsworth “Preface to the Lyrical Ballads”

### Block III: From the Victorians to the Modernists

#### Unit 1

Matthew Arnold “Function of Criticism in the Present Time”

#### Unit 2

Cleanth Brooks “The Language of Paradox”

#### Unit 3

T. S Eliot “Tradition and Individual Talent”

### Block IV: Indian Aesthetics

#### Unit 1

S. N Dasgupta “The Theory of Rasa”

#### Unit 2

Kunjunni Raja “Theory of Dhvani”

### **Recommended Reading**

Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*. Hyderabad: Orient Longman, 2006.

Prasad B. *An Introduction to English Criticism*. Macmillan, 1982.

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

Devy. G. N *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman.



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### Suggested Readings

- Abrams, M. H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt. Ltd., 2000.
- Arnold, Matthew. *Essays in Criticism*. New York: MacMillan and company, 1865. Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001.
- Daiches, David. *Critical Approaches to Literature*, 2nd ed. Hyderabad: Orient Longman.
- David Lodge Ed. *Twentieth Century Literary Criticism*. London: Longman. 2001.
- D J Enright and Ernst de Chickera. Ed. *English Critical Texts*. Delhi: OUP
- Ford, Boris (ed). *The Pelican Guide to English Literature, Vols. 4 & 5*. London: Pelican, 1980.
- Guerin, Wilfred, Earle Labor, Lee Morgan, Jeanne C. Reesman and John R Willingham. *A Hand Book of Critical Approaches to Literature*. New York: OUP, 1985
- Habib, M. A. R. *A History of Literary Criticism and Theory: From Plato to the Present*. Oxford: Blackwell, 2005.
- House, Humphrey. *Aristotle's Poetics*. Ludhiana: Kalyani Publishers, 1970.
- Hudson W. H. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 1998.
- Leavis F R. *New Bearings in English Poetry*.
- Lucas, F. L. *Tragedy in Relation to Aristotle's Poetics*. New Delhi: Allied Publishers, 1970.
- Richards I.A. *Practical Criticism*. Kegan Paul, London.
- Raghavan V and Nagendra. *An Introduction to Indian Poetics*. Macmillan. 1970
- V.S. Seturaman (ed.): *Contemporary Criticism: An Anthology*. Macmillan.
- Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006. Wellek, Rene. *A History of Modern Criticism: 1750-1950, Vols. I-IV*. London: Jonathan Cape, 1958.
- Wimsatt and Brooks. *Literary Criticism: A Short History*. Routledge, 2021.

**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Ability Enhancement Compulsory Course**  
**Institution Specific**  
**M21UC01AC**  
**Foundational Skills for Research and Writing**  
**(Credits: 02)**

**Course Details**

**BLOCK I: Understanding Research**

**Unit 1:** Distinguishing Research from Inquiry - Causative premises of inquiry - formal and informal inquiry - questions and answers.

**Unit 2:** Research - primary and secondary - research etymology - driving reasons and questions for organised research - significance and steps - design of research.

**Unit 3:** Bibliographic sources for research and annotation - locating sources for a bibliography.

**Unit 4:** Reviewing Literature - primary & secondary sources - convergence and divergence - identifying research gaps - establishing significance of research.

**BLOCK II: Writing Formats**

**Unit 1:** Synopsis - executive summary - abstract writing - conventions and practices

**Unit 2:** Citing and citation styles - managing references - different style sheets.

**Unit 3:** Research ethics - intellectual property rights - copy rights & plagiarism.

**Unit 4:** Publication procedures - benchmarks for publication - research gate & scopus.

**Suggested Readings**

Ballenger, Bruce, P. (2012). *The Curious Researcher: A Guide to Writing Research Papers*. 7th edition. Boston, M.A.: Pearson.

Booth, Wayne, C., Gregory G. Colomb, Joseph M. Williams, Joseph Bizup and William T. Fitzgerald (2016). *The Craft of Research*. Chicago: The University of Chicago Press.

*The Chicago Manual of Style Online*. Chicago: The University of Chicago Press 2017. 17th edn.

Fink, Arlene (2005). *Conducting research literature reviews: From the Internet to paper*. 2nd edition. Thousand Oaks, CA: Sage.

Lipson, Charles (2018) *Cite Right. A Quick Guide to Citation Styles—MLA, APA, Chicago, the Sciences, Professions and More*. Chicago: The University of Chicago Press.

Mavodza, Judith. (2016) *Citation Tracking in academic libraries: An Overview*. Oxford, UK: Chandos Publishing.

Reale, Micelle. (2019) *Inquiry and Research: A Relational Approach in the Classroom*. American Library Association.

Ridley, Diana. (2012). *The Literature Review: A Step-by-Step Guide for Students*. 2nd edition. Los Angeles, CA: Sage.

Snyder, Hannah (2019). Literature review as a research methodology: An overview and guidelines, *Journal of Business Research* volume 104, pp. 333-339. <https://doi.org/10.1016/j.busres.2019.07.039>



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# Semester III



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Core 09**  
**M21EG09DC**  
**LITERARY THEORY**  
**(Credits: 04)**

**Course Objectives**

The objectives of this course are to:

1. represent the important theoretical schools that have radically changed the perception of literature as a cultural phenomenon.
2. familiarise the students with the basic premises of the foundational schools of modern thought, particularly on the construction of the subject, language, and socio-cultural formations.
3. discuss the intellectual milieu in Europe that led to the emergence of theories of structuralism, post structuralism, psychoanalysis, feminism, new historicism, ecocriticism
4. familiarize the students with the primary conceptual apparatus of these systems of thought
5. enable the students to analyse literary phenomena using the theoretical tools provided by the above schools

**Learning Outcomes**

At the end of the course, the learners will be able to:

1. sharpen their analytical and critical faculties drawing inspiration from the readings provided
2. gain an idea of the evolution of critical thinking in Europe and India in the 20<sup>th</sup> and 21<sup>st</sup> century
3. understand the function of language in the construction and analysis of literary and cultural phenomena
4. gain an insight into the interconnected nature of these major schools of thought leading to a shift from the paradigmatic to the syntagmatic

**Course Details**

**Block I: Structuralism and Post-Structuralism/ Deconstruction**

**Unit 1**

**Structuralism**

**Major theorists:** Ferdinand de Saussure, Claude- Levi-Strauss, Roland Barthes

**Unit 2**

**Structuralism**

**Major concepts:** Structure, Sign, Signifier, Signified, Semiology, Semiotics, Langue and Parole, Mythemes.

**For further reading**

Roland Barthes: "Structuralist Activity"

**Unit 3**

**Post-Structuralism/ Deconstruction**

**Major theorists:** Jacques Derrida, Roland Barthes, Michel Foucault.



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#### **Unit 4**

##### **Post-Structuralism/ Deconstruction**

**Major concepts:** Deconstruction of Sign, Decentring, Logocentrism, Aporia, Knowledge, Power, Discourse.

##### **For further reading**

Jacques Derrida: "Structure, Sign and Play in the Discourse of Social Sciences"

Roland Barthes: "Death of the Author"

#### **Block II: Psychoanalysis**

##### **Unit 1**

**Major theorists:** Sigmund Freud, Jacques Lacan.

##### **Unit 2**

**Major concepts:** Id, Ego, Superego, Dream Mechanism, Oedipus Complex, Unconscious, Mirror Stage, Imaginary, Symbolic and Real, Ego Formation and Constructions of Selfhood, Jouissance, Unconscious is structured like a Language.

##### **For further reading**

Lacan – "Mirror Stage"

#### **Block III: Feminism**

##### **Unit 1**

**Major theorists:** Virginia Woolf, Kate Millet, Elaine Showalter, Helene Cixous.

##### **Unit 2**

**Major concepts:** Gynocriticism, Ecriture Feminine, Womanism, Marxist Feminism, French Feminism, Lesbian Feminism, Black Feminism, Dalit Feminism, Post-feminism.

##### **For further reading**

Elaine Showalter: "Towards a Feminist Poetics"

Bell hooks: "Black Women: Shaping Feminist Theory" (Chapter 1 of *Feminist Theory From Margin to Centre*)

#### **Block IV: Cultural Materialism/ New Historicism/ Ecocriticism**

##### **Unit 1**

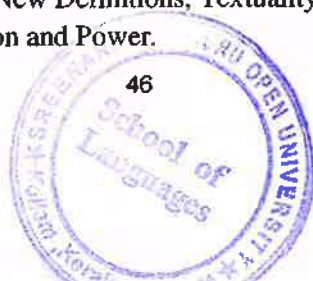
##### **Cultural Materialism/ New Historicism**

**Major theorists:** Raymond Williams, Jonathan Dollimore, Stephen Greenblatt.

##### **Unit 2**

##### **Cultural Materialism/ New Historicism**

**Major concepts:** Neo-Marxism, Culture: New Definitions, Textuality and Historicity, Texts, Contexts and Co-texts, The Politics of Representation and Power.



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### For further reading

Stephen Greenblatt: "The Power of Forms in the English Renaissance"

Raymond Williams: "Culture is Ordinary"

### Unit 3

#### Ecocriticism

Major theorists: Jonathan Bate, Cheryll Glotfelty, William Rueckert.

### Unit 4

#### Ecocriticism

Major concepts: Anthropocentrism, Shallow Ecology vs Deep Ecology, The Crisis of Humanism, Nature/Culture, Green Studies, Environmental Imagination, Ecofeminism

### For further reading

Cheryll Glotfelty: "Introduction: Literary Studies in an age of Environmental Crisis" (From *The Ecocriticism Reader*)

Dietrich, Gabriele: "Women Ecology and Culture". *Gender and Politics in India*: Ed. Nivedita Menon  
New Delhi: OUP 1999. 72- 95.

### Suggested Readings

Atkins, G. Douglas. *Reading Deconstruction/ Deconstructive Reading*. Lexington: U of Kentucky P, 1983. Print.

Barthes, Roland. *Elements of Semiology*. Trans. Richard Howard. Evanston: Northwestern UP, 1972. Print.

---. *Mythologies*. Trans. Annette Lavers. New York: Hill and Wang, 1972. Print. ---. *S/Z*. 1970. Trans. Richard Miller. New York: Hill and Wang, 1975. Print.

Baudrillard, Jean. *America*. Trans. Chris Turner. London: Verso, 1988. Print.

Beauvoir, Simone de. *The Second Sex*. 1949. Ed. and Trans. H. M. Parshley. New York: Bantam, 1961. Print.

Belsey, Catherine and Jane Moore, eds. *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. 1989. 2nd ed. Massachusetts: Blackwell, 1997. Print.

Bloom, Harold, et al. *Deconstruction and Criticism*. New York: Seabury, 1979. Print.

Branch, Michel P. and Slovic, Scotts, eds, *The ISLE Reader: Ecocriticism: 1993-2003* (University of Georgia Press, 2003).

Brooks, Ann. *Postfeminisms: Feminism, Cultural Theory, and Cultural Forms*. London: Routledge, 1997. Print.

Cixous, Hélène. "The Laugh of the Medusa." *The New French Feminisms*. rpt. Ed. Elaine Marks and Isabelle de Courtivron. New York: Schocken, 1981. 245-64. Print.

Culler, Jonathan. *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature*. 1975. London: Routledge, 2002. Print.

Derrida, Jacques. *Of Grammatology and Writing and Difference*. 1967. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins UP, 1976. Print.

Eagleton, Mary, ed. *Feminist Literary Theory: A Reader*. 2nd ed. 1986 Oxford: Blackwell, 1996. Print.

Elliott, Anthony. *Psychoanalytic Theory: An Introduction*. Oxford: Blackwell, 1994. Print. Ellmann, Maud, ed. *Psychoanalytic Literary Criticism*. London: Longman, 1994. Print.

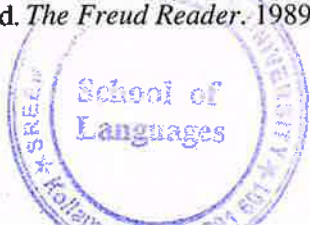
Faflak, Joe. *Romantic Psychoanalysis: The Burden of the Mystery*. Albany: New York P, 2008. Print.

Felman, Shoshana, ed. *Literature and Psychoanalysis: The Question of Reading Otherwise*. 1977. Baltimore: Johns Hopkins UP, 1982. Print.

Foucault, Michel. *The Foucault Reader*. Ed. Paul Rabinow. New York: Pantheon, 1984. Print.

Friedan, Betty. *The Feminine Mystique*. 1963. New York: Norton, 2001. Print.

Gay, Peter, ed. *The Freud Reader*. 1989. London: Norton, 1995. Print.



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- Genette, Gérard. *Narrative Discourse: An Essay in Method*. Trans. Jane Lewin. Ithaca: Cornell UP, 1980. Print.
- Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale UP, 1979. Print.
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- Scholes, Robert. *Structuralism in Literature: An Introduction*. New Haven: Yale UP, 1974. Print.
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- Spivak, Gayatri Chakravorty. *In Other Worlds: Essays in Cultural Politics*. Routledge, 1987. Print.
- Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. 1970. Trans. Richard Howard. Ithaca: Cornell UP, 1975. Print.
- Woolf, Virginia. *A Room of One's Own*. London: Hogarth P, 1929. Print.
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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Core 10**  
**M21EG10DC**  
**ENGLISH LITERATURE FROM 1946 TO THE PRESENT**  
**(Credits: 04)**

**Course Objectives**

The objectives of this course are to:

1. familiarise the students with the socio-cultural impulses and dominant literary trends from the post-war period to the present
2. introduce and examine the various movements that dominated the literature, culture and arts of the century and which produced significant shifts in the pattern of thought and living
3. introduce the students to the poets, novelists, dramatists, prose writers of the post-war period to the present

**Learning Outcomes**

At the end of the course, the learners will be able to:

1. demonstrate an understanding of how the age affected the literature and the various genres
2. demonstrate a knowledge of the major movements that influenced post-war English literature
3. evaluate critically the texts in terms of their stylistic and formal features

**Course Details**

**Block 1: Socio- political background**

**Unit 1**

World War II and its aftermath- Depression years- Decline of political power- The End of the Empire-Mass culture- Welfare State- Cold war- Thatcher's England- Literature and Media in the twentieth century- Impact of technology and globalization- voice of the marginalized

**Unit 2**

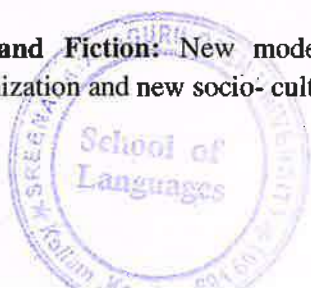
**Poetry:** Neo-Romanticism-Movement Poetry– Philip Larkin, Thom Gunn, Jennings–new poets of the 50's – Ted Hughes – Heaney, Geoffrey Hill - decolonization and writing by expatriate settlers in English - globalization and its aftermath - human rights and refugee crisis

**Unit 3**

**Drama:** Post-war drama – kitchen-sink drama – the angry young men – Osborne – Theatre of the Absurd– Beckett, Pinter, Bond- contemporary socio- cultural realities and theatrical responses.

**Unit 4**

**Prose and Fiction:** New modes of fiction writing- responses to the post-war scenario decolonization and new socio- cultural and political reality- the art of postmodern fiction.



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## **Block II: Poetry**

### **Prescribed Texts**

#### **Unit 1**

##### **Poetry (Detailed)**

Carol Ann Duffy: "Anne Hathway"

Philip Larkin: "Church Going"

Seamus Heaney: "Punishment"

Ted Hughes: "Hawk Roosting"

#### **Unit 2**

##### **Poetry (Non-detailed)**

Thom Gunn: "On the Move"

Elizabeth Jennings: "One Flesh"

Geoffrey Hill: "In Memory of Jane Frazer"

Simon Armitage: "A Vision"

## **Block III: Drama**

#### **Unit 1**

##### **Drama (Detailed)**

Samuel Beckett: *Waiting for Godot*

#### **Unit 2**

##### **Drama (Non-detailed)**

John Osborne: *Look Back in Anger*

## **Block IV: Prose & Fiction**

#### **Unit 1**

##### **Prose (Non-detailed)**

Zadie Smith: "Outside the Whale" from the collection *Changing My Mind*

Salman Rushdie: "Speaking in Tongues" from the collection *Imaginary Homelands*

#### **Unit 2**

##### **Fiction (Non – detailed)**

William Golding: *Lord of the Flies*

Angela Carter: *Nights at the Circus*

### **Suggested Readings**

Alegre, Sara Martin. *Post-War English Literature: 1945-1990*. Universitat Oberta Catalunya. Gent.uab.cat.

Brown, John Russell. Ed. *Modern British Dramatists: A Collection of Critical Essays*. New Jersey: Prentice-Hall, 1968.

Childs, Peter. *The Twentieth Century in Poetry: A Critical Survey*. London: Routledge, 1999. Print

Geddes, Gary. *Twentieth Century Poetry and Poetics*, Toronto: OUP, 1985. Print.



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- Head, Dominic. *The Cambridge Introduction to Modern British Fiction*. Cambridge: Cambridge UP, 2002. Print.
- Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge: Cambridge UP, 2002. Print.
- Lane, David. *Contemporary British Drama: Edinburgh Critical Guides Literature*. Edinburgh: Edinburgh UP, 2010. Print.
- Levenson, Michael, ed. *The Cambridge Companion to Modernism to Modernism*. 1999. Cambridge: Cambridge UP, 2003. Print.
- Morrison, Jago. "Angela Carter: Genealogies." *Contemporary Fiction*: London: Routledge, 2003. 155-78. Print.
- Perkins, David. *A History of Modern Poetry: Modernism and After*. Cambridge: Harvard UP, 1987. Print.
- Sheppard, Robert. *The Poetry of Saying: British Poetry and its Discontents, 1950- 2000*. Liverpool: Liverpool UP, 2005. Print.
- Taylor, Mark, Batty, Juliette Taylor – Batty. *Samuel Beckett's Waiting for Godot*, London: Continuum, 2008. Print.
- Tew, Philip. *The Contemporary British Novel*. 2004. 2<sup>nd</sup> ed. London: Continuum, 2011. Print.
- Thomas, C. T. Introduction. *Twentieth Century Verse: An Anglo American Anthology*. 1979. New Delhi: Macmillan, 1990. Print.
- Thwaite, Anthony. *Poetry Today: A Critical Guide to British Poetry, 1960-1995*. 1966. London: Routledge, 2013. Print.
- Waugh, Patricia, ed. *Revolutions of the Word: Intellectual Contexts for the Study of Modern Literature*. London: Arnold, 1997. Print.

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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Specific Elective 01**  
**M21EG01DE**  
**AFRICAN AND CARIBBEAN LITERATURES**  
**(Credits: 04)**

**Course Objectives**

The objectives of this course are to:

1. introduce the students to different literary genres from African and Caribbean literature
2. familiarise them with the historical and cultural context of literary works
3. help students understand the impact of colonialism, race, class, ethnicity and gender
4. enable them to gain a broad knowledge of the major texts and major concerns of African and Caribbean literatures

**Learning outcomes**

At the end of this course, the learner will be able to:

1. appreciate the diversity of literary voices from Africa and the Caribbean and to enable
2. read texts in relation to the historical and cultural contexts
3. understand the debates and concepts emerging from the field of African-Caribbean Studies
4. develop the ability to think critically about African-Caribbean Diaspora

**Course Details**

**Block I: Socio-political and Literary Context**

**Unit 1**

Impact of colonialism/colonial encounters – race and ethnicity

**Unit 2**

Negritude movement – themes of colonialism, liberation – nationalism – tradition – displacement and rootlessness in African and Caribbean literature– creolization.

**Unit 3**

Post-colonial literature in Africa – decolonization – African mythology and worldview– humour and satire in African & Caribbean literature – African diaspora.

**Unit 4**

Post-apartheid literature – recent trends in African and Caribbean literatures– Anglo-Caribbean & West Indian literature –indentureship and migration

**Recommended Reading**

Achebe, Chinua. "An Image of Africa: Racism in Conrad's Heart of Darkness." The Massachusetts Review 57.1(2016): 14-27. Web.

<[https://polonistyka.amu.edu.pl/data/assets/pdf\\_file/0007/259954/Chinua-Achebe,-An-Image-of-Africa.-Racism-in-Conrads-Heart-of-Darkness.pdf](https://polonistyka.amu.edu.pl/data/assets/pdf_file/0007/259954/Chinua-Achebe,-An-Image-of-Africa.-Racism-in-Conrads-Heart-of-Darkness.pdf)>



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Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Colonial Discourse and Post-Colonial Theory: A Reader*. Ed. Patrick Williams and Laura Chrisman. Columbia UP, 2004. 66-111.

## **Block II: Poetry and Drama**

### **Required Reading**

#### **Unit 1**

##### **Poetry**

Leopold Sedhar Senghor "Black Woman"  
David Diop "Africa"  
Chinua Achebe "Refugee Mother and Child"  
Lorna Goodison "I Am Becoming My Mother"  
Derek Walcott "A Far Cry from Africa"  
Edward Kamau Brathwaite "South"

#### **Unit 2**

##### **Drama**

Wole Soyinka *Kongi's Harvest*

## **Block III: Prose and Fiction**

### **Required Reading**

#### **Unit 1**

##### **Prose**

Nelson Mandela "Birth of a Freedom Fighter"  
George Lamming "The Occasion for Speaking"

#### **Unit 2**

##### **Fiction**

J. M. Coetzee *Disgrace*  
Chimamanda Ngozi Adichie *Half of a Yellow Sun*

## **Block IV: Critical Responses**

This is a set of critical responses to texts in blocks 2 and 3. These are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

### **Required Reading**

Frantz Fanon "The Fact of Blackness"  
Ngugi wa Thiong'o "Decolonising the Mind"

### **Suggested Readings**

Achebe, Chinua. "Refugee Mother and Child". <https://www.poemhunter.com>  
Awoonor, Kofi. "Songs of Sorrow". <https://www.poetryfoundation.org>  
Adichie, Chimamanda Ngozi. *Half of a Yellow Sun*. Knopf Doubleday, 2008.  
Bennett-Coverley, Louise. "Colonization in Reverse". <https://www.poetrybyheart.org.uk>.  
Brathwaite, Edward Kamau. "South". <http://www.poetryatlas.com>  
Cesaire, Aime. *Discourse on Colonialism*. Trans. Joan Pinkham. Monthly Review P, 2000.  
Clark, John Pepper. "Night Rain". <https://www.allpoetry.com>  
Coetzee, J. M. *Disgrace*. Secker & Warburg, 1999.  
Das, Mahadai. "They Came in Ships". *I Want to Be a Poetess of My People*. Guyana National Service





- Publishing Centre, 1976. <https://www.jacket2.org>.
- Diop, David. "Africa". <https://www.allpoetry.com>
- Fanon, Franz. "The Fact of Blackness." *The Post-colonial Studies Reader*. Ed. Ashcroft, et al. Routledge, 1995: 291 -294.
- . *The Wretched of the Earth*. Grove P, 1968.
- Goodison, Lorna. "I Am Becoming My Mother". <https://www.poemsontheunderground.org>
- Gordimer, Nadine. *July's People*. Penguin, 1982.
- Irele, Abiola, Simon Gikandi, ed. *The Cambridge History of African and Caribbean Literature*. 2 vols. Cambridge UP, 2004.
- Kelley, Robin D.G. "A Poetics of Anticolonialism". *Monthly Review: An Independent Socialist Review* 51.06 (Nov. 1999). [Monthlyreview.org](http://Monthlyreview.org). Web.  
<<https://monthlyreview.org/1999/11/01/a-poetics-of-anticolonialism/>>
- Lamming, George. "The Occasion for Speaking." *The Post-Colonial Studies Reader*. Ed. Bill Ashcroft, et al. Routledge, 1995. 12-17.
- Mandela, Nelson. "Birth of a Freedom Fighter." Part 3 Section 11. *Long Walk to Freedom: The Autobiography of Nelson Mandela*. 1994. Abacus, 2003. 109-16.
- Naipaul, V. S. *The Enigma of Arrival*. Viking, 1987.
- Ojaide, Tanure. *Contemporary African Literature: New Approaches*. African World Series. Series Ed. Toyin Falola. Durham: Carolina Academic P., 2012. Cap-press.com. Web.  
<<http://www.cap-press.com/pdf/2296.pdf>>.
- Olaniyan, Tejumola and Ato Quayson. *African Literature: An Anthology of Criticism and Theory*. 2007. Blackwell, 2010.
- Ricard, Alain. *The Languages and Literatures of Africa: The Sands of Babel*. Trans. Naomi Morgan. James Currey, 2004.
- Senghor, Leopold Sedhar. "Black Woman". <https://www.allpoetry.com>
- Soyinka, Wole. *Myth, Literature, and the African World*. 1976. Cambridge UP, 2005.
- . *Kongi's Harvest*. OUP, 1967.
- Thiongo, Ngugi wa. "Decolonising the Mind". [Archive.org](http://Archive.org). Web.  
<[https://archive.org/stream/DecolonisingTheMind/Decolonising\\_the\\_Mind\\_djvu.txt](https://archive.org/stream/DecolonisingTheMind/Decolonising_the_Mind_djvu.txt)>.
- Walcott, Derek. "A Far Cry from Africa". <https://www.poets.org>
- Williams, Patrick and Laura Chrisman, eds. *Colonial Discourse and Post-Colonial Theory: A Reader*. 1993. Routledge, 2015.



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Specific Elective 02**  
**M21EG02DE**  
**CANADIAN AND AUSTRALIAN LITERATURES**  
**(Credits: 04)**

**Course Objectives**

The objectives of this course are to:

1. introduce the students to Canadian and Australian Literature
2. familiarize the students with major literary figures in Canada and Australia
3. help students understand the socio-cultural contexts that nourish the emergence of these literatures
4. make them understand the ethnic and cultural diversity of Canada and Australia
5. interrogate the idea of multiculturalism and national culture contextualise the emergence of 'Englishes'

**Learning Outcomes**

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

1. demonstrate an awareness of the spread and reach of literatures from Canada and Australia
2. explain the politics and ideology in canon formation
3. display an awareness of how socio-cultural contexts shape literary experiences
4. conceptualize concepts like ethnicity, diversity, national culture, and multiculturalism
5. engage critically with decolonization

**Course Details**

**Block I: Socio-political and Literary Context**

**Unit 1**

The founding of the colonies of Canada and Australia – compulsions – the ties with Europe – native cultures during contact with Europeans – the effects of European contact – colonization – effects – revolts – Canadian and Australian allegiance to the British crown – political fallout – confederation – social and cultural issues like alcoholism – genocide.

**Unit 2**

Immigration – settlement – diaspora – transnationalism – multiculturalism – melting pot – migration studies – first natives – aboriginals – life in the reserves in Canada – French and English sides of Canada – The Stolen Generations in Australia – Dispossession of Land, Languages and Culture

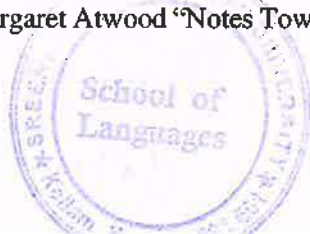
**Block II: Poetry**

**Required Reading**

**Unit 1**

First Nations Blackfoot: "Song of the Great Spirit"

Margaret Atwood "Notes Towards a Poem that Can Never be Written"



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## Unit 2

A. D. Hope "Australia"

David Malouf "The Year of the Foxes"

## Block III: Drama and Fiction

### Required Reading

## Unit 1

### Drama

Sharon Pollock *Komagata Maru Incident*

## Unit 2

### Drama

Jack Davis *No Sugar*

## Unit 3

### Fiction

Gabrielle Roy *Enchantment and Sorrow*

## Unit 4

### Fiction

Patrick White *Voss*

## Block IV: Critical Responses

This is a set of critical responses to texts in blocks 2 and 3. These are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

### Required Reading

Buckridge, Patrick. "Allusive Rhetoric of Nationality: Development of Australian Literature from 1890s to 1980s." *Reading Down Under: Australian Literary Studies Reader*. Ed. Amit Sarwal and Reema Sarwal. SSS, 2009. 1-6.

Kortenaar, Neil Ten. "Multiculturalism and Globalization." *Cambridge History of Canadian Literature*. Ed. Carol Ann Howells and Eve Marie Kroeller. Cambridge UP, 2003. 556-79.

### Suggested Readings

Howells, Coral Ann and Eva Marie Kroeller. "Introduction". *Cambridge History of Canadian Literature*. Ed. Coral Ann Howells and Eva Marie Kroeller. London: Cambridge UP, 2009. 1-24. Print.

Webby, Elizabeth. "The Beginnings of Literature in Colonial Australia." *The Cambridge History of Australian Literature*. Ed. Peter Pierce. Melbourne: Cambridge UP, 2009. 34-51. Print.

Bennett, Bruce, and Jennifer Strauss (ed.). *The Oxford Literary History of Australia*. Oxford UP, 1988. Bennett, Tony, and David Carter (ed.). *Culture in Australia*. Cambridge UP, 2001.

Brown, Russell M. and Donna Bennett, eds. *An Anthology of Canadian Literature in English*. 2 Vols. Oxford UP, 1982.

Clarke, George Eliot. *Directions Home: Approaches to African-Canadian Literature*. U of Toronto P, 2012. Edelson, Phyllis F., ed. *An Anthology of Writing from the Land Down Under*. Ballantine, 1993.



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- Hariharan, B. and Suja Kurup P.L. Eds. *Humour Traditions in Australia and Canada*. Emerald, 2020. Hope, A.D. "Australia". <https://www.poetrylibrary.edu.au>
- Howells, Coral Ann and Eva Marie Kroeller, eds. *Cambridge History of Canadian Literature*. Cambridge UP, 2009.
- Kelly, Paul. *100 Years*. Allen & Unwin, 2001.
- Kinsella, John. Ed. *The Penguin Anthology of Australian Poetry*. Penguin, 2008.
- Klinck, Carl F. et al., ed. *A Literary History of Canada*. U of Toronto P, 1976.
- Kramer, Leonie and Adrain Mitchell. *The Oxford Anthology of Australian Literature*. 1981. Oxford UP, 1985.
- New, W. H. Ed. *A History of Canadian Literature*. 1989. 2nd ed. McGill UP, 2003.
- Noonuccal, Oodgeroo. "We are Going". <https://www.poetrylibrary.edu.au>
- Pierce, Peter. Ed. *The Cambridge History of Australian Literature*. Cambridge UP, 2009.
- Sarangi, Jayadeep, and Binod Mishra. *Explorations in Australian Literature*. Delhi: Sarup, 2006.
- Sarwal, Amit and Reema Sarwal, eds. *Reading Down Under: Australian Literary Studies Reader*. SSS, 2009.
- Webby, Elizabeth. Ed. *The Cambridge Companion to Australian Literature*. Cambridge UP, 2000. Print.



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Specific Elective 03**  
**M21EG03DE**  
**EUROPEAN LITERATURE**  
**(Credits: 04)**

**Course Objectives**

The objectives of this course are to:

1. introduce the literary forms and movements in Europe
2. recognize the dynamics behind the diversity in European Literature
3. analyse the significance and contributions of European Literature
4. explore literary texts in the political, cultural and economic context of various nations in Europe

**Learning Outcomes**

At the end of the course, learners will be able to:

1. expand their knowledge of European Literature
2. cultivate a critical temperament to read literary texts across Europe
3. contextualize the moorings of western literary traditions
4. locate Language, Literature and Popular Culture in European Literature

**Course Details**

**Block I: Literary Movements**

**Unit 1**

Agents of change - Culture, language, writing, literary language, literary forms, individual writers and texts --Renaissance Literature – The Enlightenment.

**Unit 2**

Romanticism – Realism – Dadaism - Aestheticism – Commedia dell'arte – Modernism – Naturalism – Nouveau Roman – 'Sturm und Drang' – Surrealism – Symbolism – Postmodernism.

**Recommended Reading**

Cohen, Walter. "Language, Literature, and Popular Culture in the Age of Reformation." A *History of European Literature: The West and the World from Antiquity to the Present*. OUP. 2017. pp. 200 - 236.

**Block II: Poetry**

**Required Reading**

**Unit 1**

Abbott, Helen. "Poetic Principles: Rhetoric, Rhapsody and Music." Between Baudelaire and Mallarme: Voices, Conversation and Music. Ashgate. 2009. pp.19 – 52.



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## Unit 2

Homer. Book VIII. *The Odyssey*. Trans. Richmond Lattimore.

Charles Baudelaire. "Beauty" and "The Ideal" from *The Flowers of Evil*.

Rainer Maria Rilke. "Archaic Torso of Apollo"

Anna Akhmatova. "Requiem"

## **Block III: Drama**

### **Required Reading**

#### Unit 1

Brooker, Peter. "Dialectics in the Theatre." *Bertolt Brecht: Dialectics, Poetry and Politics*.

Croom Helm. 1998. pp.17 - 32.

#### Unit 2

Sophocles *Antigone*

Bertolt Brecht *Mother Courage and Her Children*

## **Block IV: Fiction**

### **Required Reading**

#### Unit 1

Kundera, Milan. "The Depreciated Legacy of Cervantes." *The Art of the Novel*. Trans. Linda Asher. Grove. 1988.

#### Unit 2

##### **Novel**

Nikos Kazantzakis *Zorba the Greek*

Gustave Flaubert *Madame Bovary*

#### Unit 3

##### **Short Story**

Leo Tolstoy. "How Much Land Does a Man Need?"

Franz Kafka. "The Metamorphosis"

### **Suggested Readings**

Abbott, Helen. "Poetic Principles: Rhetoric, Rhapsody and Music." *Between Baudelaire and Mallarme: Voices, Conversation and Music*. Ashgate. 2009. pp.19 – 52.

Akhmatova, Anna. "Requiem". <https://www.poetryloverspage.com>

Alter, Robert. *Urban Experience and the Language of the Novel*. Yale UP. 2005.

Baudelaire, Charles. *The Flowers of Evil*. Trans. Richard Howard. David R. Godine, 2008.

Bloom, Harold. *The Anxiety of Influence: A Theory of Poetry*. Oxford UP. 1973.

Brooker, Peter. "Dialectics in the Theatre." *Bertolt Brecht: Dialectics, Poetry and Politics*. Croom Helm. 1998. pp.17 - 32.

Calvino, Italo. "Marcovaldo", *Marcovaldo: Or the Seasons in the City*. 1963. Trans. William Weaver. Vintage, 2001.

Cohen, Walter. "Language, Literature, and Popular Culture in the Age of Reformation." *A History of European Literature: The West and the World from Antiquity to the Present*. OUP. 2017.



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pp. 200 - 236.

- Fischer- Lichte, Erika. Trans. Jo Riley. *History of European Drama and Theatre*. Routledge. 2004.
- Furst, Lillian R. *Fictions of Romantic Irony*. Harvard UP, 1984.
- Gay, Peter. *Savage Reprisals: Bleak House, Madame Bovary, Buddenbrooks*. Norton. 2002.
- Graeme, Tytler. *Physiognomy in the European Novel: Faces and Fortunes*. Princeton UP. 2016.
- Homer. *The Odyssey*. Trans. Richmond Lattimore. Harper Collins, 2009.
- Hutchinson, Ben. *Lateness and Modern European Literature*. OUP. 2016.
- Kafka, Franz. "The Metamorphosis". *The Complete Stories of Franz Kafka*. Trans. Willa and Edwin Muir, Tania and James Stern. Schocken, 1971.



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Specific Elective 04**  
**M21EG04DE**  
**COMPARATIVE LITERATURE**  
**(Credits: 04)**

**Course Objectives**

The objectives of this paper are to:

1. give a historical overview of the development and scope of comparative literature.
2. familiarize students with the theory of comparative literature.
3. enable students to assess cross-cultural currents in literature and other arts.
4. train students in the methodologies of comparative analysis.

**Learning Outcomes**

At the end of the course, learners will be able to:

1. display an awareness of the major transformations in the concept of comparative literature.
2. assess the cultural similarities and dissimilarities of representations in the literature of different languages.
3. facilitate dialogues between literary texts located in various cultural contexts.
4. demonstrate the ability to analyse texts across languages and cultures.
5. employ comparative tools in literary and cultural analysis.
6. assess the flow of forms and concepts across language and national boundaries.

**Course Details**

**Block I: Socio-political and Literary Context**

**Unit 1**

The origin and growth of the comparative approach — world literature— national literatures— 'bhasha' literatures— Sanskrit and Dravidian poetics —colonial contact—print modernity.

**Unit 2**

Translation and comparative aesthetics —intertextuality—interdisciplinarity—reception— Reader-response—Comparative Cultural Studies—the crisis in comparative studies.

**Unit 3**

The Third World Malayalam literature—the question of adaptations—the translations of the epics — Ezhuthacchan — the lyric impulse and Krishnagatha —hymns — Poonthanam — Kunjan Nambiar — colonial modernity.

**Unit 4**

Romanticism — Kumaran Asan — Vallathol Narayana Menon — modernism —Kesari Balakrishna Pillai — Ayyappa Paniker— M. Govindan — postmodernism— P.P. Ramachandran — S. Joseph.



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**Required Reading**

Susan Basnett. "Introduction: What is Comparative Literature Today and How Comparative Literature Came into Being?"

Hogan, Patrick Colm. "Beauty, Politics, and Cultural Otherness: The Bias of Literary Difference." *Literary India: Comparative Studies and Aesthetics, Colonialism and Culture*. Ed. Patrick Colm Hogan and Lalita Pandit. State University of New York, 1995. 3-44.

**Recommended Reading**

Palumbo-Liu, David. "Method and Congruity: The Odious Business of Comparative Literature." *A Companion to Comparative Literature*. Ed. Ali Behdad and Dominic Thomas. Wiley-Blackwell. 2011.

Ramakrishnan, E. V. "Is There an Indian Way of Thinking about Comparative Literature?"

**Block II: Poetry and Drama****Required Reading****Unit 1****Poetry**

Kumaran Assan "The Fallen Flower"

Ayyappa Paniker "Kurukshetra"

**Unit 2****Drama**

N. Krishna Pillai *Investment*

C. J. Thomas *Crime 27 of 1128*

**Block III: Prose and Fiction****Required Reading****Unit 1**

O. Chandu Menon *Indulekha*

**Unit 2**

M. T. Vasudevan Nair *The Second Turn*

**Block IV: Literature and Other Arts****Required Reading****Unit 1**

A. Vincent *Bhargavee Nilayam*

**Unit 2**

G. Aravindan *Kanchana Sita*

**Suggested Readings**

Ahmad, Aijaz. "Indian Literature': Notes towards the definition of a Category." *Theory: Classes, Nations, Literatures*. OUP, 1992. 243-285.

Aravindan, G., dir. *Kanchana Sita*. Perf. Prem Nazir, Keshav Panicker. Release: 21 Dec. 1978. Film. (Intertext: *Kanchana Sita* by C. N. Sreekantan Nair)

Asan, Kumaran. "The Fallen Flower". *Selected Poems*. U of Kerala, 1975. (Intertext: *English Romantics*).

Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell, 1993. Behdad, Ali and Dominic Thomas, eds. *A Companion to Comparative Literature*. Wiley- Blackwell. 2011

- Clüver, Claus and Burton Watson. "On Intersemiotic Transposition." *Poetics Today* 10.1 (1989): 55-90. JSTOR. Web. <<http://www.jstor.org/stable/1772555>>.
- Campbell, Joseph. *The Hero with a Thousand Faces*. Pantheon Books, 1968.
- Mohan, Chandra, ed. *Aspects of Comparative Literature: Current Approaches*. India Publishers and Distributors, 1989.
- Choudhuri, Indra Nath. *Comparative Indian Literature: Some Perspectives*. Sterling, 1992.
- Damrosch, D., Melas, N. and Buthelezi, M. *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*. Princeton UP, 2009.
- Das, Sisir Kumar. "The Mad Lover." *Indian Literature*. Vol. 47, No. 3 (215) (May-June, 2003), pp. 149-178.
- Derrida, Jacques and Eric Prenowitz. "Who or What Is Compared? The Concept of Comparative Literature and the Theoretical Problems of Translation." *Discourse* 30.1/2 (2008): 22-53. JSTOR. Web. <<http://www.jstor.org/stable/41389791>>.
- Dev, Amiya and Sisir Kumar Das, eds. *Comparative Literature: Theory and Practice*. Shimla: Indian Institute of Advanced Studies, 1989.
- Devy, G. N. 'Of Many Heroes': an Indian Essay in Literary Historiography. Orient Blackswan, 2017.
- D'Haen, Theo, et al. *The Routledge Companion to World Literature*. Taylor & Francis, 2014. Duff, David, et al. *Modern Genre Theory*. Routledge, 2016.
- During, Simon. "Comparative Literature." *ELH* 71.2 (2004): 313-22. JSTOR. Web. <<http://www.jstor.org/stable/30030050>>.
- George, K.M., chief editor. *Comparative Indian Literature*. 2 vols. Kerala Sahitya Akademi; Macmillan India, 1984-1985.
- Hogan, Patrick Colm and Lalita Pandit, eds. *Literary India: Comparative Studies and Aesthetics, Colonialism and Culture*. State University of New York, 1995.
- James, Jancy. Chandramohan, Subhadra Gupta & N.K. Bhattacharjee, Ed. *Studies in Comparative Literature: Theory, Space & Culture*. Creative Books, 2007.
- Jantz, Harold S. "The Fathers of Comparative Literature." *Books Abroad* 10.4 (1936): 401-03. JSTOR. Web. <<http://www.jstor.org/stable/40077574>>.
- Lefevere, André. "Introduction: Comparative Literature and Translation." *Comparative Literature* 47.1 (1995): 1-10. JSTOR. Web. <<http://www.jstor.org/stable/1771359>>.
- Menon, O. Chandu. *Indulekha*. 1889. Trans. Anitha Devasia. Oxford UP, 2005. Mohan, Chandra, ed. *Aspects of Comparative Literature: Current Approaches*. India Publishers, 1989.
- Nair, Vasudevan. M. T. *The Second Turn*. Trans. of *Randaamoozham*. 1984. Trans. P. K. Ravindranath. Macmillan, 1996.
- Paniker, K. Ayyappa. "Kurukshetra." D.C. Books, 1999. (Intertext: Modernism, T. S. Eliot, The Waste Land).
- Pillai, Krishna N. *Investment*. Trans. of *Mudakkumuthal*. Trans. Dr. S. Velayudhan. Kerala Sahitya Academy, 1981. (Intertext: Henrik Ibsen)
- Ramakrishnan, E.V. "Is There an Indian Way of Thinking about Comparative Literature?" *The Journal of Contemporary Thought*, Summer Issue – 2012.
- , Harish Trivedi, et al. *Interdisciplinary Alter-natives in Comparative Literature*. Sage, 2013.
- Raveendran, P.P. "Genealogies of Indian Literature". *EPW*. Vol. XLI. NO.25. (June 24-29 2006) 2558-2563.
- Routh, H. V. "The Future of Comparative Literature." *The Modern Language Review* 100 (2005): 5-18. JSTOR. Web. <<http://www.jstor.org/stable/3738148>>.
- Satchidanandan, K. *Indian Literature: Paradigms and Praxis*. Penecraft International, 2008.
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- Thomas, C. J. *Crime 27 of 1128*. Trans. C. J. Thomas, Allent Wendt and K. Ayyappa Paniker. *Journal of South Asian Literature* 15.2 (1980): 165-212. JSTOR. Web. <[http://www.jstor.org/stable/40861190?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/40861190?seq=1#page_scan_tab_contents)> (Intertext: Luigi Pirandello)



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213-225.

- Vincent, A., dir. *Bhargavee Nilayam*. Perf. Prem Nazir, Madhu, Vijayamala. Release: 22 November 1964. Film. (Intertext: "Neela Velicham" by Vaikom Muhammed Bashir).
- Dharwadker, Vinay. "English in India and Indian Literatures in English: The Early History, 1579-1834." *Comparative Literature Studies* 39(2): (2002) 93-119.
- Wellek, René. "Comparative Literature Today." *Comparative Literature* 17.4 (1965): 325-37. JSTOR. Web. <<http://www.jstor.org/stable/1770091>>.
- Yu, Pauline. "Comparative Literature in Question." *Daedalus* 135.2 (2006): 38-53. JSTOR. Web. <<http://www.jstor.org/stable/20028031>>.
- Knapp, John. *An Aesthetics of Morality: Pedagogic Voice and Moral Dialogue in Mann, Camus, Conrad and Dostoevsky*. South Carolina UP. 2002.
- Kundera, Milan. "The Depreciated Legacy of Cervantes." *The Art of the Novel*. Trans. Linda Asher. Grove. 1988.
- Piotr, Parlej. *The Romantic Theory of the Novel: Genre and Reflection in Cervantes, Melville, Flaubert, Joyce and Kafka*. Louisiana State UP, 1997.
- Rilke, Rainer Maria. "Archaic Torso of Apollo". <https://www.poets.org>
- Rollyson, Carl E. and Frank N. Magill. *Critical Survey of Drama*. Salem Press. 2003.
- Schumacher, Claude. Ed. *Naturalism and Symbolism in European Theatre, 1850-1918*. Cambridge UP. 1997.
- Szyborska, Wislawa. "Conversation with a Stone". <https://www.poemhunter.com>
- Tolstoy, Leo. "How Much Land Does a Man Need?" *How Much Land Does a Man Need? and Other Stories*. Trans. Ronald Wilks. Penguin, 1993: 96 -110.



*Vinay Dharwadker*  
1/4/24

**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Skill Enhancement Compulsory Course**  
**M21EG01SE**  
**English for Academic Purposes (Credits: 2)**

**Course Objectives**

The objectives of this course are to:

1. introduce writing skills
2. facilitate learners to recognise their strengths and weaknesses in writing
3. train learners to recognise genres in writing
4. provide a critical perspective into the dynamics of writing with classroom practice
5. familiarise basics of research writing
6. develop a perspective on academic writing

**Learning Outcomes**

At the end of the course, learners will be able to:

1. recognise the dynamics in the process of writing
2. evolve a critical perspective on writing practice
3. cultivate the temperament to evolve a distinct style of writing
4. examine critically one's own practice of writing

**Course Details**

**Block I: Introduction to Academic Writing**

**Unit 1**

Basic features of Academic writing- Development of writing skills -Elements of writing- Mechanics of writing - Different academic writing genres-Paragraphs- Essay-Reports-Book review Textual analysis - Case studies-Proposals- Research papers- Researching resources for writing - Critical reading - Creative and logical thinking - Documentation - Drafting -Revising

**Unit 2**

Error detection-Punctuation - Writing Mechanics - Vocabulary and Spelling - Tone and Style - Effective Academic Writing.

**Unit 3**

Pre-writing techniques - paragraph writing-types of paragraphs- topic sentence - Inductive deductive approaches- Definitions- descriptions- recommendations- reports - essays descriptive-argumentative.



## **Block II: Research Writing**

### **Unit 1**

Identification of a research problem and the choice of subject - selecting sources — documentation - bibliography – plagiarism.

### **Unit 2**

Responding to writing genres –Finding topics by asking questions - Brainstorming - making plans - developing ideas by questioning and writing— conceptualizing responses for questions-structuring ideas – writing samples -paragraphs – non sequiturs – jargon – evolution of argument -writing short answers – responding to essay questions – writing with focus – writing to the point – Blue print for research article – argument in one sentence – title – writing – rewriting – numbered drafts– reasoning in writing – chiselling – proof reading – the academic essay – evolution of style –Practise writing research papers on various topics.

### **Recommended Reading**

- Elbow, Peter. "Reflections on Academic Discourse." *Everyone can Write: Essays Toward a Hopeful Theory of Writing and Teaching Writing*. Oxford UP. 2000. pp. 235 – 256.
- . "Can Personal Expressive Writing do the Work of Academic Writing?" pp. 315 – 318. Gibaldi, Joseph. *MLA Handbook for writers of Research Papers*, New Delhi: EWP, 2009 (8th edition).
- Wyrrick, Jean. "The Thesis Statement." *Steps to Writing Well*. 11th Ed. Wadsworth. 2011. pp. 31 – 46.
- . "Drafting and Revising: Creative Thinking, Critical Thinking." *Steps to Writing Well*. 11th Ed. Wadsworth. 2011. pp. 95 – 124.

### **Suggested Readings**

- Anderson, Jonathan, B.H. Durston and M.Pcole. *Thesis and Assignment Writing*, New Delhi: Wiley Eastern, 1970.
- Anderson, Marilyn. et al. *Critical Thinking Academic Writing and Presentation Skills*. 2<sup>nd</sup> Ed. Pearson. 2010.
- Bailey, Stephen. *Academic Writing: A Handbook for International Students*. 2nd Ed. Routledge. 2003.
- DiYanni, Robert., Pat C. Hoy II. *The Scribner Handbook for Writers*. Allyn and Bacon. USA. 1995.
- Elbow, Peter. *Everyone can Write: Essays Toward a Hopeful Theory of Writing and Teaching Writing*. Oxford UP. 2000.
- Kothari, C.R. *Research Methodology: Methods and Techniques*, Delhi: New Age International Ltd.1985.
- Woolf, Judith. *Writing about Literature: Essay and Translation Skills for University Students of English and Foreign Literature*. Routledge. 2005.
- Wyrrick, Jean. *Steps to Writing Well*. 11th Ed. Wadsworth. 2011.



*V. Sreenivasulu*  
1/4/24



## **SREENARAYANAGURU OPEN UNIVERSITY, KOLLAM**

### **Post Graduate programme in English / Malayalam Internship**

**M21EG01IN**

### **Guidelines**

The University shall have a course of Internship for the Post Graduate programme.

#### **Objective**

To provide first-hand experience on a job profile in an organisation through a well-defined format of professional engagement.

#### **Content**

The course prescribes two calendar weeks engagement in an organisation for a dedicated task related to any of the job profile defined by the organisation. The internship envisages enhancing the learners' employability and developing research aptitude.

#### **Length of the Course**

- The course of the Internship requires the engagement of the learner at least for a period of 2 weeks for this purpose.
- The engagement shall be in an approved institution outside the ambit of the University or it can be a normal field centric enquiry carried under supervision.

#### **Identification of the centre for engagement**

- Learners are encouraged to identify the institution where they wish to undergo internship.
- Learners shall use their relationship with the institution and seek for approval.
- Learners shall obtain formal permission from the institution and the University shall facilitate this process through individual recommendation to the institution on the request of the learner.



*V. Pradeep*  
1/4/24

- Learners shall notify the coordinator of the respective Learner Support centres, their interest in pursuing Internship as a course of study.
- Subsequent to the permission, the learner shall in consultation with the Head of the Institute/Company develop a time table for the engagement.
- The time table duly signed by the Head of the Institute/Company in the prescribed format must be produced to the coordinator of the respective Learner Support Centre for onward transmission to the Regional Centre/ University as the case may be.
- The learners shall prepare a work plan in the prescribed format for each hour of engagement with the details of the engagement in advance, and that will be submitted to the Learner Support Centre at the end of the internship with the signature of the Head of the Institute/Company.
- The learner is to develop a personal introspection in the prescribed format on the engagement in English/ Malayalam in an A4 bond paper limited to a maximum of 5 sheets.
- The learners at the end of the course shall be required to submit the following document to the Coordinator Learner Support Centre.
  1. Letter of permission of the Head of the Institute/Company
  2. Time table duly signed by the Head of the Institute/Company.
  3. Work plan signed by the Head of the Institute/Company.
  4. Personal introspection note on work experience
  5. Attendance sheet in the prescribed format
  6. Performance appraisal in prescribed format

### **Assessment**

The course shall have 2 components of assessment, internal and external in the ratio of 30:70.

### **Internal Assessment**

The learners for this course shall continuously be evaluated by the Head of the Institute/Company of the Institution and the mark list shall be submitted in the prescribed



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format in a sealed cover to the Learner Support Centre/Regional Centre as the case may be. Internship shall consider promptness, aptitude, discipline and personal management.

### **External Assessment**

The documents submitted by the learners known as internship diary shall be tagged for external evaluation. The marks awarded under this head shall be added to the internal marks making a total for the whole course.

### **Variation**

If there is a variation in the percentage of the internal and the external valuation, the learners shall be awarded the average percentage of the 2 marks for the lowest assessment grade.

### **Grievances**

Learners shall lodge their complaints, if any, to the respective LSC Coordinator and it shall be processed as per the general rules of the grievances redressed mechanism.



V. S. S. S.  
1/4/24

Sreenarayanaguru Open University	
Time Table	
Name of the Learner :	
Enrollment No. :	
Programme :	
Name of the Course :	
Name of the Institution:	
Engagement Details	
Day	Time

Date:

Signature of the Reporting Officer



V. P. S. S. S.  
11/4/24

Sreenarayanaguru Open University	
Work Plan	
Name of the Learner :	
Enrollment No. :	
Programme :	
Name of the Course :	
Name of the Institution :	
Date	Details of work

Date:

Signature of the Learner

Counter Signature of the Reporting officer



V. Parakkal  
1/4/24

Sreenarayanaguru Open University	
Attendance Certificate	
Name of the Learner	:
Enrollment No.	:
Programme	:
Name of the Course	:
Name of the Institution:	
<p align="center"><b>Details of attendance</b></p> <p><i>This is to certify that the learner attended the office/ work station, the details of which are given below and his/her conduct and character were good.</i></p>	
Date	Time of engagement

**Date:**

**Signature of the Reporting Officer**



*V. R. R. R. R.*  
1/4/24





**Face Sheet for Work Diary**

**Sreenarayanaguru Open University, Kollam**

*Internship Diary submitted in partial fulfilment of the requirements of the  
Post Graduate programme in Malayalam/ English*

**By**

Name of the learner.....

Enrollment No.....

Submitted in the month of .....



*V. P. R. S.*  
*11/4/24*

Inside Sheet

## Sreenarayanaguru Open University, Kollam

### Declaration

I....., Learner with Enrolment No..... declare that the report presented is the outcome of my introspection on the engagement for the course on internship in partial fulfilment of the requirements of the Post Graduate programme in Malayalam/ English. It is also informed that the text in the report has been written by me without any external support.

Date

Signature of the learner

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I ..... of ..... (Name of the Institute/Company) endorse the above declaration.

Date

Name and Signature of the  
Reporting Officer



V. S. S. S.  
11/4/24



SREENARAYANAGURU  
OPEN UNIVERSITY

## **SREENARAYANAGURU OPEN UNIVERSITY, KOLLAM**

### **Post Graduate programme in English / Malayalam** **Field Work**

#### **M21EG01FW** **Guidelines**

The University shall have a course of Field Work for the Post Graduate programmes.

#### **Objective**

To provide hands on experience to learners on development, deployment and presentation of an academic theme through a structured field work under the supervision of faculty/academic counsellors/ external experts approved by the University.

#### **Content**

The course envisages submission of a report at the end of the course in 20 to 25 A4 pages in the prescribed template duly signed by the academic counsellor, as an outcome of the field work of 2 weeks duration. It may be an enquiry or a review or an analysis or description under an identified topic.

#### **Length of the Course**

- The course of Field work requires the engagement of the learner at least for a period of 2 weeks for this purpose.
- The engagement shall be in an approved institution outside the ambit of the University or it can be a normal field centric enquiry carried under supervision.

#### **Reporting the choice**

- Learners need to choose field work as one of the options available, and inform the coordinator of the respective Learner Support Centre in writing in the prescribed proforma in the beginning of the third semester of the programme.

#### **Setting a topic/ area**



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- Learners shall be encouraged to explore their area of interest before they step into the details of the work.
- Learners shall select a topic in the interested area for study and give it in writing in the prescribed format to the coordinator.
- **Supervision**
- Learners shall be expected to discuss among peers/ academic counsellors/ approved external experts to arrive at a sensible conclusion.

### **External Expert**

- Learners shall have the right to choose an external expert if they desire so with the approval of the University.
- Request for the approval of an external expert shall be submitted to the University through the coordinator of LSC in the prescribed format with the CV of the proposed person.

### **Hypothesis**

- Learners shall formulate a hypothesis or a set of questions with the help of the academic counsellors before they start the study.
- Learners shall start their work with sensible presumptions about the work to be carried out. It shall be considered as hypothesis and it shall constitute a part of the study.
- Hypothesis can also assume the format of a set of questions related to the topic.
- Learners shall be encouraged to revise this hypothesis through discussions with peer learners, counsellors or any other person of value for this purpose.
- Learners shall analyse patterns and observe information of relevance under the topic. A hypothesis shall appear as broad guidelines for the learners to go further.

### **Collection of data through Field work**

- Learners after having a decision over the topic and hypothesis shall draw up a plan for collection of data. It may be through direct engagement with the sources of data or getting themselves engaged under the directives of some agency/persons in the field.
- Learners shall submit the details of the field work in the prescribed proforma to the coordinator of the respective LSC with the counter signature of the academic counsellor.

### **Reporting**



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- Learners shall upon the completion of the field work, present, describe and explain the outcome of their field work for the topic already identified.
- Learners shall comply with the submission of a diary of field work in the prescribed format with the counter signature of the counsellors within a month after the completion of the field work.
- A diary of Field work shall have the following components:
  1. Details of Field work in the prescribed format duly signed by the academic counsellor/ external expert.
  2. Hypothesis developed by the learner and duly signed by the counsellor/expert.
  3. Attendance sheet in the prescribed format.
  4. Field study report in the format given below
- A report should have 20 to 25 pages in A4 size bond paper.
- It shall be in English or in Malayalam.
- It shall include an introduction, hypothesis, discussion and conclusion.
- It shall include Graphs, charts, flow diagram etc. wherever necessary.
- Learners shall present their findings at the end of the narrative, the purpose of which shall be to validate the hypothesis.
- The last part of the report shall have a list of references if any.
- A face sheet and inside page in the prescribed format.
- The report shall fall below plagiarism level approved by the University.

### **Assessment**

The course shall have 2 components of assessment, internal and external in the ratio of 30:70.


### **Internal Assessment**

The learners for this course shall continuously be evaluated by the Academic counsellors/ external expert and the mark list in the prescribed format in a sealed cover to the Learner Support Centre/Regional Centre as the case may be. Internal assessment shall consider promptness, sharpness and critical thinking ability of learners.

### **External Assessment**

The documents submitted by the learners known as field work diary shall be tagged for external evaluation. The marks awarded under this head shall be added to the internal marks making a total for the whole course.

### **Variation**

  
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If there is a variation in the percentage of internal and external valuation the learners shall be awarded the average percentage of the 2 marks for the lowest assessment grade.

### **Grievances**

Learners shall lodge their complaints, if any, to the respective LSC Coordinator and it shall be processed as per the general rules of the grievances redressed mechanism.

<b>Sreenarayanaguru Open University</b>	
<b>Reporting the Choice of Field Work</b>	
<b>Name of the Learner</b>	<b>:</b>
<b>Enrollment No</b>	<b>:</b>
<b>Programme</b>	<b>:</b>
I hereby opt for the course for Field Work for the third semester of the programme.	

**Date:**

**Signature of the Learner**



Vinod K  
1/4/24

<b>Sreenarayanaguru Open University</b>	
<b>Request for an External Expert for Field Work</b>	
Name of the Learner	:
Enrollment No	:
Programme	:
Name of the External Expert:	
Designation of the External Expert:	
<i>Please attach the consent letter of the External Expert and a copy of CV.</i>	

**Date:**

**Signature of the Learner**



V. Pradeep  
1/4/24

Sreenarayanaguru Open University		
Details of Field Work		
Name of the Learner :		
Enrollment No :		
Programme :		
Date of engagement	Location	Work carried out

Date:

Signature of the Learner

Counter Signature of External Expert/ Counsellor



V. Prasad  
1/4/24

Face Sheet for Diary

**Sreenarayanaguru Open University, Kollam**

*Field Work Diary submitted in partial fulfilment of the requirements of  
the Post Graduate programme in Malayalam/ English*

By

Name of learner.....

Roll No.....

Submitted in the month of .....



V. S. S. S.  
1/4/24

Inside Sheet

**Sreenarayanaguru Open University, Kollam**

**Declaration**

*I....., Learner with Enrollment No..... declare that the report presented is the outcome of my engagement for the course on Field Work in partial fulfilment of the requirements of the Post Graduate programme in Malayalam/ English. It is also informed that the text in the report has been written by me without any external support.*

**Date**

**Signature of the learner**

---

I ..... of ..... (Name of the Institution) endorse the above declaration.

**Date**



**Name and Signature of the**

**Counsellor/ External Expert**

*V. P. R. S.*  
1/4/24





## **SREENARAYANAGURU OPEN UNIVERSITY, KOLLAM**

### **Post Graduate programme in English/Malayalam**

### **Teaching Assignment**

**M21EG03TA**

### **Guidelines**

The University shall have a course of Teaching Assignment for the Post Graduate programme.

#### **Objective**

The main objective of this course is to expose learner population to the grammar of teaching practice through direct engagement with learner population. At the end of the course, the learners are expected to realise their suitability for teaching, and also improve their skill in teaching.

#### **Content**

The course on teaching assignment is expected to be undertaken in an affiliated college/ Cooperative institution/specialised teaching institutions in the state of Kerala. The course requires that the learners shall complete 20hrs of teaching assignments in the chosen institution for students for pursuing Under Graduate programme in the respective discipline. The teaching engagement shall spread over the respective semester of the programme and the learners shall complete the requirements before the termination of the semester. The course requires that the learners shall devote their attention to this task so that they get to experience teaching as a unique mode of dialogue.

#### **Steps to be taken**

1. Learner shall identify the institution where they wish to practise teaching.
2. Learner shall use his relationship with the institution and seek for approval.

*V. S. S. S.*  
1/4/24

3. Learners shall obtain formal permission from the Head of the Institution and the University shall facilitate this process through individual recommendation to the institute on request of the learner.
4. A learner shall notify the coordinator of the respective Learner Support centres, their interest in pursuing teaching assignment as a course of study.
5. Subsequent to the permission, learner shall in consultation with the Head of the Department develop a time table for the engagement.
6. The time table duly signed by the Head of the Department of the institution in the prescribed format must be produced to the coordinator of the respective Learner Support Centre for onward transmission to Regional Centre/ University as the case may be.
7. The learners shall prepare a lesson plan in the prescribed format for each hour of engagement with the details of the topic, content etc. in advance, and that will be submitted to the Learner Support Centre at the end of the teaching session with the signature of the Head of the Department.
8. The learner shall be required to conduct an assessment test for the students in the class at the end of the teaching sessions and the mark list duly signed by the Head of the Department must be submitted at the end of the teaching session.
9. The learner is to develop a personal introspection in the prescribed format on the engagement in English/ Malayalam in an A4 bond paper limited to a maximum of 5 sheets.
10. The learners at the end of the course shall be required to submit the following document to the Coordinator Learner Support Centre.

1. Letter of permission of the Head of the Institution.
2. Time table duly signed by the Head of the department.
3. Lesson plan signed by the Head of the department.
4. Personal introspection note on teaching experience.
5. Assessment sheets counter signed by the Head of the department.
6. Attendance sheet in the prescribed format.



*V. P. R. S.*  
1/4/24

## **Assessment**

The course shall have 2 components of assessment, internal and external in the ratio of 30: 70.

### **Internal Assessment**

The learners for this course shall continuously be evaluated by the Head of the Department of the Institution and the HoD shall submit the mark list in the prescribed format in a sealed cover to the Learner Support Centre/Regional Centre as the case may be. Internal assessment shall consider promptness, aptitude, discipline and personal management.

### **External Assessment**

The documents submitted by the learners known as teaching diary shall be tagged for external evaluation. The marks awarded under this head shall be added to the internal marks making a total for the whole course.

### **Variation**

If there is a variation in the percentage of internal and external valuation, the learners shall be awarded the average percentage of the 2 marks for the lowest assessment grade.

### **Grievances**

Learners shall lodge their complaints, if any, to the respective LSC Coordinator and it shall be processed as per the general rules of the grievances redressed mechanism.



V. S. S. S.  
1/4/24

Sreenarayanaguru Open University		
Time Table		
Name of the Learner :		
Enrolment No :		
Programme :		
Name of the Course :		
Name of the Institution:		
Engagement Details		
Class	Day	Time

Date:

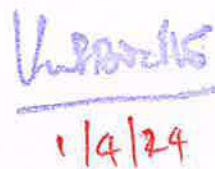
Signature of the HoD of the Institution



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Sreenarayanaguru Open University	
Lesson Plan	
Name of the Learner	:
Enrolment No	:
Programme	:
Name of the Course	:
Name of the Institution:	
Details of classroom engagement	
Class and date	The topic and the content to be handled in detail

**Signature of the Learner**





Sreenarayanaguru Open University		
Attendance Certificate		
Name of the Learner :		
Enrolment No :		
Programme :		
Name of the Course :		
Name of the Institution:		
Details of attendance		
<i>This is to certify that the learner engaged the classes, the details of which are given below and his/her conduct and character were good.</i>		
Date	Class	No. of hours

**Date:**

**Signature of the Head of the Department**



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<b>Sreenarayanaguru Open University</b>	
<b>Personal introspection Note</b>	
<b>Name of the Learner</b>	:
<b>Enrolment No</b>	:
<b>Programme</b>	:
<b>Name of the Course</b>	:
<b>Name of the Institution:</b>	
<i>Write below a narrative in English/ Malayalam about your personal experience with teaching engagement not exceeding 5 A4 size bond papers.</i>	

**Date:**

**Signature of the Learner**



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# Semester IV



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Core 11**  
**M21EG11DC**  
**LINGUISTICS AND STRUCTURE OF THE ENGLISH LANGUAGE**  
**(Credits:4)**

**Course Objectives**

The objectives of this course are:

1. to help students attain an understanding of the basic nature, branches, and history of linguistics
2. to attempt a comparison of RP, GIE and Malayalam sounds based on contrastive linguistics
3. to examine the features of language units at the phonological, morphological and syntactical levels
4. to familiarise the students with history and developments of Modern Grammar

**Learning Outcomes**

At the end of this course, students will:

1. have developed an awareness of the basic nature, branches, and history of linguistics
2. have become familiar with contrastive linguistics
3. be able to analyse language units based on their phonological, morphological and syntactical features
4. have developed an awareness of the principles and limitations of ICA and PSG
5. be able to explain the transformation of sentences based on TG grammar

**Course Details**

**BLOCK I: Language and Linguistics**

**Unit 1**

Animals and human language, properties of human language – regional variation in language – dialect, dialectology, bilingualism, pidgin, creole – social variation in language – speech style, register, slang – Speech and writing.

**Unit 2**

Linguistics as a scientific study of language – Scope of linguistics – Branches – Sociolinguistics, Psycholinguistics – Saussurean concepts – langue and parole, competence and performance, language as a system of signs, syntagmatic and paradigmatic, synchronic and diachronic – American Structuralism and Bloomfield – The Prague School – Noam Chomsky and his theories.

**BLOCK II: Phonology, Morphology, Semantics and Pragmatics**

**Unit 1**

Phonology: suprasegmental features – word stress, stress shift – primary and secondary, compound word stress, speech rhythm, intonation – phonemes and allophones – Comparison of RP, General Indian English and Malayalam sounds – Transcription



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## Unit 2

Morphology: morph, classification of morphemes – analysis of affixes – allomorph – morpho-phonemics.

## Unit 3

Semantics: meaning, conceptual meaning, associative meaning – Lexical semantics: antonymy, synonymy, hyponymy, homonymy and polysemy – Pragmatics: content and meaning, invisible meaning, discourse analysis.

## BLOCK III: Modern Grammar

### Unit 1

Grammar – Traditional Grammar – fallacies - Structural Descriptive Grammar – prescriptive vs descriptive – grammar and usage – grammaticality and acceptability.

### Unit 2

Word classes – form class and function class words – phrases and their functions – clauses – co-ordination and subordination – noun, adverb and relative clauses – basic sentence patterns – cleft sentences – kinds of sentences – affirmative, interrogative, exclamatory, imperative – simple, compound, complex – Elements of a sentence - subject, verb, object, complement, adverbial

## BLOCK IV: Syntactic Theories

### Unit 1

IC Analysis – ambiguity and limitations – PS Grammar – PS rules-limitations – TG Grammar – transformational and generative – deep and surface structure – optional and obligatory rules – Aspect model of Chomsky

### Unit 2

Transformations : Transformations –(a) Singulary : Interrogation (Y/N and Wh); Negation ; Passivization ; Tag Questions –(b) Double -based : Relativization , Complementation , Adverbialization, Co-ordination.

### Recommended Reading

- Akmajian, Adrian, et al. *Linguistics: An Introduction to Language and Communication*. 6th ed. Cambridge: MIT, 2001. Print.
- Balasubramaniam, T. *A Textbook on Phonetics for Indian Students*. New Delhi: Macmillan, 1981. Print.
- Bansal, R. K. and J. B. Harrison. *Spoken English: A Manual of Speech and Phonetics*. 1972. Hyderabad: Orient BlackSwan, 2006. Print.
- Chomsky, Noam. *Aspects of the Theory of Syntax*. Cambridge, Massachusetts: MIT Press, 1965. Print.
- Crystal, David. *Introducing Linguistics*. London: Penguin English, 1992. Print.
- Fries, Charles Carpenter. *The Structure of English*. London: Longman, 1977. Print.
- Fromkin, Victor, et al., ed. *Linguistics: An Introduction to Linguistic Theory*. 2000. rpt. Malden, Massachusetts: Blackwell, 2001. Print.
- Leach, Geoffrey N. *Semantics*. London: Penguin, 1976. Print.
- Lyons. *An Introduction to Theoretical Linguistics*. 1968. Cambridge: Cambridge UP, 1995. Print.
- Quirk, Randolph, and Sidney Greenbaum. *A University Grammar of English*. 6th ed. New Delhi: Pearson, 2003. Print.



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- Roach, Peter. *English Phonetics & Phonology: A Practical Course*. 1983. 4th ed. Cambridge: Cambridge UP, 2009. Print.
- Robins, R.H. *General Linguistics: An Introductory Survey*. Harlowe: Longman, 1971. Print.
- Saussure, Ferdinand de. *Course in General Linguistics*. New York: McGraw-Hill. 1966. Print.
- Sethi, J. and P. V. Dhamija. *A Course in Phonetics and Spoken English*. 2nd ed. New Delhi: PHI, 1999. Print.
- Syal, Pushpinder and D.V. Jindal. *An Introduction to Linguistics- Language, Grammar and Semantics*. 2nd ed. New Delhi: Prentice Hall of India, 2007. Print.
- Verma, S. K. and N. Krishnaswamy. *Modern Linguistics*. New Delhi: Oxford UP, 1989. Print.
- Widdowson, H.G. *Linguistics. Oxford Introductions to Language Study*. Series Ed. H. G. Widdowson. 1996. Oxford: Oxford UP, 2003. Print.
- Yule, George. *The Study of Language*. 2nd ed. Cambridge: Cambridge UP, 1996. Print.
- . *Pragmatics. Oxford Introductions to Language Study*. Series Ed. H. G. Widdowson. 1996. Oxford: Oxford UP, 2008. Print.



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Core 12**  
**M21EG12DC**  
**POSTCOLONIAL STUDIES**  
**(Credits:4)**

**Course Objectives**

The objectives of this course are:

1. to study literatures written in English from formerly colonized nations in their historical and cultural contexts.
2. to examine central concepts, questions, and debates in postcolonial studies.
3. to look at the background that produces postcolonial literature as well as the field of postcolonial studies itself
4. to explore the kind of forms and languages that postcolonial writers use, and why?
5. to examine negotiations between colonial and indigenous cultural traditions and the breaking down of this binary
6. to locate the relationship between literary form and politics
7. identify problems associated with the very term "postcolonial"

**Learning Outcomes**

At the end of this course, students will be able to:

1. have a substantial idea about Postcolonial culture and its varying modes of literary expression.
2. have developed a set of cognitive, affective, and behavioral skills that will help them to engage in effective and appropriate interactions involving diverse cultural and social groups in various contexts.
3. have better understanding of literary traditions that respond to and represent voices outside the traditional canon.

**Course Details**

**BLOCK I: Major Themes and Concerns**

**Unit 1**

Diaspora, Assimilation, Appropriation, Hybridity, Orientalism, Subaltern, Race relations. The Problems and Consequences of Decolonization, Aboriginal Writing.

**BLOCK II: Poetry**

**Unit 1**

**Poetry (Detailed)**

Al Purdy "Married Man's Song"

Derek Walcott "The Sea is History"

Oodgeroo Noonucal "All One Race"



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## **Unit 2**

### **Poetry (Non-detailed)**

Gabriel Okara "Were I to Choose"

John Shaw Neilson "Surely God was a Lover"

Yasmine Gooneratne "On An Asian Poet Fallen among American Translators"

## **BLOCK III: Theoretical Writings**

### **Unit 1**

Edward Said "Introduction to Orientalism". (Sections I and II)

### **Unit 2**

Homi Bhabha "Of Mimicry and Man: The Ambivalence of Colonial Discourse." (From *The Location of Culture*. London: Routledge, 2006).

### **Unit 3**

Ngugi Wa Thiong'o "The Language of African Literature" (Sections III, IV and V)

## **BLOCK IV: Fiction**

### **Unit 1**

#### **Fiction (Non-Detailed)**

Jean Rhys *Wide Sargasso Sea*

Salman Rushdie *Midnight's Children*

### **Unit 2**

#### **Drama (Detailed)**

Wole Soyinka *Death and the King's Horseman*

### **Unit 3**

#### **Drama (Non-Detailed)**

Marguerite Duras *India Song*

Aime Cesaire *A Tempest*

### **Suggested Readings**

Aime Cesaire *Discourse on Colonialism*.

Ashis Nandy *The Intimate Enemy*

Ato Quayson *The Cambridge Companion to the Postcolonial Novel*

Edward Said *Orientalism, Culture and Imperialism*

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

Frantz Fanon *The Wretched of the Earth, Black Skin, White Masks*

Gayatri Spivak *In Other Worlds: Essays in Cultural Politics*

Neil Lazarus *The Cambridge Companion to Postcolonial Literary Studies*

Partha Chatterjee *Nationalist Thought and the Colonial World*

Ramachandra Guha. (Ed.) *Subaltern Studies*

Young White *Mythologies: Writing, History and the West*.



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Specific Elective 05**  
**M21EG05DE**  
**CULTURAL STUDIES**  
**(Credits:4)**

**Course Objectives**

The course aims to:

1. Understand the basic concepts, foundational philosophies and varied approaches in CS.
2. Examine, problematise and theorise the concept of culture, and its sites of production.
3. Enable an overview of the interdisciplinary dynamics of CS that cuts across disciplines.
4. Comprehend meaning making processes involved in everyday life experiences.
5. To understand the relationship between language, culture, representation, and consumption.
6. Understand the working of power, inequality, marginality, hegemony and how cultural discourses produce consensus and resistance.

**Learning Outcomes**

At the end of this course, students will be able to:

1. evaluate how representations are shaped/impacted by race, gender, ability, caste, class, language, nationality, ethnicity, identity, region, religion, hegemonies, marginalities etc.
2. demonstrate a critical understanding of the cultural history and factors involved in the production, distribution and consumption of literary artifacts and cultural phenomena.
3. understand the relationship between power and knowledge, and constructions of meaning.
4. get familiarised with interpretative strategies employed in CL, for 'remapping humanities.'
5. undertake critical readings of contemporary cultural texts and discourses.

**Block I: Cultural Studies - Theory**

**Unit 1**

Theodor W. Adorno – Raymond Williams – Stuart Hall – Richard Hoggart

**Unit 2**

Michael Foucault—Judith Butler –Antonio Gramsci – Toby Miller

**Unit 3**

Agency and structure - citizenship – counter-culture – subculture and youth — cultural relativism  
– cultural materialism — cultural reproduction – culture industry

**Unit 4**

Ethnic/ethnicity – ethnocentrism – nationalism – popular culture – visual culture - LGBTQAI+ —  
disability studies



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### Required Reading

Adorno, Theodor W. and Horkheimer, Marx. 1944. "The Culture Industry: Enlightenment as Mass Deception." *Dialectics of Enlightenment: Philosophical Fragments*. Ed. Gunzelin Schmid Noerr. Trans. Edmund Jephcott. Stanford: Stanford UP, 2002. 94-136. Print.

### Supplementary Reading

Prasad, M. Madhava. "The Absolutist Gaze: Political Structure and Cultural Form." *Ideology of the Hindi Film: A Historical Construction*. 1998. New Delhi: Oxford UP, 2006. 53-87. Print.

Storey, John. "What is Popular Culture?" in *Cultural Theory and Popular Culture*, 1-16.

### Block II: Cultural Studies - Methodology

The primary focus of CS is a revisionary reading of the concept of culture, viewing culture as a discourse that can tease out and critique ideologies and hegemonies which underlie our notions of 'high' and 'low' culture. CS attempts to unravel the intersections of power and culture in modes of representation, the figurations of the popular, and the interplay between the dominant and the subordinated. CS employs a combination of the interpretative reading strategies of humanities and the empirical methodology of social sciences, to examine society and culture.

### Unit 1

Martin Lister – Giorgio Agamben – Zygmunt Bauman – James Clifford – John Fiske – Michael Hardt – Henry Jenkins – Janice Radway – Edward Soja – Paul du Guy

### Unit 2

Multiculturalism—theorisation of the Everyday—legitimation and validation of hegemonies—function of common sense, proverbs, and popular sayings —manufacturing consent—collaboration—content analysis—cultural consumption

### Unit 3

The politics of food and clothing—figurations of the popular—cultural democratisation—manufacturing tradition—nationalisms—ethnography—focus groups—qualitative and quantitative analysis—race/racialisation—reflexivity—relativism—self-help culture

### Unit 4

Stereotyping—politics of representation—categories of caste and class—marginalisation and resistances—Masculinity/Femininity—sexualities and gender politics

### Required Reading

Hall, Stuart. "Encoding/Decoding." *Culture, Media, Language: Working Papers in Cultural Studies 1972-79*. Eds. Stuart Hall, et. al. London: Unwin Hyman, 1980. 117-127. Print.  
*Georgetown.edu*. Web. <<http://www9.georgetown.edu/faculty/irvinem/theory/SH-Coding.pdf>>.

### Supplementary Reading

Gay, Paul du. "What is Culture?" *Doing Cultural Studies: The Story of the Sony Walkman*. 1997. London: Sage, 2003. 5-7. Print.

Staples, James. "Civilizing Taste: From Caste to Class in South Indian Foodways". *Food Consumption in Global Perspectives* (Eds.) Jakob A. Klein and Anne Murcott. Springer. 2014.

### **Block III: Media theory**

This block examines the reciprocal relationship between media and its audience. Media theory proposes a systematic way of thinking about the means of communication. It looks at how media is used to reinforce ideologies in a globalized world, the development of print and digital media, especially in the context of the development of consumerism and commercialism. Media theory emphasizes the fact that media cannot exist outside the ideological constraints and become constitutive of the very ideology it re-presents.

#### **Unit 1**

Marshall McLuhan — representation — narrative — code — theories of production — gatekeeping — agenda setting — polysemy — audience

#### **Unit 2**

Branding — censorship construct — marketing — mass media — media education — media literacy — production values — media systems — public sphere — augmented reality — old media — new media

#### **Unit 3**

Cyberculture — cybertext — metamedia — virtual communities — technological determinism — soft determinism — interactivity — collective intelligence

#### **Unit 4**

Digital rhetoric — non-linear media — residual media — social media — multiple publics — free speech — post-truth

#### **Required Reading**

Castells, Manuel. "The Network Society." *The Network Society from Knowledge to Policy*. Ed. Manuel Castells and Gustavo Cardoso. Massachusetts: John Hopkins Centre for Transatlantic Relations, 2005. 3-22. Print. *Umass.edu*. Web. <[https://www.umass.edu/digitalcenter/research/pdfs/JF\\_NetworkSociety.pdf](https://www.umass.edu/digitalcenter/research/pdfs/JF_NetworkSociety.pdf)>.

#### **Supplementary Reading**

Pinney, Christopher. "The Politics of Popular Images from Cow Protection to M. K Gandhi 1890-1950." *The Indian Public Sphere: Readings in Media History*. Ed. Arvind Rajagopal. New York: Oxford UP, 2009. 65-87.

Butler, Judith, "Subject of Sex/Gender/Desire." *Gender Trouble: Feminism and the Subversion of Identity*. 1999. New York and London: Routledge, 2002. 3-44. *Wordpress.com*. Web. <[https://selforganizedseminar.files.wordpress.com/2011/07/butler-gender\\_trouble.pdf](https://selforganizedseminar.files.wordpress.com/2011/07/butler-gender_trouble.pdf)>.

### **Block IV: Visual Culture**

The study of visual culture as a serious line of academic enquiry started with the establishment of CS the 1970s. The rise of the internet which enabled the proliferation of visual images without any borders and the rise of a screen culture where seeing is believing provided further impetus to the discipline. Colours and shapes took on a new life before our eyes and along with it the possibilities of symbolic signification. A study of visual culture brings within its fold a wide array of cultural artefacts or even simple everyday objects that gain a cultural status when viewed from the perspective of visual culture studies.



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## Unit 1

John Berger – Laura Mulvey – Giuliana Bruno – Lisa Cartright – Nicholas Mirzoeff

## Unit 2

Visualism – mediascape – media influence – digital communities— visual anthropology – visual ethics – visual rhetoric – visual mediation – visual representation –visual competence – theory of art – institutional theory –social network theory – high art – implied viewer—graphic narratives - Digital Humanities.

### Required Reading

Berger, John. Section 1. *Ways of Seeing*. London: BBC and Penguin, 1972. 7-33.  
*Waysofseeing.com*. Web. <[http://waysofseeingwaysofseeing.com/ways-of-seeing\\_john-berger-5.7.pdf](http://waysofseeingwaysofseeing.com/ways-of-seeing_john-berger-5.7.pdf)>.

### Supplementary Readings

R Nandakumar: "The Missing Male: The Female Figures of Ravi Varma and the Concepts of Family, Marriage and Fatherhood in Nineteenth Century Kerala." *South Indian Studies*, No.1, Jan-June, 1996.  
Carole M. Cusack: "The Gods on Television: Ramanand Sagar's Ramayan", in *Politics and Popular Piety in Late Twentieth-Century India* by Alex Norman and Cusack, 2012.

### Suggested Readings

Abbas, A, Ermi, J (eds). *Internationalizing Cultural Studies*. Malden, MA: Blackwell.2005.  
Adams, Rachel, and David Savran. *The Masculinity Studies Reader*. Blackwell, 2009.  
Adorno, Theodor W. *The Culture Industry: Selected Essays on Mass Culture*. Ed. and Intro. J. M. Routledge. 1991.  
Alexander, Jonathan, Deborah T. Meem and Michelle A. Gibson. *Finding Out: An Introduction to LGBTQ Studies (3rd Ed)*. Sage, 2017.  
Alter, Joseph S. "Celibacy, Sexuality, and the Transformation of Gender into Nationalism in North India." *The Journal of Asian Studies*, Vol. 53, No.1, 1994, pp. 45-66.  
Ames, M. *Museums, the Public, and Anthropology: A Study of the Anthropology of Anthropology*. U of British Columbia P. 1986.  
Antinous, George. *The Arab Awakening: The Story of the Arab National Movement*. 1938. Routledge, 2010.  
Appadurai, Arjun, ed. *The Social Life of Things: Commodities in Cultural Perspective*. 1986. Cambridge UP, 2003.  
Aronson, Amy, and Michael S. Kimmel. *The Gendered Society Reader*. Oxford University Press, 2017.  
Ashis Nandy. "The Changing Popular Culture of Indian Food" *South Asia Research* 24.1(2004): 9-19.  
Attali, Jacques. *Noise: The Political Economy of Music*. Trans. Brian Massumi. U of Minnesota P, 1985.  
Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. 1981. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. U of Texas P, 1982.  
Ball, James. *Post-Truth: How Bullshit Conquered the World*. Biteback Publishing, 2017.  
Barber, Cesar Lombardi. *Shakespeare's Festive Comedies: A Study of Dramatic Form and its Relation to Social Custom*. Princeton UP, 1959.  
Barker, Chris, and Emma A. Jane. *Cultural Studies: Theory and Practice, (5th Ed)*, Sage, 2016.  
Barthes, Roland. *Mythologies*. Paladin, 1973.  
Belsey, Catherine. *Culture and the Real: Theorizing Cultural Criticism*. Routledge, 2005.  
Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction," in Hannah Arendt (ed) *Illuminations*. Schocken Books, 1968.  
Bennet, T, et al. *New Keywords: A Revised Vocabulary of Culture and Society*. Wiley, 2005.  
Berman, Russell. A. *Modern Culture and Critical Theory: Art, Politics and the Legacy of the Frankfurt School*. U of Wisconsin P. 1989.  
Bourdieu, Pierre. "Distinction: A Social Critique of the Judgement of Taste."



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- Carole Counihan & Penny van Esterik (eds), *Food and Culture: A Reader*. Routledge, 2013, 31-40
- Bhabha, Homi K. *The Location of Culture*. 1994. Routledge, 2004.
- Boddy, W. "The Shining Centre of the Home": Ontologies of Television in the 'Golden Age'." *Television in Transition*. Ed. P. Drummond and R. Paterson. British Film Institute. 1985.
- Boyd-Barrett, O. "Mass Communication in Cross-cultural Contexts: The Case of the Third World." *Mass Communication and Society*. 1977. Eds. J. Curran, M. Gurevitch and J. Woollacott. Milton Keynes: Open UP. 1982.
- Bourdieu, Pierre (1982) "The Uses of the People," In *Other Words: Essays Towards a Reflexive Sociology*. Stanford UP, 1990
- Brake, Mike. *The Sociology of Youth Culture and Youth Subcultures*. Routledge & Kegan Paul. 1980.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1992. Calhoun, Craig, ed. *Habermas and the Public Sphere*. Cambridge, MIT P, 1992.
- Certeau, Michel de. "Walking in the City." Simon During (ed) *The Cultural Studies Reader*. 3.2
- Chambers, Iain. *Urban Rhythms: Pop Music and Popular Culture*. Macmillan, 1985. Chakravarti, Uma. *Gendering Caste: Through a Feminist Lens*. Sage Publications, 2018. Chatterjee, Partha. *The Nation and its Fragments: Colonial and Postcolonial Histories*. Princeton UP, 1993.
- Collins, Jim. *Uncommon Cultures: Popular Culture and Post-modernism*. Routledge, 1989. Davies, Ioan. *Cultural Studies and Beyond: Fragments of Empire*. Routledge. 1995. During, Simon, (ed). *The Cultural Studies Reader*. Routledge, 1999.
- . *Cultural Studies: A Critical Introduction*. Routledge, 2005.
- Edelman, Lee. *Homographesis: Essays in Gay Literary and Cultural Theory*. Routledge, 1994. Foucault, Michel. *The History of Sexuality: Volume 1. An Introduction*. 1976. Trans. Robert Hurley. Penguin, 1990.
- Ganesh, Kamala and Usha Thakkar, eds. *Culture and the Making of Identity in Contemporary India*. Sage, 2005.
- Gibian, Peter, ed. *Mass Culture and Everyday Life*. Routledge. 1997.
- Giles, Judy, and Tim Middleton. *Studying Culture: A Practical Introduction*. Blackwell, 2008.
- Goldberg, David Theo, ed. *Multiculturalism: A Critical Reader*. Blackwell. 1994. Guru, Gopal. "Archaeology of Untouchability." *Economic and Political Weekly*, 44:37, 2009.
- Hall, Stuart, Gary and Clare Birchall, eds. *New Cultural Studies: Adventures in Theory*. Edinburgh UP, 2006.
- . "Culture, the Media and the Ideological Effect." *Mass Communication and Society*. Ed. John Curran. Edward Arnold. 1977. 315-48.
- Hodkinson, Paul. *Media, Culture and Society: An Introduction*. Sage, 2017.
- hooks bell, and Amalia Mesa-Bains. *Homegrown: Engaged Cultural Criticism*. Francis & Taylor, 2017
- . "Marginality as a Site of Resistance." in Russell Ferguson, Martha Gever, Trinh T. Minhha, Cornel West (eds) *Out there: Marginalization and Contemporary Cultures*, MIT Press, New York, 1990.
- Jain, Khajri. *Gods in the Bazaar: The Economies of Indian Calendar Art*. Duke UP, 2007.
- John, Mary E. and Tejaswini Niranjana. "Mirror Politics: 'Fire,' Hindutva and Indian Culture." *Economic and Political Weekly* 34.10/11 (Mar. 1999): 581-84. Print. JSTOR. Web. <<https://www.jstor.org/action/doBasicSearch?Query=Mirror+Politics> %3A+Fire%2C+Hindutva+and+Indian+Culture&acc=rr>.
- Kellner, Douglas. *Media Culture: Cultural Studies, Identity and Politics between the Modern and the Post-modern*. Routledge, 1995.
- Kirschenbaum, Matthew G. "What is Digital Humanities and What is it doing in English Departments?" <https://dhdebates.gc.cuny.edu/read/untitled-88c11800-9446-469b-a3be3fdb36bfd1e/section/f5640d43-b8eb-4d49-bc4b-eb31a16f3d06>
- Kumar, Shanti. *Gandhi Meets Primetime: Globalization and Nationalism in Indian Television*. U of Illinois P, 2006.
- Mukhopadhyay, Bhasker. "Cultural Studies and Politics in India Today," in *Theory, Culture, Society*, Vol 23(7-8), 2006. Sage, pp 279-292.
- Yousman, Bill, Lori Bindig Yousman, et al. *Gender, Race, and Class in Media: A Critical Reader*, (Sixth Ed), Sage, 2020.
- Sharifian, Farzad. *Handbook of Language and Culture*, Routledge, 2011. Shohat, Ella. "From Eurocentrism



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- to Polycentrism," *Unthinking Eurocentrism: Multiculturalism and the Media*. Ella Shohat and Robert Stam (eds). Routledge, 1995
- Storey, John, ed. *Cultural Theory and Popular Culture: A Reader*. 1994. 3rd ed. Pearson, 2006.
- Sturken, Marita and Lisa Cartwright (ed) *Practices of Looking: An Introduction to Visual Culture*. OUP, 2018.
- Turner, Graeme. *British Cultural Studies: An Introduction*. Routledge, 1990.
- Vanita, Ruth. *Gandhi's Tiger and Sita's Smile: Essays on Gender, Sexuality and Culture*. Yoda Press, 2005.
- Viswanathan, Gauri. "Raymond Williams and British Colonialism." *Yale Journal of Criticism* 4.2 (1991): 47-66.
- Raymond Williams. "Culture is Ordinary" (1958), in *The Everyday Life Reader*. Ed. Ben Highmore. Routledge, 2002.
- Young, Robert J. C. *Colonial Desire: Hybridity in Theory, Culture, and Race*. Routledge, 1995.



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Discipline Specific Elective 06**  
**M21EG06DE**  
**WOMEN'S WRITING**  
**(Credits:4)**

**Course Objectives**

The course aims to:

1. to create a new awareness among students concerning gender
2. introduce students to the different genres and literary themes presented by women writers, especially Indian women writers
3. help students to understand the historical and social context in which literary expression by Indian women developed
4. help students to appreciate the richness and variety of literary production by women

**Learning Outcomes**

At the end of this course, learners will be able to:

1. describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion
2. demonstrate an advanced critical understanding of the cultural history of women's writing
3. demonstrate the ability to use and respond to historicist, feminist and other critical approaches to women writers

**Course Details**

**Block I: Introduction to Women's Writing**

**Unit 1**

Introduction - definition of women's writing - emergence as a genre- major women writers- aesthetics of women's writing - black feminism - Indian feminism - multiracial feminism- postcolonial feminism - ecofeminism.

**Unit 2**

Mary Wollstonecraft and her circle - first wave of feminism - second wave - third wave - pro-feminism - new feminism.

**Recommended Reading**

Eagleton, Mary. "Introduction". *Feminist Literary Theory: A Reader*. 1986. London: Blackwell, 2011. 1-8.

Irigaray, Luce. "Introduction". *This Sex Which is Not One*. Trans. Catherine Porter and Carolyne Burke. 1977. New York: Cornell UP, 1985. 23-33.



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**Block II: Poetry**  
**Required Reading**

**Unit 1**

Adrienne Rich: "Diving in to the Wreck"  
Kamala Das: "The Dance of the Eunuchs"  
Kishwar Naheed : "I am Not That Woman"  
Maya Angelou: "A Brave and Startling Truth"

**Unit 2**

Sugathakumari. "Devadasi"  
Vijayalakshmi "The Carpenter's Daughter"  
Countee Cullen "Heritage"

**Block III: Prose**  
**Required Reading**

**Unit 1**

Mary Wollstonecraft: Introduction to *A Vindication of the Rights of Woman*

**Unit 2**

Chimamanda Ngozi Adichie: *We Should All be Feminists*; TED Talk. given in the United Kingdom. London Fourth Estate. 2014.

**Unit 3**

Niranjana, Tejaswini. "Translation, Colonialism, and the Rise of English." *Economic and Political Weekly*. 25.15(1990): 773-779.

**Unit 4**

Parker, Dorothy. "Good Souls." *Dudley.harvard.edu*. Web.  
<[https://dudley.harvard.edu/files/dudley/files/dorothy\\_parker\\_-\\_good\\_souls\\_a\\_telephone\\_call.pdf](https://dudley.harvard.edu/files/dudley/files/dorothy_parker_-_good_souls_a_telephone_call.pdf)>

**Block IV: Fiction and Drama**  
**Required Reading**

**Unit 1**

**Fiction**

Kate Chopin *The Awakening*  
Lalithambika Antharjanam *Agnisakshi: Fire, My Witness*

**Unit 2**

**Short Story**

Hisaye Yamamoto "The Seventeen Syllables"  
Mahasweta Devi "The Divorce"  
Katherine Mansfield "A Doll's House"



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### Unit 3

#### Drama

Vinodini Thirst

Caryl Churchill *Top Girls*

#### Suggested Readings

- Angelou, Maya. "A Brave and Startling Truth". <https://www.poemhunter.com>
- Das, Kamala. "The Dance of the Eunuchs". <https://www.poemhunter.com>
- Eagleton, Mary. Ed. *Feminist Literary Theory: A Reader*. 1986. Blackwell, 1999.
- Irigaray, Luce. *This Sex which is Not One*. Trans. Catherine Porter and Carolyne Burke. Cornell UP, 1985.
- Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. 1969. Ed. Leon S. Roudiez. Trans. Thomas Gora and Alice A. Jardine. Columbia UP, 1980.
- Mitchell, Juliet. *Psychoanalysis and Feminism: Freud, Reich, Laing and Women*. 1975. Penguin, 2000.
- Moi, Toril. *Sexual/ Textual Politics. Feminist Literary Theory*. 1985. Routledge, 2002.
- Rich, Adrienne. "Diving in to the Wreck". <https://www.poets.org>
- Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Bronte to Lessing*. New Jersey: Princeton UP, 1977. Print.
- Tharu, Susie and K. Lalita, eds. *Women Writing in India: 600 BC to the Present*. 2 vols. 1991. Oxford UP, 1993.
- Vijayalakshmi. "The Carpenter's Daughter"/"Thachante Makal". *The Oxford India Anthology of Modern Malayalam Literature*. Eds. P.P. Raveendran and G.S. Jayasree. Oxford UP, 2017.
- Weeden, Chris, et al. *Rewriting English: Cultural Politics of Gender and Class*. London: Psychology P, 2003.



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**Skill Enhancement Compulsory Course**  
**M21EG01SC**  
**MEDIA STUDIES**  
**(Credits:2)**

**Course Objectives**

The objectives of this course are to:

1. introduce the students to the world of mass media and the different fields of journalism.
2. develop in students an understanding of the mass communication process
3. help students develop life skills which enable them to analyse various forms of modern communication
4. develop a critical understanding of the role of media in society
5. provide basic skills in reporting and editing in the fields of print, electronic and online communication

**Learning Outcomes**

At the end of the course, students will be able to:

1. demonstrate their understanding of basic components of the world of journalism and mass media
2. demonstrate their skills at reporting and editing in print and electronic media
3. do a critical appraisal of the role of media in society.

**Course Details**

**Block I: Mass Communication**

**Unit 1**

What is communication? – definitions – elements and process of communication – types of communication – intrapersonal, interpersonal, group and mass communication – types of mass media: print, radio, film, TV, internet – a comparison of the scope and limitations of print and broadcast media, online media and their potential.

**Unit 2**

What is news? – news values – the basics of reporting – news gathering techniques – news structure – types of news – hard news & soft news – editorial - news sources - news conference – meet the press – news agencies - the art of interviewing – feature writing – editing for clarity and accuracy – objectivity – fairness – style book – headline writing – banner, skyline, kicker, deck, strap line, feature heads.

**Block II: Electronic Media and New Media**

**Unit 1**

Writing for radio – radio formats – internet radio – script- radio talk – interview – structure of news bulletins – characteristics of the television medium – writing for television – camera movements – shot composition – visual language – soap opera – reality shows – game shows – shooting script – story board – live broadcasts



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## Unit 2

The Internet as mass medium – journalism and new media – internet editions of newspapers and TV channels – open source journalism – participatory journalism – its potential and limitations – hypertextuality – interactivity – convergence – blogs – news portals – social networking sites

### Suggested Readings

Baskette, Floyd K., et al. *Art of Editing*. 5th edn. New York: McMillan. 1992. Print. Chantler, Paul.

*Basics: Radio Journalism*. London: Focal Press, 2013.

Delancy and Landow. *Hypermedia and Literary Studies*. Cambridge: Massachussets, MIT, 1995. Print.

Dewdney, Andrew, and Peter Ride. *The New Media Handbook*. London: Routledge, 2009. Print.

Donald, Ralph, and Thomas Spann. *Fundamentals of Television Production*. Iowa: IowaUp, 2000. Print.

Fiske, John. *Introduction to Mass Communication Studies*. London: Routledge. 1996. Print.

Kawamoto, Kevin. "Digital Journalism: Emerging Media and the Changing Horizons of Journalism." Introduction. *Digital Journalism: Emerging Media and the Changing Horizons of Journalism*. Ed. Kevin Kawamoto. Lanham, Maryland: Rowman and Littlefield Publishers, 2003. Print.

McLeish, Robert. *Radio Production*. London: Focal, 2001. Print. McLuhan, Marshall. *Media: The Extensions of Man*. London: Sphere Books, 1973. Print.

Pavarala, Vinod and Kanchan K. Malik. *Other Voices: The Struggle for Community Radio in India*. New Delhi: Sage, 2007. Print.

Ray, Tapas. *Online Journalism: A Basic Text*. London, Cambridge UP, 2006. Print.

Saxena, Ambrish. *Fundamentals of Editing and Reporting*. New Delhi: Kanishka. 2007. Print.

Saxena, Sunil. *Headline Writing*. New Delhi: Sage, 2006. Print.

Stepp, Carl Sessions. *Writing as Craft and Magic*. New Delhi: Oxford UP. 2007. Print. Ward, Mike. *Journalism Online*. Oxford: Focal, 2002. Print.

Wetton, Steve. *Writing TV Scripts: Successful Writing in 10 Weeks*. London: Aber, 2010. Print.

Wulfemeyer, K. Tim. *Radio-TV News Writing*. 1995. 2nd ed. Iowa: Iowa State P, 2003. Print.



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ENGLISH LANGUAGE AND LITERATURE**  
**M21EG01DP**  
**Dissertation/Project**  
**Credits: 4**

**Course Objectives (PG)**

The course has the following objectives:

1. To facilitate learners in creating evidence-based arguments on relevant research
2. To develop the analytical skills of the learner through introduction to new and emerging critical theories and perspectives
3. To enhance the learners' ability to systematically frame and present academic discourses in an efficient manner
4. To equip learners for higher levels of research

**Learning Outcomes**

Upon completion of this course, the learner will be able to:

1. form and express relevant research questions/problems in their field of study
2. critique and analyse subject matter/texts in light of theoretical frameworks
3. substantiate research findings based on arguments
4. build a creative and critical response to the subject matter/texts
5. achieve proficiency in indexing, citation, and referencing methods

**Guidelines**

1. The dissertation shall be undertaken under the guidance of a supervising faculty.
2. A supervising faculty will be allotted to the learner by the Learner Support Centre/Regional Centre, as authorised by the University.
3. The dissertation topic shall be selected after discussion with the supervising faculty.
4. The learner must submit a short synopsis for approval to the supervising faculty.
5. They must keep the supervising faculty updated on the progress of the research work.
6. The dissertation must fulfil all the requirements specified in the dissertation guidelines.
7. The dissertation must be submitted on or before the last date notified for submission.
8. The learner must attend a viva voce of the dissertation for the completion of the course.
9. The dissertation will be evaluated on the basis of the following criteria:
  - a. Relevance of topic under discussion
  - b. Novelty in presentation
  - c. Ability to present and defend dissertation (Viva)
  - d. Use of relevant research methodology (including literature review, hypotheses, research questions, and findings)



### **Format**

The University recommends the following general format for M.A. dissertations in English Language and Literature:

### **Recommended Structure:**

1. Title Page (Refer Specimen Page)
  - a. Name of University
  - b. Dissertation Title
  - c. Full name of learner
  - d. Learner Registration Number
  - e. Subject
  - f. Years of Study
  - g. Name of Supervising Faculty
  - h. Learner Support Centre
  - i. Month & Year of submission
2. Cover Page (Refer Specimen Page)
  - a. Name of University
  - b. Dissertation Title
  - c. Full name of Learner
  - d. Learner Registration Number
  - e. Subject
  - f. Years of Study
  - g. Learner Support Centre
  - h. Signature of Learner
  - i. Name and designation of Supervising Faculty
  - j. Signature of Supervising Faculty
  - k. Learner Support Centre
- 2.1. Declaration and Certificate
3. Table of Contents (Refer Specimen Page)
4. Acknowledgement Page
5. Abstract/Synopsis
  - a. Dissertation Title
  - b. Short summary of dissertation (250-300 words)
6. Main Text (5 chapters including introduction and conclusion)
  - a. Chapter I: Introduction
  - b. Chapter II
  - c. Chapter III
  - d. Chapter IV
  - e. Chapter V: Conclusion
7. Reference
8. Appendices (if necessary)

### **Recommended Total Pages:**

A maximum of 25-30 pages

### **Layout, Formatting, and Printing:**

Chapter Headings: Times New Roman, Size 14, Bold, Double Spacing, Centre of Page Sub-headings: Times New Roman, Size 12, Bold, 1.5 Spacing, Left aligned



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Body: Times New Roman, Size 12, 1.5 Spacing, Left aligned Page Margins of 2.5 cm on each side  
Spiral bound, double-sided printing

**Citation and Reference:**

Latest edition of the MLA Handbook should be followed.

**Plagiarism**

Plagiarised works are strictly discouraged by the University.



V. Parakkal  
1/4/24

Specimen Title Page

## DISSERTATION TITLE

*In partial fulfilment of the requirement of the degree of (Name of the Programme)*

Submitted by:

FULL NAME OF LEARNER

Learner Registration Number

Programme Name

Under the Supervision of:

NAME OF THE SUPERVISOR



SREENARAYANAGURU  
OPEN UNIVERSITY

Name of the Learner Support Centre

SCHOOL NAME

NAME OF THE UNIVERSITY WITH ADDRESS

MONTH & YEAR OF SUBMISSION



*V. Sreedhar*  
16/4/24

Specimen Cover Page

## DISSERTATION TITLE

*In partial fulfilment of the requirement of the degree of (Name of the Programme)*

Submitted by:

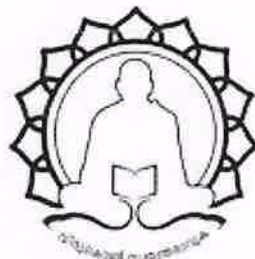
FULL NAME OF LEARNER

Learner Registration Number

Programme Name

Under the Supervision of:

NAME OF THE SUPERVISOR



SREENARAYANAGURU  
OPEN UNIVERSITY

Name of the Learner Support Centre

SCHOOL NAME

NAME OF THE UNIVERSITY WITH ADDRESS

MONTH & YEAR OF SUBMISSION



*V. Pradeep*  
11/4/24



### DECLARATION

I hereby declare that the dissertation entitled (**Dissertation title**) submitted by me in partial fulfilment of the requirements for the award of the degree of (**Name of the Programme**) of **SREENARAYANAGURU OPEN UNIVERSITY, Kollam** is my original work and has not been submitted anywhere for any other degree of this university or any other university.

Name of Learner:

Learner Registration Number:

Programme Name:

Year of Admission:

Learner Support Centre:

Signature of Learner:

### CERTIFICATE

We recommend that this dissertation be placed before the examiners for evaluation.

Name of Supervising Faculty:

Designation of Supervising Faculty:

Learner Support Centre:

Signature & Office Seal:



V. S. S. S.  
1/4/24

**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ARABIC**  
**CROSS BORDER DISCIPLINE COURSE**  
**M23AR01CB**  
**ARABIC FOR ALL**  
**(Credits: 4)**

**Course Objectives**

The course has the following objectives:

1. To be acquainted with Arabic vocabularies and phrases related to everyday life.
2. To develop communication skills for various situations.
3. To make the learners able to communicate easily with Arab natives and make cultural exchanges with them.

**Learning Outcomes**

At the end of the course, students will be able to:

1. Develop basic conversational techniques and skills in Arabic.
2. Acquire communication skills for various situations.
3. To familiarize with Arabic vocabularies and phrases.
4. Communicate easily with Arab natives and make cultural exchanges with them.

**Course Details**

**Block 1: Arabic for Everyday Life**

Unit 1: Conversations: Greetings, self introduction and introducing others

Unit 2: Conversation among family members

Unit 3: Conversation at public places

Unit 4: Time and Date

**Block 2: Arabic for Travel and Tourism**

Unit 1: Dialogues in journey

Unit 2: Conversation on health, visa and Passport

Unit 3: Tourism related expressions and conversations

**Block 3: Arabic for Workplaces**

Unit 1: Conversations at offices and institutions

Unit 2: Telephonic talks

Unit 3: Conversation at educational institutions

**Block 4: Arabic for Commercial Establishments**

Unit 1: Conversation at hotels

Unit 2: Conversation at flats

Unit 3: Conversation at shops and markets

Unit 4: Conversation at banks and financial institutions.



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**List of References:**

1. Dr Abdurahman ibnu Ibrahim Fouzan and Others: *Al Arabiya Baina Yadaik A Level 1-2* Published by Arabic f or All, Riyadh, K.S.A.
2. Prof Dr Shafeeqe Ahamed Khan Nadwi and Others: *Functional Arabic* Vol 1-4, NCPU, New Delhi.
3. Nasif Mustafa Abdul Azeez and Muhyudheen Swalih: *Al Arabiya Lil Hayat*, Vol: 1, King Saud University . KSA. Available at: <https://drive.google.com/file/d/1NFgKkrjNuda-s-FpoohyoLxj1XKeTQuV/view>
4. Dr Mahmood Ismail Sweeni: *Al Arabiya Linnasheen*, Ministry of Education, KSA.
5. Dr S.K. Bahmani: *Easy Steps to Functional Arabic*
6. Mohd Alosh: *Ahlan Wa Sahlan – Functional Modern Standard Arabic for Beginners*, Yale University Press, London and Amazon books.
7. Dr VP Abdul Hameed: *The Commercial Arabic: A textbook on Functional Arabic*, Al Huda Book Stall Calicut
8. Abdul Hameed VP and Abdul Haleem NK, *Arabic for Various Situations*, Al Huda Book Stall Calicut
9. Veeran Mohyideen, *Functional Arabic*, Arabnet Calicut
10. Dr Syed Ali., *Arabic for Beginners*, Arabic Publications of India; 7th edition Chennai.



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF COMPUTER APPLICATIONS**  
**CROSS BORDER DISCIPLINE COURSE**  
**M23CA01CB**  
**MACHINE LEARNING FOR ALL**  
**(Credits: 4)**

**Course Description:**

This course provides an introduction to the field of Machine Learning, which is a subfield of Artificial Intelligence. Students will learn the basic concepts and techniques of Machine Learning, including supervised learning, unsupervised learning, and reinforcement learning.

**Course Objectives**

The course has the following objectives:

1. To introduce the basic concepts and techniques of Machine Learning.
2. To teach learners how to apply Machine Learning algorithms to real-world problems.
3. To help learners understand the strengths and limitations of Machine Learning.
4. To develop the ability to analyze and evaluate Machine Learning algorithms.
5. To provide hands-on experience with Machine Learning tools and software.

**Learning Outcomes**

At the end of the course, students will be able to:

1. Learners will be able to understand the basic concepts and techniques of Machine Learning.
2. Learners will be able to apply Machine Learning algorithms to real-world problems.
3. Learners will be able to analyze and evaluate Machine Learning algorithms.

**Block I: Introduction to Machine Learning**

Unit 1 Overview of Machine Learning

Unit 2 Types of Machine Learning paradigms

Unit 3 Familiarization of Jupyter Notebook, Python libraries: NumPy, SciPy, Pandas, Matplotlib, SciKit-Learn (Practice Session)

Unit 4 Pandas Familiarization – Loading and Dealing data-Data preprocessing techniques (Practice Session)

**Block II: Supervised Learning**

Unit 1 Regression Techniques- Linear Regression, Logistic Regression.

Unit 2 Concept of Artificial Neural Network, Prediction using perceptron - Feed Forward Neural Network

Unit 3 Support Vector Machine

Unit 4 Performance Evaluation Metrics: Classification, Confusion Matrix, ROC curves, Precision, Recall

**Block III: Unsupervised Learning and Ensemble Techniques**

Unit 1 Unsupervised Learning - Partition based approaches



Unit 2 Hierarchical Clustering methods

Unit 3 Density based clustering

Unit 4 Ensemble Models

**Block IV: Feature Selection and Dimensionality Reduction**

Unit 1 Feature Selection

Unit 2 Dimensionality Reduction – Principal Component Analysis (PCA)

Unit 3 Dimensionality Reduction – LDA

Unit 4 KMeans after PCA (Practice Session)

**Recommended TextBooks /References:**

1. Machine Learning, Tom M. Mitchell, McGraw Hill.
2. K. P. Murphy, "Machine Learning: A probabilistic perspective", MIT Press, 2012.
3. Stephen Marsland, "Machine Learning An Algorithmic Perspective", CRC Press.



*V. Subash*  
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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF COMMERCE**  
**CROSS BORDER DISCIPLINE COURSE**  
**M21CM01CB**  
**ORGANISATIONAL BEHAVIOUR**  
**(Credits: 4)**

**Course Objectives**

The course has the following objective:

1. To develop theoretical and practical knowledge of various aspects of individual and group behaviour in an organisational setting.

**Learning Outcomes**

After the completion of this course, the learners will be able to:

1. Learn about the theory behind organisational behaviour, its significance in human resource management, how people behave both individually and in groups, the basis of group dynamics, the nature of conflicts, and how to handle it.

**Course Outline**

Block 1: Introduction to Organisational Behaviour

Block 2: Individual Behaviour

Block 3: Individual and group dynamic

Block 4: Organizational Conflict

**Course Details**

**Block I: Introduction  
to Organisational  
Behaviour**

**Unit 1 Introduction**

Meaning - definition of OB- concepts-nature-elements-approaches to the study- organizational development-levels of analysis-contributing disciplines to the understanding of OB.

**Unit 2 Models of OB**

Developing OB model- behavioristic, social learning and cognitive frameworks- behavioural indices-efficiency and effectiveness- contemporary application & challenges of OB





**Block II: Individual Behaviour**

**Unit 3 Learning**

Meaning and definition- process-theories of learning- OB in a learning organisation- Work-Life conflicts-ethics and ethical behaviour in organizations-improving ethical behaviour

**Unit 1 Foundation of individual behaviour**

Meaning – definition - factors influencing individual behavior -personal factors -environmental factors - Organizational systems and resources

**Unit-2 Attitude**

Meaning and definition- components- functions-formation- changing of attitude- prejudice and attitude

**Unit 3 Personality**

Meaning and definition-determinants of personality- personality traits - personality models- personality tests and measurement - personality typology- theories of personality

**Block III: Individual and Group Dynamic**

**Unit 1 Perception**

Meaning -perceptual process-factors influencing perception- perception and individual decision making-perceptual biases/errors-honing perceptual skills learning-theories of learning- operant conditioning- social learning-principles of learning

**Unit 2 Motivation Theory**

Meaning-definition-theories of motivation - Maslow's- Herzberg's-Alderfer's and McClelland's theories -Equity theory of Stacy Adam's - Vrooms Expectancy theory.

**Unit 3 Group dynamic**

Definition-important-types of groups-group formation-group development-stages of group development-group performance factors, group norms- group status- group size



**Block IV:  
Organizational  
Conflict**

**Unit 1 Organizational culture**

Meaning-Definition-culture and formalisation-  
functions- sustaining Culture-ethical organisational  
culture-creating a customer-responsive culture

**Unit 2 Types of conflicts**

Sources- patterns- levels-types of conflict- conflict  
process - levels of conflict-Traditional and modern  
approaches to conflict- functional and dysfunctional  
organisational conflicts-resolution of conflict

**Unit 3 Organizational development**

Meaning- concept-definition-need for change-  
resistance to change- theories of planned change-  
organizational diagnosis- OD intervention.

**References**

1. Griffin, R. and Moorhead, G. (2007) Organizational Behavior: Managing People and Organizations. 18th Edition, Houghton Mifflin Company, Boston.
2. Hellreigel, Don, John W. Slocum, Jr., and Richards W. Woodman:
3. Hersey, Paul, Kenneth H. Blanchard and Dewey E Johnson: Management of Organizational Behaviour:
4. Ivancevich; John and Micheol T. Matheson: Organizational Behaviour and Management, Tata McGraw-Hill, New Delhi.
5. Newstrom, John W. and Keith Davis: Organizational Behavior: Human Behavior at Work, Tata McGraw-Hill, New Delhi.
- 6 Robbins, Stephen P: Organizational Behavior, Prentice Hall., New Delhi.
7. Steers Richard m. and J. Stewart black: Organizational Behavior, Hrper Collins college Publishers, New York.



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**ECONOMICS**  
**CROSS BORDER DISCIPLINE COURSE**  
**M23EC01CB**  
**GENERAL ECONOMICS**  
**(Credits: 4)**

**Course Objectives**

The course has the following objective:

1. To understand the discipline of economics in general
2. To be familiarised with the major branches of economics
3. To be able to distinguish between growth and development
4. To be aware of exchange rate mechanism under trade
5. To get introduced to the basic features of Indian economy and examine various issues and crisis experienced in the economy

**Learning Outcomes**

After the completion of this course, the learners will be able to:

1. Learners will be able to get an understanding of the scope of economics and basic concepts of micro and macroeconomics.
2. They will be able to get an understanding of the functions of money and monetary policy.
3. They will be able to develop preliminary knowledge about the scope of public economics and fiscal policy instruments.
4. They will be able to know the basic structure of the Indian economy and understand economic reforms since 1991.

**Course Outline**

Block 1: Micro and Macroeconomics  
Block 2: Development and International Economics  
Block 3: Money and Public Economics  
Block 4: Indian Economy

**Course Details**

**BLOCK I: Micro and Macroeconomics**

**Unit 1:** Economics as a social science - Subject matter and scope of Economics - Different economic systems - Micro-Macro distinction - Scope of Microeconomics - The basic economic problems and solutions

**Unit 2:** Demand function - Law of demand - Supply Function - Law of Supply - Concept of Equilibrium - Concept of Utility - Production function - Short-run Vs Long-run

**Unit 3:** Macroeconomics - Definition, and Scope - Macroeconomic Variables - Stock and Flow,



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Exogenous and Endogenous Variables - Circular Flow (two sectors)

**Unit 4:** National Income Concepts - Methods of Measurement - Difficulties in the measurement of National Income

### **BLOCK II: Development and International Economics**

**Unit 1:** Growth and Development - Indicators of economic development - PCY - PQLI - HDI - HPI - Multidimensional Poverty Index - Basic needs - Sustainable development

**Unit 2:** Inequalities in income distribution - Lorenz curve and Gini coefficient - Inverted U-hypothesis

**Unit 3:** BOP - Exchange Rate - Exchange Rate determination - Purchasing Power Parity Theory - Fixed and flexible Exchange Rates - Devaluation - Revaluation - Depreciation - Appreciation

**Unit 4:** Free Trade and Protectionism - Trade restriction - Tariff - and non-tariff barriers - Import Quotas - Dumping - International Cartels - Infant Industry Argument

### **BLOCK III: Money and Public Economics**

**Unit 1:** Concept of Money - Functions - Inflation - Types of inflation - Impact of inflation - Measures to regulate inflation

**Unit 2:** Banking and Capital Market - Types of Deposits - Monetary Policy (Concept Only) - RBI Instruments - Concepts of Capital Market - Shares, Bonds, Stock Market, SENSEX, NIFTY

**Unit 3:** Public Revenue and Public Expenditure - Sources of public revenue - Tax, Non-Tax sources - Types of public expenditure

**Unit 4:** Budget - Concept and significance - Classification of the budget - Revenue and capital accounts - Fiscal deficit - Fiscal Policy (Concept only)

### **BLOCK IV: Indian Economy**

**Unit 1:** Characteristics of Indian economy - Role of Agriculture, Industry, and Service sectors in Indian Economy

**Unit 2:** Poverty and Unemployment - Measures of Poverty - Poverty rate in India - Unemployment - Measures of employment - Rural-Urban and Female-Male Unemployment Trends - Causes of Unemployment in India

**Unit 3:** Economic Crisis of 1991 - Economic Reforms of 1991 - Liberalisation, Privatisation, and Globalisation

**Unit 4:** Recent Reforms - Planning Commission to NITI Aayog - Introduction of GST - Fiscal Federalism and GST - Demonetisation of rupee



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### Reference:

1. Lipsey, Crystal (1999): *Principles of Economic Analysis*, 9th Edition, Oxford University Press.
2. Ahuja H. L (2012): *Microeconomics: Theory and Applications*, S. Chand, New Delhi
3. Pindyck, R.S and Rubinfeld, D.L (2001): *Microeconomics*, Pearson Education.
4. Mukherjee, Sampat (2002): *Modern Economic Theory*, (4th ed): New Age International Publishers, Bangalore.
5. Brown, William S (2004): *Macroeconomics*, Prentice-Hall, New Jersey.
6. Stone and Stone (1968): *National Income and Expenditure*, Bowes and Bowes
7. Ghosh and Ghosh, *Fundamentals of Monetary Economics*, Himalaya Publishing House
8. Maheswari and RR Paul (2003): *Banking and Financial Services*, Kalyani Publications
9. Natarajan and Parameswaran(2013): *Indian Banking*, S.Chand and Co
10. Fernandez and Monsalvez (2013): *Modern Bank Behaviour*, Palgrave Macmillan
11. Gupta, Suraj B. (2009): *Monetary Economics –Institutions, Theory and Policy*, S.Chand& Company Ltd, New Delhi.
12. Hindrick, Jean and Gareth D Myles (2006): *Intermediate Public Economics*, Prentice Hall of India
13. Hajela, T N(2010): *Public Finance*, 3rd ed, Ann's Books, New Delhi
14. Lekhi, R K (2003): *Public Finance*, Kalyani Publications, New Delhi
15. Tyagi, BP (1994): *Public Finance*, Jain Prakash Nath and Company Meerut
16. Kriparani, Kaveri, K, SudhaNaik, U K and Girija (2000): *Public Finance- Fiscal policy*, S Chand, New Delhi.
17. UmaKapila (2013): *Indian Economy since Independence*, Academic Foundation, New Delhi
18. Thirlwal, A.P (2011): *Economics of Development*, New York, Palgrave Macmillan.
19. Misra S.K. and V.K.Puri (2010): *Indian Economy*, Himalaya Publishing House, Mumbai.
20. Acharya, Shankar and Rakesh Mohan (2010) (ed), *India's Economy – Performance and Challenges*, Oxford University Press, New Delhi.
21. Hunt, Elgin F and David Colander (2008). *Social Science and Introduction to the Study of Society*, Routledge.
22. Salvatore, D (2008) - *International Economics*, (8th Edition). Wiley India, New Delhi
23. Soderston, B and Reed G.(1994) - *International Economics*, 3rd Edition, McMillan Press Ltd. London.



*V. Subodh*  
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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**HINDI**  
**CROSS BORDER DISCIPLINE COURSE**  
**M23HD01CB**  
**BEGINNERS' HINDI**  
**(Credits: 4)**

**Course Objectives**

The course has the following objectives:

1. This course covers Structure of Hindi, Communicative Contexts of Hindi, Development of Vocabulary, Syntax and Discourse, Indian Language Computing, Technological Contexts of Hindi Computing.
2. Translation of Simple Sentences from English to Hindi, Origin and Development of Hindi language.
3. Introduction to Hindi Poetry, Introduction to Hindi Prose, Hindi in the International Scene.

**Learning Outcomes**

After the completion of this course, the learners will be able to:

1. Acquire capability in spoken and written Hindi- Pronunciation, Script and Spelling, Spoken Skills, Comprehension. Understand the basics of Hindi Script and spelling and will be able to develop the right pronunciation and speaking skills of the language. Develop the writing and speaking skill through acquiring a thorough knowledge of the language that aims in attaining the language proficiency.
2. Comprehend applied Hindi grammar- Structure of Hindi- Communicative Contexts of Hindi- Parts of Speech. Acquire the basics of grammatical structure of Hindi comprising of parts of speech and other communicative contexts offered through applied Hindi grammar that promotes their communicative skill thus emphasizing the accountability of the language.
3. Develop the Vocabulary, Syntax and Discourse and Hindi Computing- Indian Language Computing- Technological Contexts of Hindi- Computing. Understand and acquire progress in the language through the enrichment of the vocabulary, Syntax and Discourse development and comprehend the dimensions of Hindi Computing and its reliability with technological aspects.
4. To familiarize the translation of Simple Sentences from English to Hindi and vice versa.
5. Understand Hindi Literature- Origin and Development of Hindi Language. Introduction to Hindi Poetry, Introduction to Hindi Prose. Acquire the basics of Hindi literature mainly in poetry and prose and get accustomed to it by recognizing its relevance in the development of Hindi language.
6. Understand Hindi in the International Scene- Technology and Hindi- Hindi in the field of advertisement – Usage of Hindi in various scenarios. Explore the benefits of Hindi language in the field of technology, advertisement and usage of Hindi in various scenarios thereby attaining a clear idea of relevance of Hindi in vivid fields taking into account its International acceptance too.

**Course Details**

**Block I: Spoken and Written Hindi**

Unit 1 : Pronunciation, Script and Spelling, Spoken Skills, Comprehension.

**Block II: Applied Hindi Grammar**

Unit 1 : Structure of Hindi

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Unit 2 : Communicative Contexts of Hindi and Parts of Speech.

**Block III: Practice of Translation**

Unit 1 : Translation of Simple Sentences from English to Hindi and vice versa.

**Block IV: Hindi in the International Scene**

Unit 1 : Technology and Hindi

Unit 2 : Hindi in the field of Advertisement

Unit 3 : Usage of Hindi in various scenarios.

**References**

1. Vyavaharik Hindi Vyakaran Anuvad Tatha Rachna – Dr.H. Parameswaran
2. Bhasha Aur Proudhyogiki – Vinod Kumar Prasad, Vani Prakashan, New Delhi
3. Bhasha Aur Vyavahar – Brajmohan, Vani Prakashan, New Delhi.



V. S. S. S.  
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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**HISTORY**  
**CROSS BORDER DISCIPLINE COURSE**  
**M21HS01CB**  
**STRUGGLE FOR INDIAN INDEPENDENCE**  
**(Credits: 04)**

**Course Objectives**

The course has the following objectives:

1. To develop an understanding about the nature of colonial intervention in India
2. To familiarise the impact of colonialism in Indian context
3. To familiarise the growth of nationalism in India
4. To evaluate the nature of freedom movement in India

**Course Outcomes**

After the completion of this course, the learners will be able to:

1. Understand the nature of colonialism in Modern India
2. Evaluate the impact of colonial exploitation in India
3. Analyze the growth of nationalism in modern India
4. Develop patriotism and national feeling among the students.

**Course Details**

**BLOCK I: COLONIAL INTERVENTION**

**Unit 1:** Nature of Colonialism in India: Features of Colonialism- Colonial Interventions in India- Administration- Economy- Agrarian Settlements- Commercialization of Agriculture

**Unit 2:** Impact of Colonial intervention: Impact on indigenous crafts- Drain of wealth- Deindustrialisation or Development- Debates- Famine- Marx on India.

**Unit 3:** Colonial Modernity: Colonial modernity in India- Social and Cultural policy- Humanitarian measures- Instruments and means of social change- Creation of a public sphere

**Unit 4:** Impact of Colonial Modernity- Quest for social equality- Reform movements- Methods of reform- Weaknesses and limitations – Social Reforms in Modern India- Growth of Nationalism- Women's movements.

**BLOCK II: EMERGENCE OF INDIAN NATIONALISM AND THE BEGINNING OF NATIONAL MOVEMENT**

**Unit 1:** Emergence of Indian Nationalism- Nature and significance of modern Nationalism- Causative factors for the growth of Indian nationalism- Impact of western education and western culture- Rediscovery of India's Past- Role of press and vernacular literature- Anti-Indian policy of the British- Beginning of Historical Researches



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**Unit 2:** Emergence of Indian National Congress- Early Political Associations- Theories on the foundation of Indian National Congress- Safety valve theory- Role of A.O Hume- Early Congress sessions.

**Unit 3:** Moderate Phase of the Congress - Nature of function - Moderate leaders of the Congress- Major demands - British attitude towards the Congress - Achievements and drawbacks

**Unit 4:** Emergence of Extremism – Surat Split of the Congress- Partition of Bengal and the Swadeshi movement - Ideological basis of Extremism - Cancellation of Partition of Bengal.

### **BLOCK III: IMPACT OF FIRST WORLD WAR AND GANDHIAN INTERVENTION**

**Unit 1:** First World War and Indian Nationalism: Outbreak of First World War- Annie Besant and the Home Rule League- Bal Gangadhar Tilak and Home Rule activities- Terrorist movements in India and abroad- Congress League Scheme-Reunion between Moderates and the Extremists.

**Unit 2:** Emergence of Gandhi in Indian Politics- South African experiments-Satyagraha Ashrams in South Africa and India- Gandhian techniques of Satyagraha- Champaran Satyagraha- Ahmedabad Mill Strike- Kheda Satyagraha- Rowlat Act and Satyagraha of Gandhi.

**Unit 3:** Non Cooperation Movement—Jallian Walabagh Tragedy- Khilafat Issue- Beginning of Non Cooperation Movement- Nature of the movement- Spread of the movement- Chauri Chaura incident and cancellation of the movement.

**Unit 4:** Swarajist Interlude and after- Swarajist interlude and the progress of National movement- Swarajist experiments - Simon Commission 1927 - Nehru report - Lahore Session of the Congress 1929.

### **BLOCK IV: STRUGGLE FOR SWARAJ**

**Unit 1:** Civil Disobedience Movement and other developments - Civil Disobedience Movement - Round Table Conferences - Three Round Table Conferences - White Paper- Poona Pact - Government of India Act of 1935 - Congress in Office.

**Unit 2:** Emergence of Socialist ideas- Trade Union Movement- Bardoli Sathyagraha- Growth of Peasant Movements- Women in Revolutionary Movement- Kalpana Dutta- Bina Das- Preethy Latha Vadedar

**Unit 3:** Second World and Indian Nationalism - Emergence of Second World War - Resignation of Congress Ministries - Quit India Movement.

**Unit 4:** Communal Politics and partition of India - Two Nation Theory of Jinnah - Cripps Mission- Cabinet Mission-Direct Action Day - Wavell Plan- Simla Conference - Subhash Chandra Bose and INA- RIN Mutiny- Partition and Independence.



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## READING LIST

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2. Bipan Chandra - India's Struggle for Independence - Penguin Books 1998
3. Bipan Chandra - Nationalism and Colonialism in Modern India-Orient Longman,1987
4. Bipan Chandra - Communalism In Modern India, Har Anand Pub.2008
5. Bipan Chandra- Modern India-NCERT Books,NewDelhi-2000
6. K.N. Panikkar- Culture, Ideology Hegemony: Intellectual and Social Consciousness in Colonial India, People's Pub House,1990
7. R.C. Manjumdar-History of Freedom Movement in India , South Asia Books 1998
8. Sumit Sarkar - Modern India, 1887-1947, McMillan ,Madras, 1983
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10. Ramachandra Guha, India After Gandhi, Picador India, 2008
11. Judith Brown - Modern India -OUP
12. S.C. Gosh- History of Education in Modern India, UBS Pub, Delhi ,2009
13. Irfan Habib - Indian economy-1858-1914-Manohar Pub.2006
14. Partha Chatterjee - Wages of Freedom, OUP 1999
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16. Jawaharlal Nehru-An Autobiography, Theenmurthy House, Delhi ,1936
17. Jasvanth Singh- Jinnah-India Pakistan Independence - Rupa Pub, 2001
18. Ernst Gellner-Nation and Nationalism -Basil Blackwell, OUP-1983
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SREENARYANAGURU OPEN UNIVERSITY

MASTER OF ARTS

M21ML01CB

CREDITS: 4

കവിതയും കഥയും

(Kavithayum Kadhayum)

Objectives

1. മലയാള കവിതയുടെ ചരിത്രം മനസ്സിലാക്കുക
2. മലയാള കവിതയിലെ കാൽപ്പനിക നവകാൽപ്പനിക പ്രവണതകളെക്കുറിച്ച് അറിവ് നേടുക
3. സമകാലിക മലയാളകവിത അഭിസംബോധന സൂക്ഷ്മരാഷ്ട്രീയങ്ങളെക്കുറിച്ച് ധാരണ നേടുക
4. ഇരുപതാം നൂറ്റാണ്ടിന്റെ ആരംഭം മുതലുള്ള മലയാള ചെറുകഥാചരിത്രത്തെക്കുറിച്ച് ധാരണ നേടുക
5. ആധുനിക - ആധുനികാനന്തര കവിതകളുടെയും കഥകളുടെയും സവിശേഷതകൾ തിരിച്ചറിയുക
6. പരിസ്ഥിതി - ദളിത് - സ്ത്രീപക്ഷ രചനകളുടെ രാഷ്ട്രീയം മനസ്സിലാക്കുക

Course outcomes

1. മലയാള കവിതയുടെ ചരിത്രത്തെക്കുറിച്ച് സാമാന്യമായ ധാരണ ലഭിക്കുന്നു
2. ആധുനിക കവിതയിലെ വ്യത്യസ്ത ധാരകൾ പരിചയപ്പെടുന്നു
3. ഉത്തരാധുനിക കാലത്തിന്റെ സവിശേഷതകൾ മനസ്സിലാക്കുന്നു.
4. ദളിത് - സ്ത്രീപക്ഷരചനകളുടെ രാഷ്ട്രീയം വിശകലനം ചെയ്യുന്നു
5. മലയാള ചെറുകഥയുടെ ഭാവകത്വ പരിണാമചരിത്രത്തെക്കുറിച്ച് അറിവ് നേടുന്നു
6. സമകാല കവിതയുടെയും ചെറുകഥയുടെയും സവിശേഷതകൾ കണ്ടെത്തുന്നു

Course Details

ബ്ലോക്ക് ഒന്ന്



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പാട്ട് - മണിപ്രവാളം - നിർവചനങ്ങൾ - ചെറുശ്ലോകം - കൃഷ്ണഗാഥ - ഭക്തിപ്രസ്ഥാനം - പുരാണകഥാപുനരാഖ്യാനം - എഴുത്തച്ഛനും കൃതികളും - കഞ്ചൻ നമ്പ്യാർ - തുള്ളൽ പ്രസ്ഥാനം - പുന്താനം - ശ്രീനാരായണഗുരു - വിലാപകാവ്യപ്രസ്ഥാനം - മലയാള കവിതയിലെ കാല്പനികത - കവിത്രയം

വിശദപഠനം:

യൂണിറ്റ് - 1

1. ചെറുശ്ലോകം - അഭ്യുദയഗാനം (290 വരികൾ)

യൂണിറ്റ് - 2

1. ശ്രീനാരായണഗുരു - ദൈവദശകം

യൂണിറ്റ് - 3

1. കഥാരസാശാൻ - വിണപുവ്

യൂണിറ്റ് - 4

1. വള്ളത്തോൾ - അച്ഛനും മകളും

ബ്ലോക്ക് രണ്ട്

കവിത കവിത്രയത്തിനുശേഷം - കാല്പനികതയുടെ മുന്നേറ്റം - പിൻക്കാല കാല്പനികത - ഭാവഗീതങ്ങൾ - മിസ്സിസിസ്റ്റം - സിംബലിസം - മറ്റു പ്രസ്ഥാനങ്ങൾ - കാവ്യഭാഷയുടെ പരിവർത്തനം - മലയാള കവിതയിലെ ആധുനികത - നവീനകവിത - എൻ. വി. കൃഷ്ണവാര്യർ - അക്കിത്തം - അയ്യപ്പപ്പണിക്കർ - കടമമനിട്ട - സച്ചിദാനന്ദൻ - കെ. ജി. ശങ്കരപ്പിള്ള - ആധുനികനന്തരമലയാള കവിത - കവിതയുടെ രൂപപരമായ മാറ്റങ്ങൾ - ദളിത് - പരിസ്ഥിതി - പെണ്ണെഴുത്ത്



വിശദപഠനം:

യൂണിറ്റ് - 1

1. ചങ്ങമ്പുഴ - മനസിനി
2. വൈലോപിള്ളി - കന്നിക്കൊയ്ത്ത്

യൂണിറ്റ് - 2

1. ജി. ശങ്കരക്കുറുപ്പ് - സുകാന്തി
2. വയലാർ രാമവർമ്മ - സർഗ്ഗസംഗീതം

യൂണിറ്റ് - 3

1. എ. അയ്യപ്പൻ - അത്താഴം
2. സച്ചിദാനന്ദൻ - ഇവനെക്കൂടി

യൂണിറ്റ് - 4

1. കുരിപ്പുഴ ശ്രീകുമാർ - ഇഷ്ടമുടിക്കായൽ
2. അനിത തമ്പി - ആലപ്പുഴ വെള്ളം

ബ്ലോക്ക് മൂന്ന്

ചെറുകഥ: നിർവചനം - വിദേശ സ്വാധീനം - ആദ്യകാല ചെറുകഥകൾ - വ്യത്യസ്ത പ്രമേയങ്ങൾ - വേങ്ങയിൽ കഞ്ഞിരാമൻ നായനാർ - നവോത്ഥാന കഥകൾ - സാമൂഹിക ചലനങ്ങൾ - റിയലിസം - തകഴി - എസ്. കെ. പൊറ്റക്കാട് - കേശവദേവ് - വൈക്കം മുഹമ്മദ് ബഷീർ - ലളിതാംബിക അന്തർജനം - പൊൻകുന്നം വർക്കി - കാശ്ശൂർ - ദരിദ്രരുടെയും അധഃസ്ഥിതരുടെയും കഥകൾ

യൂണിറ്റ് - 1

1. തകഴി ശിവശങ്കരപ്പിള്ള - കൃഷിക്കാരൻ



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യൂണിറ്റ് - 2

1. വൈക്കം മുഹമ്മദ് ബഷീർ - പൂവമ്പഴം

യൂണിറ്റ് - 3

1. ഉറുബ് - രാച്ചിയമ്മ

യൂണിറ്റ് - 4

1. എം. ടി. വാസുദേവൻ നായർ - കറുത്ത ചന്ദ്രൻ
2. ടി. പദ്മനാഭൻ - കാലഭൈരവൻ

ബ്ലോക്ക് നാല്

ആധുനിക - ആധുനികാനന്തര കഥകൾ - കഥയും അന്തർഭാവവും - സമകാല  
ചെറുകഥ - ആഖ്യാനത്തിലെ മാറ്റങ്ങൾ - ആഗോളവൽക്കരണം - സ്വത്വരാഷ്ട്രീയം - സ്ത്രീ  
- പരിസ്ഥിതി - ദളിത് കഥകൾ

വിശദപഠനം:

യൂണിറ്റ് - 1

1. സി. വി. ശ്രീരാമൻ - വാസ്തുഹാര

യൂണിറ്റ് - 2

1. സക്കറിയ - ആർക്കറിയാം

യൂണിറ്റ് - 3

1. സി. അയ്യപ്പൻ - ഭ്രാന്ത്
2. കെ. ആർ. മിര - കൃഷ്ണഗാഥ



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യൂണിറ്റ് - 4

1. ജി. ആർ. ഇന്ദുഗോപൻ - ചട്ടമ്പിസത്യ

സഹായക രചനകൾ

1. അജയകുമാർ, എൻ., 2013, *ആധുനികത മലയാളകവിതയിൽ*, കോട്ടയം, സാഹിത്യപ്രവർത്തക സഹകരണ സംഘം.
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3. കൃഷ്ണപിള്ള, എൻ., 1975, *കൈരളിയുടെ കഥ*, കോട്ടയം, സാഹിത്യപ്രവർത്തക സഹകരണ സംഘം.
4. ജോർജ്ജ്, കെ. എം. ഡോ., (എഡി.) 1958, *സാഹിത്യചരിത്രം പ്രസ്ഥാനങ്ങളിലൂടെ*, കോട്ടയം, സാഹിത്യ പ്രവർത്തക സഹകരണ സംഘം.
5. ജോർജ്ജ്, കെ. എം. ഡോ., (എഡി.), 2002, *ആധുനിക മലയാള സാഹിത്യചരിത്രം പ്രസ്ഥാനങ്ങളിലൂടെ*, കോട്ടയം, ഡി. സി. ബുക്സ്.
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8. ബഷീർ, എം. എം., 2008, *മലയാള ചെറുകഥാസാഹിത്യ ചരിത്രം*, വോള്യം 1 & 2, തൃശ്ശൂർ, കേരള സാഹിത്യ അക്കാദമി.
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11. രവികുമാർ, കെ. എസ്., 2012, കഥയും ഭാവുകതയുപരിണാമവും, കോട്ടയം, ഡി. സി.  
ബുക്സ്.

12. ലീലാവതി, എം. ഡോ., 1980, മലയാള കവിതാ സാഹിത്യചരിത്രം, തൃശ്ശൂർ, കേരള  
സാഹിത്യ അക്കാദമി.

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തൃശ്ശൂർ, കറന്റ് ബുക്സ്.



**MASTER OF ARTS**  
**PHILOSOPHY**  
**CROSS BORDER DISCIPLINE**  
**M23PH01CB: SOCIAL ETHICS**  
**(Credits: 04)**

**Course Outcomes:**

- Knowing social ethics and various themes and issues in it
- Understanding moral frameworks which address our day-to-day issues affecting social and professional relationships and practices.
- Explore the moral/ethical dimensions of our day-to-day encounters with rights, information, internet, society and state

**Course Outline**

Block 1- Introduction to Ethics

Block 2 - Information, Technology and Internet Ethics

Block 3- Social Issues Related to Rights

Block 4 - Individual and Social Issues Related to State

**Block 1- Introduction to Ethics**

Unit 1: Ethics: Nature and Scope

Definition, Voluntary and involuntary actions, Right and Wrong, Introduction to various normative ethical theories

Unit 2: Relation of Ethics to Psychology, Sociology and Religion

Unit 3: Social Ethics: An Introduction



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Social ethics as a branch of 'applied ethics,' the application of ethical reasoning to social problems

**Block 2 – Information, Technology and Internet Ethics**

**Unit 1 - Information Communication Ethics**

Ethics and politics of production, utilization and communication of information

Impact of fake news/misinformation and miscommunication on Social-psychological-political-legal spheres.

Ethical, legal and societal aspects of using information and communication technologies

**Unit 2 – Ethics of Cyber-warfare**

Cyber-attacks on digital infrastructure and social-political-national-global impact

**Unit 3 – Internet Ethics**

Access to internet, Privacy, big data, net neutrality

**Block 3 - Social Issues Related to Rights**

**Unit 1 – Contraception and Abortion**

Moral status of the fetus

**Unit 2 - Self-determination and Suicide**

Suicide as an individual right which society has no right to intervene in

versus

Suicide as a social justice issue which we have social obligation to prevent from

**Unit 3 – Euthanasia**

**Unit 4 - Capital Punishment**

**Block 4- Individual and Social Issues Related to State**

**Unit 1: Nature and Justification of State**

Social Contract theory: Thomas Hobbes, John Locke and Jean-Jacques Rousseau



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Justification of democracy

Unit 2: Nature and Scope of Freedom in Society

Individual versus social freedom. Duties and responsibilities

Unit 3: Equality and Social Justice

Equality before the law/ equal protection of the laws, Affirmative action, Protection from social exclusion, labour exploitation, bonded labour, and slavery, Access to health care, equal pay, housing, employment opportunities, Criminal justice ethics/ Ethics of social reform in Crime and Punishment

**References:**

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James Rachels and Stuart Rachels (2012), *The Elements of Moral Philosophy*, 7th Edition, McGraw-Hill, Boston

Christopher Bennett (2010), *What is This Thing Called Ethics?* Routledge, London

Sandel, Michael (2009), *Justice: What's the right thing to do?* London: Penguin Books  
Tom Beauchamp (2001), *Philosophical Ethics: An Introduction to Moral Philosophy*, McGraw-Hill, Boston

Jane S Zembaty, Thomas A. Mappes (2011), *Social Ethics: Morality and Social Policy*, McGraw Hill.

James Melville, Coleman (2010), *Social Ethics: An Introduction to the Nature and Ethics of the State*, Nabu Press

Russ Shafer Landau (ed.) (2012), *Ethical Theory: An Anthology* (Blackwell Philosophy Anthologies) Oxford: Blackwell.

Ayer, A. J. (1952), "A Critique of Ethics," in *Language, Truth and Logic*, Dover: 102-13.

Bentham, Jeremy (1907), *An Introduction to the Principles of Morals and Legislation*, Oxford: Clarendon Press

Gordon Hull, (2000), *An Introduction to Issues in Computers, Ethics, and Policy*

<https://theconnectprogram.org/wp-content/uploads/2018/11/NASWArticle-suicide-and-ethics.pdf>



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**SREENARAYANAGURU OPEN UNIVERSITY**

**MASTER OF ARTS  
SANSKRIT**

**M23SN 01CB**

**SAMSKRUTHA VARTHANI  
(Credit:4)**

**Objectives -**

- 1.संस्कृतभाषायाः अध्ययनाय अलब्धावसराणां अनायासेन संस्कृतप्रवेशाय अवसरप्रदानम्।
- 2.काव्यास्वादनक्षमतोत्पादनम्।
- 3.नाट्यप्रयोगपरिज्ञानम्।

**Learning Outcomes -**

- 1.संस्कृताध्ययनस्य प्रारंभाय अवश्यमध्येतव्यानां सुबन्तानां तिङन्तानाञ्च परिचयप्रदानम्।
2. छात्राणां पदसम्पदः प्रवृद्धिः।
3. अन्यासां भारतीयभाषाणामपि पदसम्पदां अवगमने सौकर्यप्रदानम्।
4. भारतीयसंस्कृतेः महिमातिरेकं अवगन्तुं, तस्या वाहिनीरूपाया अस्या भाषाया अध्ययनेन छात्रान् प्रभावयितुम्।
5. सुसम्पन्ने संस्कृतसाहित्ये परिचयप्रदानम्।

**Block 1. सुबन्त - तिङन्त - पदपरिचयः -**

**Unit 1.पुंलिङ्ग - नपुंसकलिङ्गशब्दाः-** बाल, हरि, गुरु, पितृ, राजन् (पुंलिङ्गे)।

फल, वारि, दधि, मधु, जगत् (नपुंसकलिङ्गे)।

**Unit 2. स्त्रीलिङ्गशब्दाः सर्वनामशब्दाश्च -** लता, मति, नदी, स्त्री, मातृ, भास् - स्त्रीलिङ्गशब्दाः।

अस्मत्, युष्मत्, तत्, एतत्, किम् - सर्वनामशब्दाः (तत्, एतत्, किं- त्रिषु लिङ्गेषु)

**Unit 3. तिङन्तपरिचयः (Conjugations) -** भूधातुः (परस्मैपदी) दशलकारेषु।

**Unit.4. वदि (वन्द) धातुः (आत्मनेपदी) -** दशलकारेषु। एधधातुः लिटि केवलम् - अनुप्रयोगलिटिः अवगमनाय)



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**Block 2 -काव्यपरिचयः - श्रीकृष्णविलासकाव्यम् (सुकुमारकविः) प्रथमसर्गः 1 – 28 श्लोकाः।**

**Unit 1 श्लोकाः 1 - 7**

**Unit 2. श्लोकाः 8 – 14.**

**Unit 3. श्लोकाः 15 – 21**

**Unit 4. श्लोकाः 22 – 28**

**Block 3 - काव्यपरिचयः - श्रीकृष्णविलासकाव्यम् (सुकुमारकविः) प्रथमसर्गः 29– 54 श्लोकाः।**

**Unit 1. श्लोकाः 29 – 35**

**Unit.2. श्लोकाः 36 – 42**

**Unit 3. श्लोकाः 43 – 48**

**Unit 4. श्लोकाः 49 – 54**

**Block 4 - भासस्य कर्णभारः।**

**Unit .1 कर्णभारे कर्णस्य प्रवेशः ।**

**Unit .2 कर्णस्य अस्त्रवृत्तान्तः ।**

**Unit .3 कर्णभारे शक्रस्य प्रवेशः ।**

**Unit .4 कर्णस्य कवचकुण्डलदानम् ।**

#### **Reference**

1.श्रीकृष्णविलासकाव्यम् – सुकुमारकविः, प्रथमसर्गः

2. भासः - कर्णभारः ,

2.शब्दमञ्जरी – विद्यासागर के. एल्. वी. शास्त्री R.S.Vadyar and Sons, Kalpathy, Palghat.

3. धातुरूपमञ्जरी - विद्यासागर के. एल्. वी. शास्त्री R.S.Vadyar and Sons, Kalpathy, Palghat.

4.सुकुमारकविविरचितं श्रीकृष्णविलासकाव्यम् (प्रथमसर्गः)

(With Sanskrit commentary “Vilasini” by Ramapanivada and Malayalam commentary

“Prasadam” by Prasad Anchal – Published by M. K. Ponnamma, Chithralayam, Anchal P.O.)



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**SREENARAYANAGURU OPEN UNIVERSITY**  
**MASTER OF ARTS**  
**SOCIOLOGY**  
**CROSS BORDER DISCIPLINE COURSE**  
**M21SO01CB**  
**CRIMINOLOGY**  
**(Credits: 04)**

**Course Objectives:**

- To acquaint the learners with concepts of criminology for the promotion of welfare and co-operation in society
- To give exposure to the learners about different types of crime prevailing in society
- To familiarize the learners about criminal justice system and different ways of preventing crime in society

**BLOCK I: CRIME AND PERSPECTIVES**

**UNIT I: Crime and Criminology**

Definitions: Crime, Criminology and Criminal Justice, Differences between concepts: Sin, Crime, Vice & Wrong; Meaning: Deviance and Delinquency, Historical Development of criminology - Nature and Scope- Criminology

**UNIT II:**

Conceptual approaches to crime: legal, behavioral, sociological, deviance, crime and delinquency

**UNIT III:**

Perspectives on crime causation: classical and positivist school of criminology, psychological, sociological (Marxian, structural functional and symbolic interactionism)

**BLOCK II: TYPES OF CRIME**

**UNIT I:**

Typology of Crimes: Crimes against Human body and Crimes against Property, Crimes against vulnerable groups: Crimes against women and children

**UNIT II:**

Types of Crime: Economic and violent crime, white collar and corporate crime, organized and cybercrime.

**UNIT III:**

Changing socio-economic profile of criminals in contemporary India

**BLOCK III: CRIMINAL JUSTICE SYSTEM**

**UNIT I: Introduction to CJS**

CJS: Meaning, Purpose and Social Relevance; Legislative Process in CJS.

International Perspective: American, British, Chinese, French and Islamic CJS.



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## **UNIT II: POLICE SYSTEM**

Historical overview of Police system in India and its function; Police Act 1861, Organization set up of Indian Police in Modern Society. Objective of Police System: Maintenance of Law and Order, Investigation of Crimes, Protection of Life, Protection of Property Rights, Prevention of Crime.

## **UNIT III: JUDICIAL & PROSECUTION SYSTEM**

Judicial Administration in India: Structure and Functions of Criminal Courts. Modern Judicial Systems: Fast Track Court, Children Court, JJB. Salient Features of Indian Judicial System: Independence, Public and Fair Trial. Fundamental Elements in Judicial Functioning: Due Process, Speedy Trials and Access to Justice. Prosecution System.

## **BLOCK IV: PUNISHMENT AND CORRECTIVE METHODS**

### **UNIT I:**

Punishment in relation to crime: types of punishment, penology in India, Indian Penal Code, retributive and reformatory theory, deterrent theory

### **UNIT II:**

Correction: significance and forms of correction, history of prison reforms in India, national policy on prisons, correctional programmes- educational, vocational, psychiatric, meditation, recreation, problems of correctional administration

### **UNIT III:**

Alternative to imprisonment: probation, parole, open prisons, after-care and rehabilitation, victimological perspective

### **Suggested Readings**

1. Criminology Penology and Victimology by Rabindra K. Mohanty, Satyajit Mohanty, Himalaya Publishing House Pvt. Ltd.
2. Criminology and Penology by Dr. Rajendra K Sharma, Atlantic Publishers.
3. Indian Penal Code by K.D Gaur, Universal Law Publishing Co. Pvt. Ltd.
4. Paranjape NV, 2012, Criminology and Penology with Victimology, Central Law Publications, Allahabad.
5. Schmalleges. Frank, 1999, Criminal Justice today, Prentice Hall, New Jersey.
6. Albanese Jay S. 2000, Criminal Justice. Allyn and Bacon.
7. Phelps Thomas R, Swanson Charler R. Kenneth Jr and Evans R 1979. Introduction to Criminal Justice, Goodyear Publishing Company. Inc.
8. Mehraj-din Mir. 1984, Crime and Criminal Justice System in India, Deep and Deep Publications, New Delhi.
9. Justice Malimath Committee on Criminal Justice Reforms, Universal Law Publication 2003.
10. K. Padmanabhaiah Committee Police Reforms, 2001.
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15. Banerjee,D, 2005, Central Police Organizations Part I and Part II, Allied Publishers Pvt. Ltd.
16. Ebbe, Obi N. Ignatius, 2000, Comparative and International Criminal Justice System: Policing, Judiciary and Corrections, Butterworth, Boston.
17. Reid, Sue Titus, 2006, Crime and Criminology. Mc. Graw Hill Publishers.
18. Shweta, 2009, Crime, Justice and Society. MD Publications.
19. Ahuja Ram, 2000, Criminology, Rawat Publications, Delhi.
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