

Jyoti Nivas College Autonomous

Hosur Road, Bangalore -95

Phone No: 25502143, Fax: 25533886

Email: jncpgcourses@gmail.com

Website: <https://www.jyotinivas.org/jnc>



Details of the Syllabus of

M.A IN ENGLISH LITERATURE

**ACADEMIC YEAR 2024 onwards
(Under CBCS Scheme)**

Programme Objectives:

The courses are structured with the following general objectives:

- **Literary Proficiency:** In-depth understanding of major literary genres, historical periods, and critical theories in English literature and literatures translated into English.
- **Research Skills:** Equip students with the skills necessary to conduct quality literary and ethnographic research, critically analyze texts, and contribute to the field through original scholarship.
- **Critical Thinking:** Foster students' ability to think critically, engage in nuanced discussions on complex literary texts and concepts.
- **Interdisciplinary Connections:** Encourage students to make connections between literature and other disciplines, such as history, psychology, philosophy, and the arts.
- **Effective Communication:** Enhance students' written and oral communication skills, enabling them to convey their ideas clearly and persuasively.
- **Global Perspectives:** Broaden students' awareness of global literary traditions and the cross-cultural impact of literatures.
- **Ethical and Inclusive Engagement:** Promote ethical reading and engagement with diverse voices and perspectives while cultivating an inclusive and socially responsible approach to the field.
- **Professional Development:** Prepare for careers in academia, publishing, writing – creative and media, or any field that requires advanced research and communication (oral & written) skills.
- **Support for Competitive Examinations:** Assist in preparation for competitive examinations like NET and KSET.

Programme Outcomes:

- Analyze and interpret a wide range of literary texts, including canonical and non-canonical works, demonstrating an in-depth understanding of literary traditions and stylistic elements.
- Communicate their ideas effectively, in writing and oral presentations with visual aids.
- Engage with diverse voices and perspectives in society and cultures, while demonstrating an ethical and inclusive approach in respecting diverse cultural backgrounds and experiences.
- Conduct linguistic, literary & ethnographic research, including the formulation of research questions, gathering & analysing data, evaluating sources, and producing reports and papers.
- Effectively use digital tools and technologies relevant to writing and research.
- Design syllabi, lesson plans, instructional materials, and assessment tools aligned with Outcome-Based Education (OBE) principles.
- Demonstrate basic competencies in technical writing, editing, search engine optimized (SEO) content, subtitling and translation.

Structure of the MA English Programme:

- Total Number of credits for completion of course: 80 credits (20+20+20+20)
- Types of courses: Theory (Core & Soft Core), Open Elective, Practicum and Project Work (Internship/Master's Dissertation)

- The Programme grid is as follows:

Semester	Courses	No. of Hours per week	No. of Credits
I	Core I (Theory)	4	4
	Core II (Theory)	4	4
	Core III (Theory)	4	4
	Soft Core (Theory)	4	4
	Practicum I	4	2
	Practicum II	4	2
II	Core I (Theory)	4	4
	Core II (Theory)	4	4
	Core III (Theory)	4	4
	Soft Core (Theory)	4	4
	Practicum I	4	2
	Practicum II	4	2
III	Core I (Theory)	4	4
	Core II (Theory)	4	4
	Core III (Theory)	4	4
	Open Elective (Theory)	4	4
	Practicum I	4	2
	Practicum II	4	2
IV	Core I (Theory)	4	4
	Core II (Theory & Practicum)	2+4	2+2
	Core III (Theory)	4	4
	Core (Theory)	4	4
	Project Work – Academic Research/ Industry Internship	8	4

- Assessment Pattern for the courses is as follows:

Type of Course	ESE	CIA
Theory – Core/ Soft Core/Elective	70	30
Practicum	35	15
Open Elective	70	30
Project Work	70	30

STRUCTURE OF THE SYLLABUS

SEMESTER I

24MAT101 British Literature I
24MAT102 British Literature II
24MAT103 Indian Writing in English
24MAT104 Introduction to Popular Literature
24MAP105 Reading Gender in Society & Culture
24MAP106 Understanding Indian Folklore

JYOTI NIVAS COLLEGE AUTONOMOUS SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS (Under the CBCS Scheme) SEMESTER I

24MAT101: BRITISH LITERATURE-I [4 credits]

Course Objectives:

- To introduce the students to the beginnings of British Literature and its developments.
- To enable the students to critically interrogate canonical texts in a broader framework.

Learning Outcomes:

- Able to analyze, interpret, and critically evaluate a variety of British literary works from different historical periods, demonstrating an understanding of the cultural and social contexts in which these works were produced.
- Able to identify key historical events, literary movements, and societal changes that shaped the literature of the British Isles in the 15th and 16th centuries

UNIT-I

(10)

Age of Chaucer
The Elizabethan Age
The Puritan Age
The Metaphysicals

UNIT-II

[22]

Chaucer: selections from “The General Prologue” of The Canterbury Tales (Knight, squire, Prioress, the Wife of bath)
Wyatt: “Whoso list to hunt”
Sidney: “Sonnet 1” from Astrophil and Stella
Spenser: “Sonnet 75” from Amoretti
Shakespeare: “My mistress’ eyes...”
Mary Sidney: “To the Angell Spirit of...Sir Philip Sidney”
Aemelia Lanyer: Extract from Salve Deux Rex Judaeorum
Donne: “Batter My Heart” and “The Flea”
Marvell: “To His Coy Mistress”
Herbert: “Pulley”
Milton: selections from Book I and Book 9 of Paradise Lost
Lady Mary Wroth: “Am I thus Conquered: Have I Lost the Powers”

Queen Elizabeth: “A Song Made by Her Majesty”

UNIT-III

[26]

Marlowe: Doctor Faustus (extract)

Shakespeare: Macbeth; The Tempest

Webster: Duchess of Malfi

UNIT-IV

[6]

Margaret Lucas Cavendish: “Epistle to the Most Famously Learned” (from The Philosophical and Physical Opinions)

Bacon: “Of Ambition”

Suggested/Extended Reading:

C.S Lewis: “Courtly Love”

Lamming: “Monster, Slave and Child”

Helen Gardner: “The Metaphysical Poets”

Lorna Sage: Milton in Literary History

Stephen Greenblatt: Shakespeare Bewitched

Wilson Knight: The Wheel of Fire

Format for assessment:

ESE	Mid- sem exam (90mins)	Theatre production – group activity (extract of a play or their own production)	Club Activity
70 marks	10 marks	15 marks	5 marks

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SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS
(Under the CBCS Scheme)
SEMESTER I

24MAT102: BRITISH LITERATURE-II [4 credits]

Course Objectives:

- To introduce the students to the Augustan, Pre-Romantic and Romantic ages of British Literature.
- To enable the students to critically interrogate canonical texts in a broader framework.

Learning Outcomes:

- Able to analyze, interpret, and critically evaluate a variety of British literary works from different historical periods, demonstrating an understanding of the cultural and social contexts in which these works were produced.
- Able to identify key historical events, literary movements, and societal changes that shaped the literature of the British Isles in the 17th and 18th centuries

UNIT-I

(10)

Restoration and Augustan Ages

The Age of Transition and the Pre-Romantics
Romantic Movement

UNIT-II

[24]

Pope: The Rape of the Lock (extract)
Goldsmith: "The Deserted Village"
Burns: "To a Mouse"
Blake: Selections from Songs of Innocence and Songs of Experience
Mary Collier: Women's Labour (extract)
Wordsworth: Tintern Abbey (extract)
Charlotte Smith: The Emigrants (extract)
Coleridge: "The Lime Tree Bower my Prison"
Keats: "To Autumn"
Shelley: "To a Sky Lark"

UNIT-III

[6]

Sheridan: The School for Scandal

UNIT-IV

[24]

Swift: "A Modest Proposal"
Addison: Selections from The Spectator
Lamb: "Dream Children, A Reverie"
Mary Wollstonecraft: "Introduction" from the Vindications of the Rights of Woman
Daniel Defoe: Robinson Crusoe (extract)
Austen: Persuasion
Mary Shelley: Frankenstein

Suggested/Extended Reading:

Wordsworth: "The Preface"
Alma Tero: "Women Poets in Romanticism"
Ian Watt: "Introduction" from The Rise of the Novel
Aphra Behn: Oroonoko

Format for assessment:

ESE	Mid- sem exam (90mins)	Oral Presentation	Written assignment
70 marks	10 marks	10 marks	10 marks

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SEMESTER I

24MAT103: INDIAN WRITING IN ENGLISH [4 credits]

Course Objectives:

- To introduce students to the issues and concerns in the area of Indian Writing in English.
- To examine the various nuances of the term 'Indian'.

Learning Outcomes:

- Demonstrate an advanced understanding of Indian literature written in English, including familiarity with a wide range of authors, genres, and themes.
- Able to contextualize Indian Writing in English within the historical, cultural, and socio-political developments of India, acknowledging the impact of colonization and post-colonialism on the literature.
- Able to critically examine issues related to representation, identity, and cultural appropriation in Indian Writing in English, fostering an ethical and inclusive approach to the texts.

UNIT-I

[6]

V.K Gokak: "The Concept of Indianness with Reference to Indian Writing in English"
Meenakshi Mukherjee: "Anxiety of Indianness"
Jon Me: After Midnight: "The Novel in the 1980s and 1990s" (extract)

UNIT-II

[16]

Ambedkar: "A Reply to Mr. Gandhi by Dr. B.R Ambedkar"
Arundhati Roy: Greater Common Good (extract)
Temsula Ao: "The Last Song"
Shashi Deshpande: "My Beloved Charioteer"
Mulk Raj Anand: "Barber's Trade Union"
Attia Hosain: "The Storm"
Hansda Sowvendra Shekhar: "The Adivasi Will Not Dance"

UNIT-III

[16]

Toru Dutt: "Jogadhya Uma"
Tagore: Selections from Gitanjali (6 poems)
Sarojini Naidu: "Indian Weavers"
Nissim Ezekiel: "The Enterprise"
Kamala Das: "Introduction"
Arun Kolatkar: Selections from Jejuri
Eunice D'Souza: "Feeding the Poor"
Imtiaz Dharkar: "Purdah I"
Robin S Ngangom: "My Invented Land"
Meena Kandasamy: Selections from Ms. Militancy
Aga Shahid Ali: "Postcard From Kashmir"

UNIT-IV

[26]

Raja Rao: Kanthapura
R.K. Narayan: The Guide
Khushwant Singh: Train to Pakistan
Amitav Ghosh: Hungry Tide (extract)
Manjula Padmanabhan: Harvest
Mahesh Dattani: Final Solutions

Suggested/Extended Reading:

Ganesh Devy: “Multiculturalism” from In Another Tongue: Essays on Indian English Literature
M K Naik: “The Literary Landscape”
Shashi Deshpande: ‘Where Do We Belong?’ from Writing from the Margin
Saeed Naqvi: The Muslim Vanishes

Format for assessment:

ESE	Mid- sem exam (90mins)	Oral Presentation	Creative Writing – poem/short fiction
70 marks	10 marks	10 marks	10 marks

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SEMESTER I

24MAT104 SOFT CORE – INTRODUCTION TO POPULAR LITERATURE
[4 credits]

Course Objectives

- To enhance students’ basic reading, comprehension and analytical skills.
- To familiarise students with easy and accessible literature as a bridge to understanding genre, characterisation, nuances of language, and narrative.
- To provide a platform for reading more complex and challenging texts of the core papers

Learning Outcomes:

- Ability to critically analyze popular literary works, identifying underlying themes, cultural influences, and societal implications
- Ability to analyse different genres and writings of the core papers.
- Evaluate and analyze the adaptation of popular literature into different media forms, understanding the challenges and opportunities presented in these transformations.
- Demonstrate competence in recognizing and differentiating between various popular literary genres, understanding their unique characteristics and conventions

UNIT I:

(8)

Peter Hunt: “Introduction: The Expanding World of Children’s Literature” (extract)
Ken Gelder: Popular Fiction: The Logics and Practices of a literary Field (extract)
Stephen Knight: “The Golden Age” (extract)

UNIT II: (12)

Saki: "The Open Window"
O. Henry: "The Cop and the Anthem"
Shirley Jackson: "The Lottery"
Roald Dahl : "The Three Little Pigs"
Satyajit Ray: "The Locked Chest"
Jeffrey Archer: "Just Good Friends"
W.W Jacobs: "The Monkey's Paw"

UNIT III: (4)

Michael Jackson: select songs
Taylor Swift: select songs

UNIT III: (40)

Melina Marchetta: Looking for Alibrandi
John Boyne: The Boy in the Striped Pajamas
Kathryn Erskine: Mocking-bird
Enid Blyton: Five Go Adventuring Again
Agatha Christie: The Murder of Roger Ackroyd
C S Lewis: The Lion, the Witch and the Wardrobe
Salman Rushdie: Haroun and the Sea of Stories

Suggested/Extended Reading:

"Introduction" The Bhaft Anthology of Popular
Victor E Neuberg: Popular Literature: A History and Guide
J K Rowling: Harry Potter and the Philosopher's Stone

Format for assessment:

ESE	Mid- sem exam (90mins)	Page to Screen Analysis – presentation and written response	Club Activity
70 marks	10 marks	15 marks	5 marks

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SEMESTER I

24MAP105: READING GENDER IN SOCIETY & CULTURE (Practicum) [2 credits]

Course Objectives:

- Apply theoretical knowledge of gender to real-world contexts.
- Develop practical skills for gender analysis, research, and advocacy.
- Enhance critical thinking and problem-solving abilities related to gender issues.

Learning Outcomes:

- Conduct gender analysis of various social, cultural, and political contexts.

- Skilled in developing and implementing gender-sensitive projects or interventions.
- Communicate effectively about gender issues
- Understanding ethical considerations in gender-based research and practice

UNIT-I

[32]

- Key concepts: patriarchy, masculine/feminine, cisgender, gender dysphoria, transgender, intersectionality, gaze, gender stereotypes, gender roles, sexuality, feminisms, gendered violence
- Evolution of ideas on Gender in India
- History of feminism in South Asia
- Queer and LGBTQ+ movements in South Asia
- Masculinity Studies
- Gender Diversity & Inclusion
- Representation of gender & sexuality in contemporary popular culture: Children's Literature, Cinema & Television, Advertisements, Popular Music, Social Media
- Ethnographic research methods

UNIT II

[32]

- Submit an abstract for a study/survey on gender in culture and society in South Asia (it can be based on literary texts/popular texts/socio-cultural practices)
- Write a report of the study (5-6 pages)
- Design a visual exhibition on gender in society and culture
- Community engagement – Engage in activities to foster gender awareness (either in groups or in association with NGOs or other organisations)

Resources/References:

Jane Pilcher & Imelda Whelhan: Key Concepts in Gender Studies

V Geetha: Gender

Susie Tharu & K Lalitha: "Introduction" to Women's Writing in India

Rekha Pande – "Challenges to Feminism in Twenty First Century: A South Asian Perspective with Special Focus on India"

Samita Sen: "Toward a Feminist Politics? The Indian Women's Movement in Historical Perspective"

Anupama Rao: "Introduction: Caste, Gender and Indian Feminism" to Gender and Caste

Arvind Narrain: "The Articulation of Rights Around Sexuality and Health: Subaltern Queer Cultures in India in the Era of Hindutva"

Serena Nanda: "The Third Gender: Hijra Community in India"

Ruth Vanita & Saleem Kidwai: "Introduction" to Same Sex Love in India

Mangesh Kulkarni: "Indian Masculinities: A Million Mutations"

Barbara Pini & Bob Pease: "Gendering Methodologies in the Study of Men and Masculinities"

Mary E John & Janaki Nair: "Sexuality in Modern India: Critical Concerns"

Radha Kumar: The History of Doing

Estelle B Freedman: No Turning Back: History of Feminism and the Future of Women

Judith Butler: "Preface" to Gender Trouble

Margaret D L'Compte et al: Designing and Conducting Ethnographic Research: An Introduction

Margaret D L'Compte et al: Essential Ethnographic Methods: A Mixed Methods Approach

Margaret D L'Compte et al: Analysis and Interpretation of Ethnographic Data

Format for Assessment:

Community engagement	Visual exhibition on gender	Report of Study/survey & Defense
5 marks	10 marks	35 marks

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SEMESTER I**

24MAP106: UNDERSTANDING INDIAN FOLKLORE (Practicum) [2 credits]

Course Objectives:

- Develop understanding of diverse Indian folklore forms and their cultural significance.
- Gain theoretical frameworks to analyze and interpret folklore.
- Acquire practical skills in fieldwork methodology for folklore documentation.
- Contribute to the preservation and promotion of cultural heritage through community engagement.

Learning Outcomes:

- To differentiate and analyze various folklore forms within their historical, social, and cultural contexts.
- Competent in conducting ethical fieldwork interviews and documentation methods.
- Curate a digital archive of contemporary folklore collected from their communities

UNIT I: [32]

- Defining terms: 'folk', 'folklore', 'myths', 'folktales', and 'legends'
- Different approaches to folklore: Historical, Socio-Cultural, Structural & Psychoanalytical
- History of Indian Folkloristics
- Folklore in 'modern' India
- Methods of collecting, archiving & curating folklore
- Ethical considerations in folklore collection and community engagement
- Digital archiving techniques for audio, video, and text formats

UNIT-II: [32]

- Develop a research proposal for a specific folklore project in their community
- Field Research in chosen communities to collect & analyse contemporary folklore examples
- Create digital curated database/archive for folklore collection

Resources/References:

Maria Leach: "Twenty Definitions of Folklore" in The Funk and Wagnall's Standard Dictionary of Folklore

Ramanujan : “Who Needs Folklore?”

Alan Dundes: “Folkloristics in the Twenty-First Century”

Peter Claus & Frank Korom: Folkloristics and Indian Folklore

“Method and Interpretation in the Study of Folklore in India: A Comment” in Essays in Indian Folk Traditions

Selections from Indian Folklore (Vol 2), edited by D. B Pattanayak & et al.

“Introduction” from Ramayana Stories from Modern South India: An Anthology

Sadhana Naithani : “The Story-Time of the British Empire: Transnational Folkloristics as Theory of Cultural Disjunctions”

David Fetterman: Ethnography Step-by-Step

Arjun Sabharwal : Digital Curation in the Digital Humanities Preserving and Promoting Archival and Special Collections

Select Folktales from A Flowering Tree and Other Oral Tales from India

“Arakkal Bibi” from Kottarathil Sankunni’s Aithihyamala

<https://archive.org/details/AithihyamalaEnglish-KottarathilSankunni/page/n19/mode/2up>

Select origin myths from North-East India

Extract from Kenchavva of Madaga (oral epic)

Vinod Kottayil Kalidasan : “A king lost and found: Revisiting the popular and the tribal myths of Mahabali from Kerala”

K.B Sreedevi : “Woman of Stone”

Volga: “The Reunion”

Malayattoor Ramakrishnan: Yakshi

Kantara

Songs of Yellamma (https://www.youtube.com/watch?v=S8M_BdZDkzw)

Format for assessment:

Analytical report folklore in contemporary media/literature	Class participation and discussion	Fieldwork Project (research proposal, fieldwork data collection, digital archive creation, and presentation)
10 marks	5 marks	35 marks

SEMESTER II

24MAT201 British Literature III
24MAT202 British Literature IV
24MAT203 American Literature
24MAT204 Textual Analysis and Interpretation
24MAP205 Linguistics
24MAP206 Cultural Studies

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SEMESTER II

24MA201: BRITISH LITERATURE-III [4 credits]

Course Objectives:

- To introduce students to the Victorian age and early 20th century in British Literature
- To enable the students to critically interrogate canonical texts in a broader framework.

Learning Outcomes:

- Ability to critically interrogate canonical as well as noncanonical texts
- Familiarity with literary, cultural and social context of British Literature in the 19th and early 20th Century

UNIT – I

[8]

Victorian Poetry
The Victorian Novel
Women Writers in the Victorian Age
The War Poetry

UNIT-II

[14]

Tennyson: “Ulysses”
Browning: “Fra Lippo Lippi”
Elizabeth Barrett Browning: Aurora Leigh (selection)
Hopkins: “The Windhover”
Christina Rossetti: “Goblin Market”
Felicia Haemans: “Casabianca”
Owen: “Insensibility”

UNIT-III

[8]

Shaw: Pygmalion
Synge: Riders to the Sea

UNIT-IV

[34]

Arnold: Study of Poetry (extract)
Dickens: Great Expectations (extracts)
Emily Bronte: Wuthering Heights
Charlotte Bronte: Jane Eyre

Bram Stoker: Dracula
 Hardy: A Pair of Blue Eyes
 Conrad: Heart of Darkness
 Lawrence: “The Rocking-Horse Winner”
 Sir Arthur Conan Doyle: “The Adventure of the Speckled Band”

Suggested/Extended Reading:

Jerome Hamilton Buckley: “Victorianism”
 Frank Kermode: ‘The Modern Apocalypse’ from The Sense of an Ending

Format for assessment:

ESE	Mid- sem exam (90 mins)	Oral Presentation	Victorian Literature Written Project
70 marks	10 marks	10 marks	10 marks

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SEMESTER II
24MAT202: BRITISH LITERATURE-IV [4 credits]

Course Objectives:

- To introduce the students to the historical context, technical innovation, thematic preoccupations of British Literature from the 1920s.
- To enable the students to critically interrogate literary texts in a broader framework.

Learning Outcomes:

- Ability to critically interrogate canonical as well as noncanonical British Literature post 1920s.
- Familiarity with literary, cultural and social context of British Literature.

UNIT – I

[12]

Modernism
 Developments in British Poetry: from the Movement Poets to the Present
 Theatre of the Absurd
 Postmodern Fiction
 History of Twentieth Century Drama

UNIT-II

[17]

T.S Eliot: “Hollow Men”
 W.B Yeats: “Second Coming”
 Auden: “The Shield of Achilles”
 Dylan Thomas: “Fern Hill”
 Philip Larkin: “Mr. Bleaney”

Ted Hughes: “The Thought Fox”
 Fleur Adcock: “Weathering”
 Seamus Heaney: “Digging”
 Eavan Boland: “How we made a New Art on Old Ground”

UNIT-III [4]

Samuel Beckett: Waiting for Godot

UNIT-IV [31]

Eliot: “Tradition and the Individual Talent”
 Fay Weldon: “In the Great War”
 P G Wodehouse: “Unpleasantness at Bludleigh Court”
 Zadie Smith: “The Embassy of Cambodia”
 Orwell: Animal Farm
 Virginia Woolf: Mrs. Dalloway
 Alexander Michaelides: The Silent Patient
 Fowles: French Lieutenant’s Woman

Suggested/Extended Reading:

Irving Howe: The Idea of the Modern
 Malcolm Bradbury: Introduction to the Novel Today
 Martin Esslin: The Theatre of the Absurd

Format for assessment:

ESE	Mid- sem exam (90 mins)	Oral Presentation	CBSE – NET Model Test
70 marks	10 marks	10 marks	10 marks

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SEMESTER II

24MAT203: AMERICAN LITERATURE [4 credits] [64]

Objectives:

- Expose students to the polyphonic voices that constitute the American identity.
- Study the characteristic features of American Literature in prose, poetry, drama and fiction

Outcomes:

- Understanding of major literary movements and developments in American literature
- Critical evaluation and analysis of American texts
- Effectively communicate ideas about American literature and culture

UNIT-I: [7]

“The Chief’s Daughters” – an Otoe legend
 Leslie Marmon Silko: “Yellow Woman”
 Courtney Wilson: “Trail of Tears”
 Sherman Alexie: “Crow Testament”

UNIT-II:

[28]

Walt Whitman: “The Noiseless Patient Spider”
 Emily Dickinson: “They Shut me up in Prose.”
 Robert Frost: “Birches”
 Edgar Allen Poe: “The Tell-Tale Heart”
 Washington Irving: “Rip Van Winkle”
 Mark Twain: The Adventures of Tom Sawyer (extracts)
 William Faulkner: “A Rose for Miss Emily”
 Kate Chopin: The Awakening
 F Scott Fitzgerald: The Great Gatsby
 Harper Lee: To Kill a Mockingbird
 Tennessee Williams: The Glass Menagerie

UNIT-III:

[23]

Slave Songs: “Lay dis body down”; “Steal away”
 Lydia Maria Child: “Slavery’s Pleasant Homes”
 Malcolm X: “The Ballot or the Bullet”
 Martin Luther King Jr.: “I Have a Dream”
 Maya Angelou: I Know Why the Caged Bird Sings (extract)
 Langston Hughes: “Florida Roadworkers”
 Alice Walker: “Nineteen Fifty-Five”
 Toni Morrison: Sula
 Lorraine Hansberry: A Raisin in the Sun

UNIT-IV:

[6]

Bernard Malamud: “The Jew Bird”
 Allen Ginsberg: “Supermarket in California”
 Gloria Anzaldua: “The Postmodern Llorona” (from The Gloria Anzaldua Reader)
 Sui Sin Far: “In the Land of the Free”

Suggested/Extended Reading:

Marcus Cunliffe. The Literature of the United States
 Sculley Bradley. The American Tradition in Literature
Cambridge Companion to Harlem Renaissance
 “Introduction” to Norton Anthology of American Literature

Format for assessment:

ESE	Mid Sem Exam (90 mins)	Oral Presentation	Assignment – review and response to an American film
70 marks	10 marks	10 marks	10 marks

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SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS
(Under the CBCS Scheme)
SEMESTER II

24MAT204: TEXTUAL ANALYSIS AND INTERPRETATION [4 credits]

Course Objectives:

- To teach the students how to read texts and their contexts.
- To introduce issues of interpretation across genres.
- To help students make comparisons of texts across media.

Learning Outcomes:

- To use the various interpretative approaches and techniques for analysis of texts
- Ability to read texts across genres and media

UNIT-I

[20]

Key terms and concepts for approaches to texts, analysis and understanding - literary and non-literary, including visual texts:

- | | |
|--|---------------------------|
| 1. New Criticism | 17. Deconstruction |
| 2. Realism/ Surrealism | 18. Subaltern |
| 3. Modernism/Postmodernism | 19. Hero/Anti-hero |
| 4. Stream of consciousness | 20. Utopia/Dystopia |
| 5. Magic realism | 21. Subjectivity |
| 6. Structuralism/
Poststructuralism | 22. Hegemony |
| 7. New Historicism | 23. Subversion |
| 8. Allegory | 24. Avant Garde |
| 9. Picaresque | 25. Implied author/reader |
| 10. Archetype | 26. Symbol |
| 11. Anxiety of influence | 27. Satire |
| 12. Point of view | 28. Imagery |
| 13. Montage | 29. Icon |
| 14. Alienation effect | 30. Semiotics |
| 15. Metafiction | 31. Pastiche/Collage |
| 16. Discourse | 32. Mis-en-scene |

UNIT-II

[16]

Genre: Conventions and Codes
Narrative Modes and Techniques
Heteroglossia and dialogism.
Text and Performance.
Reading a Poem.
Reading a Prose Text.

UNIT-III

[20]

Texts and their contexts (history, culture, class, caste, gender, ethnicity)
Ideology

Locating the text
Intertextuality
Reader-response.

UNIT-IV

[8]

Reading Media Texts – comic/graphic, films, advertisements and photography.

Note: All illustrative textual readings for this course will be sourced from the texts in the courses of semester I and II. Where these texts are not sufficient, suitable short texts can be used as a teaching resource.

Suggested/Extended Reading:

Chris Hopkins: Texts and Contexts

M.H Abrams: Glossary of Literary Terms

B Prasad: Literary Forms and Movements

Chris Baldick: Oxford Dictionary of Literary Terms

Format for assessment:

ESE	Mid- sem exam	Oral presentation	Club Activity + Independent Analysis
70 marks	10 marks	10 marks	10 marks

**JYOTI NIVAS COLLEGE AUTONOMOUS
SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS
(Under the CBCS Scheme)
SEMESTER II**

24MAP205: LANGUAGE & DISCOURSE (Practicum) [2 credits]

Course Objectives:

- To familiarize students with the discursive nature of language
- To obtain an in depth understanding of structure and functioning of language
- Develop practical skills for analysis of language & linguistic research.

Learning Outcomes:

- Apply theoretical knowledge of language to situations and contexts
- Application of the linguistic structure to study a language
- Conduct language-based research

UNIT-I:

(32 hrs)

- Key Concepts
- Phonology – sounds of English, Stress, Intonation, IPA
- Morphology – morphemes, word formation
- Syntax structure of noun phrase and verb phrase
- Semantics/Pragmatics/Language Structure
- Principles/Functions of Language
- Introduction to Sociolinguistics

- Introduction to Computational Linguistics
- Research Methods

UNIT-II:

(32 hrs)

- Language analysis practice
- Proposal for survey related to sociolinguistics or psycholinguistics (of English language)
- Field work
- Project Report

Resources/References:

Joshua Rudder: The IPA for Language Learning An Introduction to the International Phonetic Alphabet

P N Bowers et al: "Effects of Morphological Instruction on Literacy Skills: A Systematic Review of Literature"

David Crystal: A Dictionary of Linguistics and Phonetics (6th ed)

Kristin Denham & Anne Lobeck: Linguistics for Everyone: An Introduction

Ralph W Fasold & Jeff Connor-Linton (ed): An Introduction to Language and Linguistics

M A Yadugi: Making Sense of English

Alfred's IPA Made Easy: A Guidebook for the International Phonetic Alphabet

Format for Assessment:

Language Analysis Activities	Language Survey Proposal	Survey Report
5 marks	10 marks	35 marks

JYOTI NIVAS COLLEGE AUTONOMOUS
SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS
(Under CBCS Scheme)
SEMESTER II
24MAP206: CULTURAL STUDIES (Practicum) [2 credits]

Course Objectives:

- To provide hands-on experience in cultural studies research methodologies.
- To foster critical thinking and analytical abilities in understanding cultural phenomena.
- To enhance students' capacity for independent research and project development.

Learning Outcomes:

- In depth understanding of the approaches, debates and concepts within cultural studies, especially in India
- Undertake cultural analysis
- Undertake research in the field of Cultural Studies
- Experience in project development

Unit I:

(32 hrs)

- Key terms: Culture, cultural materialism, cultural politics, counterculture, mass culture, subculture, popular culture, counter culture, acculturation, culture industry, cultural capital, multiculturalism, circuit of culture, cultural imperialism, youth culture
- Approaches in Cultural Studies (Structuralist, Postcolonialism, Marxist, Feminist, Queer etc)
- Origins and major developments in Cultural Studies
- Cultural Studies in India

Unit II:

(32 hrs)

- Proposal for a cultural studies project (select a contemporary cultural phenomenon or text for in-depth study, develop research questions and objectives, design research methodology and data collection tools)
- Field work and data collection
- Data analysis and interpretation
- Project report

Resources/References:

Stuart Hall: “Cultural Studies and its Theoretical Legacies”

Stuart Hall: “The Formation of Cultural Studies”

Tejaswini Niranjana: “The Desire for Cultural Studies”

Ratheesh Radhakrishnan: “Cultural Studies in India: A Preliminary Report on Institutionalisation”

Bhasker Mukhopadhyay: “Cultural Studies and Politics in India Today”

Andrew Edgar & Peter Sedgwick: Cultural Theory: The Key Concepts

Raymond Williams: Keywords: A Vocabulary of Culture and Society

Chris Barker: Making Sense of Cultural Studies

Rana Nayar et al: Cultural Studies in India

Raymond Williams: “Analysis of Culture” from Cultural Theory and Popular Culture: A Reader

Tejaswini Niranjana: “The Desire for Cultural Studies”

Ratheesh Radhakrishnan: “Cultural Studies in India: A Preliminary Report on Institutionalisation”

Stuart Hall: “Representation, Meaning and Language” (from Representation: Cultural Representation and Signifying Practices)

Simi Malhotra: “Popular Cultural Studies in India Today: Issues and Problems”

Format for Assessment:

Culture Studies Project proposal	Reports of field visits	Project report & presentation
10 marks	05 marks	35 marks

SEMESTER III

24MAT301 European Literature
24MAT302 Indian Literatures in Translation
24MAT303 Postcolonial Literature & Thought I
24MAP304 Teaching of English Language and Literature
24MAP305 Texts: Visual, Media, Digital
24MAT306 Open Elective: Gender in Culture

JYOTI NIVAS COLLEGE AUTONOMOUS SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS (Under the CBCS Scheme)

SEMESTER III

24MAT301: EUROPEAN LITERATURE [4 credits]

Course Objectives:

- To acquaint students with different genres of European writing
- To discuss the literary/critical trends that have characterized European writing

Learning Outcomes:

- Analyse literary texts from the context of the movements, history and politics prevailing in Continental Europe
- Comparative interpretation of texts
- Trace evolution of genres and forms across Europe

UNIT-I:

[12]

Sappho: “Some there are who say that the fairest thing seen”
Dante: “All my thoughts always speak to me of love”
Petrarch: “My ship laden with forgetfulness pass through a harsh sea”
Homer: The Iliad (extracts)
Rainer Maria Rilke: The Duino Elegies 1 (extract)
Czeslaw Milosz: “In Warsaw”
Anna Akhmatova: “Requiem”
Wisława Szymborska: “Poetry Reading”
Gaspara Stampa: “Rime 08” (<https://www.poemhunter.com/poem/rime-08/>)

UNIT-II:

[16]

Euripides: Iphigenia at Aulis
Ibsen: Ghosts
Brecht: Mother Courage and her Children
Eugene Ionesco: “The Lesson”

UNIT-III:

[20]

Aristotle: Poetics (extract)
Rousseau: Confessions (extract)
Pushkin: “Queen of Spades”
Gogol: “The Overcoat”
Tolstoy: “Death of Ivan Ilych”

Dostoevsky: “The Legend of the Grand Inquisitor” from The Brothers Karamazov
 Kafka: “The Hunger Artist”
 Nabokov: “Cloud, Castle and Lake”
 Herta Muller: “The Funeral Sermon”
 Ludmilla Ulitskaya: “March 1953”

UNIT-IV:

[16]

Cervantes: Don Quixote (extracts)
 Camus: The Fall
 Elie Wiesel: Night
 Ismail Kadare: Agamemnon’s Daughter

Suggested/Extended Reading:

J.M Cohen. A History of Western Literature
 Robert Graves. The Greek Myths
 Thomas Bulfinch. The Golden Age of Myth and Legend
 Philip Gaskell. Landmarks in Continental Literature
 Mack, Knox, etc (ed). The Continental Edition of World Masterpieces
Pelican Guide to European Literature Vols 1-3

Format for Assessment:

ESE	Mid Sem Exam	Oral Presentation	CBSE-NET model Test
70 marks	10 marks	10 marks	10 marks

JYOTI NIVAS COLLEGE AUTONOMOUS
SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS
(Under the CBCS Scheme)
SEMESTER III

24MAT302: INDIAN LITERATURES IN TRANSLATION [4 credits]

Course Objectives:

- Introduction to different regional literatures of India in English translation.
- To help understand the different socio- cultural and political milieus, that produced these texts.

Learning Outcomes:

- Understanding of literatures and literary styles from the various regional literatures in India
- Comparatively analysis of texts across regional boundaries

UNIT-I:

[26]

Kalidasa: Abhijnanashakuntalam (Arthur William Ryder’s translation)
 Illango Adigal: Silapadikaram (Extract)
 Bisham Sahni: Tamas
 Girish Karnad: Tale-Danda

Bhama: Sangatti
Sara Aboobacker: Breaking Ties
Narayan: Kocharethi- The Araya Woman (extract)

UNIT II:

[16]

Sangam Poetry – Extracts from Poems of Love and War
Bhakti Poetry (Selections from poems of Andal, Basavanna, AkkaMahadevi, Meera Kabir and Jayadeva)
Bankim Chandra: “Vande Mataram”
Iqbal: “Tarana-e-Hind, Tazana-e-Milli”
Yumlembam Ibomcha: “Battleground for the Victorious”
Sri Sri: “The March of History”
Daya Pawar: “Oh Great Poet”
Jayaprabha: “Chupulu”

UNIT-III:

[14]

Manto: “Toba Tek Singh”
Sarah Joseph: “The Moonlight Knows”
Rentala Nageshwara Rao: “Tiladaanamu”
Nongthongban Kunjamohon: “Ine Leipaklei”
Vaidehi: “Gulabi Talkies”
Ambai: “Kitchen in the Corner of the House”

UNIT- IV:

[8]

Uma Shankar Joshi: “The Idea of Indian Literature”
M. Mukherji: “Purana to Nuthana” —from Realism and Reality
Partha Chatterjee: Nation and its Fragments (selections)
Sudipta Kaviraj: “The Imaginary Institution of India” (extract)
Vanamala Viswanatha: “Introduction” from Breaking Ties

Suggested/Extended Reading:

A.K Ramanujam: “Introduction” from Speaking of Siva
G.N Devy: Indian Literature in English Translation
Meenakshi Mukherjee: Realism and Reality: The Novel and Society in India
Romila Thapar: Colonialism: Texts and Readings

Format for Assessment:

ESE	Mid Sem Exam (90 mins)	Oral Presentation	Written Assignment
70 marks	10 marks	10 marks	10 marks

JYOTI NIVAS COLLEGE AUTONOMOUS
SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS
(Under the CBCS Scheme)
SEMESTER III

24MAT303: POST-COLONIAL LITERATURE AND THOUGHT-I [4 credits]

Course Objectives:

- Introduce key theoretical issues and debates that emerged during the colonial period and thereafter.
- Create an awareness of the diverse voices that constitute post-colonial identity.
- Sensitize the students to issues of culture, marginality and plurality.
- Explore the postcolonial dynamics that comes into play within the African, South African and Caribbean contexts.

Learning Outcomes:

- Understanding of diverse voices that constitute post-colonial identity within the African, South African and Caribbean contexts
- Comparative analysis of texts from the postcolonial perspective
- Appraise rhetoric of orality and polemics of resistance

UNIT-I

[12]

Edward Said: Orientalism (selections)

Ngugi wa Thiong’ O: “The Language of African Literature” from Decolonising the Mind

Chinua Achebe: “The Novelist as Teacher”

Frantz Fanon: extract from Black Skin, White Masks

E.K Brathwaite: “Nation Language”

Alison Donnell & Sarah Lawson Welsh: Extracts From “General Introduction” from The Routledge Reader in Caribbean Literature

UNIT-II

[32]

Alan Paton: Cry, the Beloved Country

Wole Soyinka: The Lion and the Jewel

Tsitsi Dangaremba: Nervous Condition

Aime Cesaire: Une Tempete (The Tempest)

V. S Naipaul: The Suffrage of Elvira

Jean Rhys: Wide Sargasso Sea

Samuel Selvon: Brighter Sun

UNIT-III

[10]

David Diop: “Africa”

Gabriel Okara: “Once Upon a Time”

Micere Githae Mugo: “Where are those Songs?”

Kofi Awonoor: “The Weaver Bird”

J. P Clark: “The Casualties”

Dennis Brutus: “Sharpeville”

Henri Lopes: “The Honourable Gentlemen”

Chinua Achebe: “Vultures”

Chimamanda Adiche: “The American Embassy” from The Thing Around Your Neck

UNIT- IV

[10]

Derek Walcott: “Far Cry from Africa”
E. K. Brathwaite: “Calypso”
John Agard : “English girl eats her first mango”
Louise Bennett: “Jamaica Oman”
Amryl Johnson: “Granny in de Market Place”
Marsha Prescod: “Anti-Racist Person”
Mervin Morris: “A Literary Evening in Jamaica”
Bob Marley: Select Songs

Suggested/Extended Reading

Ania Loomba. Colonialism/Postcolonialism
Robert Young. Postcolonialism: A Very Short Introduction
Padmini Mongia. Contemporary Postcolonial Theory
Harish Trivedi et al (ed). The Nation Across the World.
Key Concepts in Postcolonial studies
Pramod Nayar. Postcolonialism: A Guide for the Perplexed

Format for Assessment:

ESE	Mid Sem Exam	Oral Presentation	Written Assignment
70 marks	10 marks	10 marks	10 marks

JYOTI NIVAS COLLEGE AUTONOMOUS
SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS
(Under the CBCS Scheme)
SEMESTER III

24MAP304: TEACHING OF ENGLISH LANGUAGE AND LITERATURE (Practicum)
[2 credits]

Course Objectives:

- Prepare the students for a career in undergraduate teaching of English language and literature
- To train them to use literary texts for imparting language skills.

Learning Outcomes:

- Skilled to teach a language or literature class at school or college level
- Critical understanding of English language teaching and learning in India
- Devise lesson plans
- Design Curriculum

UNIT-I

[32]

- The socio-historical background to TELL in India.
- The sociolinguistic context of TELL in India
- Pedagogical Aspects

- Lecture method
- Use of Information and Communication Technology (ICT), Language Lab
- Task based Language Teaching
- Communicative Language Teaching
- Competency-Based Language Teaching
- Literature in Language Teaching - methods and approaches.

UNIT-II

[32]

- Designing syllabi - structural and functional syllabus, situational syllabus, content (language & literature) and skill-based syllabus
- Classroom teaching practice
- Error analysis and remedial teaching practice
- Digital/hybrid teaching practice
- Instructional design
- Creating and executing a lesson plan

Resources/References:

Krishnaswamy and Krishnaswamy. The Story of English in India
 S. Kudchedkar. Readings in English Language and Literature in India
 Marathe, Ramanan, Bellarmine (eds). Provocations— The Teaching of English Literature in India
 Rajeshwari Sunder Rajan (ed). The Lie of the Land: English Literary Studies in India
 Jack C Richards & Theodore S Rodgers. Approaches and Methods in Language Teaching: A Description and Analysis
 P D Pathak. Teaching of English in India
 Peter Watkins. Learning to Teach English/A Practical Introduction for New Teachers
 M Long & G Crookes: “Three Approaches to Task-Based Syllabus Design”
 David Nunan. Syllabus Design
 Diane Larsen Freeman & Martin Anderson. Techniques and Principles in Language Teaching.
 Jon Saklofske: “Plays Well with Others: The Value of Developing Multiplayer Digital Game spaces for Literary Education”
 Makarand Paranjape: “Beyond English: Teli’s (Teaching English Literature in India) Larger Agenda”
 David Graddol: “The Future of English” (extracts)
 Rukmini Bhaya Nair: “Dissimilar Twins: Language and Literature”

Format for Assessment:

Designing a Syllabus	Creating a Lesson Plan	Teaching Practice	Design of Evaluation Methods for the Syllabus Designed
15 marks	5 marks	20 marks	10 marks

JYOTI NIVAS COLLEGE AUTONOMOUS
SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS
(Under the CBCS Scheme)
SEMESTER III

24MAP305 TEXTS: VISUAL, MEDIA, DIGITAL (Practicum) [2 credits]

Course Objectives:

- To introduce elements of visual analysis
- Familiarize students with aspects of digital media writing
- Instill skills to embark on a career in writing & editing

Learning Outcomes:

- Analyse films, graphic novels and media texts
- Create content for digital media
- Use open-source software (Eg: Canva) to design visual texts
- Enhanced editing & proof-reading skills
- Knowledge of technical writing

UNIT I:

[22]

- Mass Media, New Media & Social Media
- Language of visual storytelling – films, comics/graphic novels & advertisements
- Introduction to SEO
- Basics of technical writing
- Standard editing & proof-reading symbols
- Prompt Engineering & content writing

UNIT II:

[42]

- Analysis of films/graphic/comic books/visual advertisements
- Design posters, brochures, flyers using open-source software
- Generate, edit & proofread digital & social media content (website content, blogs, Instagram, twitter, facebook etc)
- Design and edit pre-headers and banner text
- Design and create short instructional videos

Resources/References:

Laura Mulvey: “Visual Pleasure and Narrative Cinema”

John Berger: Ways of Seeing

Stuart Hall: “Encoding/Decoding”

Amy Villarejo: ‘The Language of Film’ From Film Studies: The Basics

Naseer Ahmed and Saurabh Singh: Kashmir Pending

Herge: Adventures of Tin Tin – The Seven Crystal Balls & Prisoners of the Sun

Ashley K. Dallacqua: Exploring Literary Devices in Graphic Novels (extract)

Will Eisner: Comics and Sequential Art (Extract)

Craig Norris: “Manga, Anime and Visual Culture” from The Cambridge Companion to Modern Japanese Culture

“What Comics Are and What They Aren’t” (from Reading Comics)

Sandy Bulmer: “Visual Complexity” from Seeing Into It: The Role of Visual Rhetoric In Global Advertising

Donna Elliott: “Rhetorical Devices in Advertising”

Lev Manovich: “What is New Media?” (from The New Media Theory Reader)

Aimee Morrison: “Blogs and Blogging: Text and Practice”

Hollis Margaret Rudiger: Reading Lessons: Graphic Novels 101

Peter Felten: Visual Literacy

Understanding Comics

Format for Assessment:

Editing & proofreading Test	Analysis of visual texts (film/graphic novel/comic/advertisement)	Portfolio: create webpage content/blog posts/social media posts/posters/flyers/brochures/advertisements/comic strip/instructional videos/manuals (min of 7)
5 marks	10 marks	35 marks

JYOTI NIVAS COLLEGE AUTONOMOUS

DEPT. OF ENGLISH

(Under CBCS Scheme)

SEMESTER III

24MAT306 OPEN ELECTIVE: GENDER IN CULTURE [4 credits]

Course Objectives:

- Introduce students from other disciplines to key concepts in gender
- Encourage students to with issues of gender in contemporary society and promote awareness
- Analyse texts from the perspective of gender

Learning Outcomes:

- Analytical and critical thinking
- Understanding of socio-political issues
- Gender Sensitisation

UNIT-I : Key Concepts

[12]

Gender

- Culture
- Patriarchy
- Man/woman, masculine/feminine, male/female
- LGBTQ
- Feminisms
- Gender roles & Gender Stereotypes
- Gaze

UNIT-II: Gender and Literature

[12]

- Daumodar Mauzo: “Teresa’s Man”
- Attia Hosain: “Storm”
- A Revathi: The Truth About Me: A Hijra Life Story (extract)
- Vikram Seth: A Suitable Boy (extract)

UNIT III: Gender in Media

[20]

- Laapataa Ladies
- My Brother Nikhil
- Select Advertisements
- Select Matrimonial Columns
- Select Newspaper Reports
- “Aaj ki Raat” from Stree 2

UNIT IV: Gender in Practice

[20]

- Period. End of Sentence
- Father Son and Holy War
- Shilpa Padke: “Feminist Mothering? Some Reflections on Sexuality and Risk from Urban India”
- Serena Nanda: “The Hijra as Neither Man nor Woman”

Format for Assessment:

ESE	Mid Sem Exam (90 mins)	Oral Presentation	Written Assignment
70 marks	10 marks	10 marks	10 marks

SEMESTER IV

24MAT401 Modern Critical Theory
24MA402 Translation: Theory & Practice
24MAT403 Postcolonial Literature & Thought II
24MAT404 World Literatures
24MAP405(a) Graduate Thesis
24MAP405(b) Internship Project

JYOTI NIVAS COLLEGE AUTONOMOUS SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS (Under the CBCS Scheme)

SEMESTER IV

24MAT401: MODERN CRITICAL THEORY [4 credits]

Objectives:

- To explore and examine the major theoretical approaches, texts and movements in contemporary rhetorical tradition.
- Provide foundational understanding of theoretical approaches for research and independent analysis

Outcomes:

- Understanding of key concepts and theoretical approaches in literary studies
- Interdisciplinary understanding of culture and society
- Application of theoretical framework for analysis of texts
- Critical evaluation of literary and cultural theories

UNIT-I: New Criticism, Formalism, Structuralism

[14]

Saussure: Extract from Course in General Linguistics
Mikhail M Bakhtin: Extract from “Discourse in the Novel”
Wimsatt and Beardsley: “Intentional Fallacy”

UNIT-II: Post structuralism, Postmodernism, Deconstruction

[20]

Roland Barthes: Extract from “The Death of the Author”
Michel Foucault: Extract from “What is an Author”
Jacques Derrida: Extract from “Difference”
Ihab Hassan: Extract from “Toward a Concept of Postmodernism”
Bell hooks: Postmodern Blackness

UNIT-III: Psychoanalytical criticism, Feminism, Queer Theory, Ecocriticism

[14]

Helene Cixous: Extract from “The Laugh of the Medusa”
Monique Wittig: One is Not Born a Woman
Vandana Shiva: ‘Decolonizing the North’
Harold Bloom: Extract from “The Anxiety of Influence”

UNIT-IV: Marxism, Postcolonialism, Cultural Studies

[16]

Louis Althusser: Extract from “Ideology and ideological State Apparatuses”
Gayatri Spivak: Extract from “Can the Subaltern Speak?”

Homi Bhabha: Extract from “Of Mimicry and Man: The Ambivalence of Colonial Discourse”

Raymond Williams: Extract from Culture and Society

Resources/References:

Patricia Waugh. Literary Theory and Criticism

Peter Barry. Beginning Theory

M.A.R Habib. A History of Literary Theory and Criticism

Jonathan Culler. Literary Theory: A Very Short Introduction

Joseph Chandra: From Classical to Contemporary Theory

Pramod Nayar: Contemporary Literary and Cultural Theory

Julian Wolfreys, Ruth Robbins and Kenneth Womack: Key Concepts in Literary Theory

LIST OF CONCEPTS:

- | | |
|---------------------------------------|-------------------------------|
| 1. Langue and parole | 16. Subculture |
| 2. Sign, signifier, signified | 17. Hybridity |
| 3. Differance | 18. Diachronic and synchronic |
| 4. Bricolage, bricoleur | 19. Dialogism |
| 5. Centre and margin | 20. Heteroglossia |
| 6. Grand Narrative | 21. Polyphony |
| 7. Binary | 22. Carnavalesque |
| 8. Base and superstructure | 23. Logocentrism |
| 9. Gynocriticism | 24. Repression |
| 10. Ecriture Feminine | 25. Mirror stage |
| 11. Other and othering | 26. Ecofeminism |
| 12. Hyperreal | 27. Queer Theory |
| 13. Under Erasure | 28. Post-Truth |
| 14. Simulation, simulacra, simulacrum | 29. Gender Performativity |
| 15. Deep Ecology | |

Format for Assessment:

ESE	Mid Sem Exam (90mins)	Oral class presentations	In-class assignment: Response to extract of theoretical essay
70 marks	10 marks	10 marks	10 marks

**JYOTI NIVAS COLLEGE AUTONOMOUS
SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS
(Under the CBCS Scheme)**

SEMESTER IV

24MAT404: TRANSLATION: THEORY AND PRACTICE [2 + 2 = 4 credits]

Objectives:

- Introduction to theory and practice of translation
- Analyse translation and compare translations
- Introduction to Machine Translation
- Introduction to subtitling

Outcomes:

- Application of technology for translation
- Critical evaluation of translations
- Understanding of politics of translation
- Practice in translation (literary and media), transcription and subtitling

Unit I: (Theories of Translation)

[32]

Lawrence Venuti: “Genealogies of Translation Theory: Jerome” (extract) from Translation Studies: A Reader

André Lefevere: “Beyond the Process: Literary Translation in Literature and Literary Theory” from Translation Spectrum: Essays in Theory & Practice

Ganesh Devy: “Translation and Literary History: An Indian Overview” from Post-Colonial Translation: Theory and Practice

Gayatri Spivak: “The Politics of Translation”

Sujit Mukherjee: “The Craft Not Sullen, Art of Translation” from Translation Recovery

G J V Prasad: “Writing Translation: The Strange Case of the Indian English Novel” from Postcolonial Translation: Theory and Practice

Someshwar Sati: “Enabling Translation: Carrying Disability across Cultures” from India in Translation, Translation in India

Fatima Rizwi: “Transcending Borders, Bridging Cultures: Reading Faiz Ahmed Faiz” from India in Translation, Translation in India

M. Asaduddin: “Lost/Found in Translation: Qurratulain Hyder as Self Translator”

K M Sherrief: “Othello’s Trave(ai)ls: The Way of Adaptation, Appropriation and Unlimited Intertextuality” from Textual Travels

Nikhila H: “Of ‘Breaks’ and Continuities: TV Advertisements as Multimodal Translations” from Textual Travels

Tejaswini Niranjana: “Translation as Disruption: Post-Structuralism and the Post-Colonial Context” from Siting Translation

Rita Kothari: Translating India (extracts)

Michael Cronin: “Plain Speaking” from Translation in the Digital Age

Unit II: (Practicum)

[64]

Machine Translation – Wiki translate, Google Translate & AI driven translation software

Translation as Transcreation

Subtitling – concept, translation in the world of subtitling

- How translation for subtitles is different from text-based
- Technical specs governing the industry (reading speed, characters per line)

Machine Translation and Post Editing

- How is post editing different from proofreading human translation

Practice: Translating a part of a film/TV series episode

Practice: Literary translation – Poetry/short fiction

Practice: Translating a media text (newspaper/magazine article, advertisement)

Resources/References:

Delia Chiaro: “Issues in Audiovisual Translation” from The Routledge Companion to

Translation Studies

Umberto Eco: Experiences in Translation

Clifford E Landers: Literary Translation: A Practical Guide

Thierry Poibeau: Machine Translation

Pushpak Bhattacharyya: Machine Translation

Jakub Absolon: Human Translator 4.0

Format for assessment

ESE	Mid Sem Exam (CIA)	Literary Translation – translate a poem/song/fiction (5-6 pages) & write a translator’s note (CIA)	Subtitling Exam - End sem practicum
50 marks	10 marks	20 marks	20 marks

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SEMESTER IV

24MAT403: POST-COLONIAL LITERATURE AND THOUGHT II [4 credits]

Objectives:

- Expose students to key theoretical issues and debates that emerged during the colonial period and thereafter.
- Create an awareness of the diverse voices that constitute post-colonial identity.
- Sensitize students to issues of culture, marginality and plurality.
- Examine the postcolonial dynamics that come into play within the space of the settler colonies.

Outcomes:

- Understanding of diverse voices that constitute post-colonial identity within the Australian and Canadian contexts
- Comprehensive knowledge of postcolonial perspectives across the world
- Critical evaluation of arguments about postcolonial literature

Unit I:

[10]

Richard Wright: Inventing Australia

Ashcroft, Tiffin et.al: “Re-Thinking the Post-Colonial: Post-Colonialism in the Twenty First Century” from The Empire Writes Back

Sonja Kurtzer: Wandering Girl: Who Defines ‘Authenticity’ in Aboriginal Literature?

Margaret Atwood: Survival: A Thematic Guide to Canadian Literature (Chap I &II)

Rosemary Sullivan: The Centric and Eccentric Debate

Iva Polak: Postcolonial Imagination and Postcolonial Theory

Unit II:

[15]

Sally Morgan: My Place (extract: “What People are We?”)

Jane Harrison: Stolen

Peter Carey: True History of the Kelly Gang

Unit III: [15]

Margaret Laurence: A Jest of God
George Ryga: The Ecstasy of Rita Joe
Jeanette Armstrong: Whispers in the Shadows (Extracts)

Unit IV: [12]

Judith Wright: “Hunting Snake” and “Australia”
Oodgeroo Noonuccal: Aboriginal Charter of Rights
Henry Lawson: The Drover’s Wife
Bernadette Hall: The History of Europe
Alec Derwent Hope: Australia
Allen Curnow: New Zealand City
Bernadette Hall: The History of Europe
Hone Tuwhare: Grief
Rowley Habib: The Raw Men: For the Maori Battalion

UNIT V: [12]

Alexander Mc Lachlan: “Song” & “Ontario”
Margaret Atwood: The Moment
Duncan Campbell Scott: The Onondaga Madonna
F.R Scott: The Canadian Authors’ Meet
Andrew Suknaski: Indian Site on the Edge of Tonita Pasture
Margaret Avison: Butterfly
Milton Acorn: What I Know of God is This
Armant Garnet Ruffo: Poem for Duncan Campbell Scott
Chief Dan George: A Lament for the Confederation

Resources/References:

Anthony Moran: The Psychodynamics of Australian Settler-Nationalism: Assimilating or Reconciling with the Aborigines?
Liat Klain-Gabbay (ed): Indigenous, Aboriginal, Fugitive and Ethnic Groups Around the Globe
C. D. Narsimhaiah: An Introduction to Australian Literature
Edward Gibbon Wakefield: An introduction to Australian literature
Ryan Eyford: White Settler Reserve: New Iceland and the Colonization of the Canadian West
Mirko Jurak. Northrop Frye and Margaret Atwood: On National Identity in Canadian Literature
Adam Shoemaker. Paper Tracks: Indigenous Literature in Canada, Australia and New Zealand

Format for assessment:

ESE	Mid Sem Exam (90 mins)	Open Book Test	Oral Presentation
70 marks	10 marks	10 marks	10 marks

JYOTI NIVAS COLLEGE AUTONOMOUS
SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS
(Under the CBCS Scheme)
SEMESTER IV

24MA404: WORLD LITERATURES [4 credits]

Objectives:

- Broaden students' cultural understanding
- To deepen students' awareness of the universal human concerns that are the basis for literary works
- Introduce the experience of trauma, memory, exile and displacement through literary texts
- Introduction to the Global South

Outcomes:

- Distinguish local detail and universal themes in literary texts
- Comparative critical reading to generate cross-generic and cross-cultural understandings of cultures and genres
- Critical engagement with contemporary society and culture at global level

UNIT-I

[10]

David Damrosch: What is World Literature?

Edward Said: Intellectual Exile: Expatriates and Marginals

Salman Rushdie: extract from Imaginary Homelands

Russell West-Pavlov: "Toward the Global South Concept or Chimera, Paradigm or Panacea?" (extracts) from The Global South and Literature

UNIT-II

[10]

Yael Dayan: Death had Two Sons

Hassan Blasim: The Nightmares of Carlos Fuentes

Mahmud Darwish: Identity Card

Choman Hardi: Birds

UNIT – III

[26]

Dina Nayeri: Refuge

Jean Arasanayagam: Apocalypse '83 (selections)

Haiku Poems (selections)

Rohingya Survivor Testimonies – [Burma's Path to Genocide | The United States Holocaust Memorial Museum \(ushmm.org\)](#) – extracts

G B Tran: Vietnamerica: A Family's Journey

Jhumpa Lahiri: Hell-Heaven

Tenzin Dickie: Winter in Patlikuhl

Shyam Selvadurai: The Hungry Ghosts (extracts)

Kim Aeran: The Future of Silence

Ishiguro: Pale View of the Hills

Amy Tan: Joy Luck Club (extracts)

UNIT-IV

[18]

Jorge Luis Borges: The Garden of Forking Paths
Carlos Fuentes: The Doll Queen
Clarice Lispector: The Smallest Woman in the World
Gabriel Garcia Marquez: Love in the Time of Cholera
Rosario Ferre: The Youngest Doll
Pablo Neruda: Tonight I can Write
Ariel Dorfman: Death and the Maiden
Cristina Peri Rossi: Selections from State of Exile

Resources/References:

Roberto Gonzalez Echevarria: "Introduction" to Latin American Short Stories
Tenzin Tsundue. My Kind of Exile
Sonali Ganguly: An Overview of the World Literature: Theories and Models
James Graham et al: Postcolonial Studies and World Literature
Theo D'haen et al: World Literature: A Reader
Roberto Gonzalez Echevarria: Modern Latin American Literature: A Very Short Introduction
Kate Rose: Socioliterature: Literature as Medicine (from Displaced: Literature of Indigeneity, Migration and Trauma)
Benedict Anderson: Imagined Communities
Gayatri Spivak: Foreword from Other Asias
Comparative Literature/World Literature: A Discussion with Gayatri Chakravorty Spivak and David Damrosch
(<https://academiccommons.columbia.edu/doi/10.7916/D8VX0FCD>)

Format for assessment:

ESE	Mid Sem Exam (90mins)	Independent Textual Analysis	Oral Presentations
70 marks	10 marks	10 marks	10 marks

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SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS
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SEMESTER IV
21MAP405(a) ELECTIVE: GRADUATE THESIS [4 credits]

Objectives:

- Initiate the students into the nuances of research
- Enable the students to understand the dynamics of research and to prepare for future research.
- Foster skills in academic writing, editing and proofreading

Outcomes:

- Familiarity with MLA, CMS and APA styles

- Write quality research papers
- Write synopsis/research abstracts
- Edit and proofread
- Able to identify research problems/gaps
- Analytical and critical thinking
- Practice in literature review and data collection

UNIT I [10]

What is Research?

Research Question and Hypothesis

Research Design

Research Methodology

Ethics in Research

UNIT II [10]

Literature Review

Data Collection and Differentiating between Primary and Secondary Sources

Quantitative and Qualitative Data

UNIT III [12]

APA, MLA, CMS

Mechanics of Academic Writing and Styles of Documentation – MLA latest edition

Writing a Synopsis

UNIT IV– Writing a graduate thesis (45-50 pages long) [96]

1. Students will choose a research area/topic that extends beyond the syllabi
2. Guides will be allotted to the students.
3. They will submit an 800 word proposal of their topic in discussion with their guide.
4. The thesis should comprise of 3-5 chapters and between 45-50 pages in all.
5. The thesis must contain original thought, argument and writing.
6. The thesis will be formatted according to the MLA handbook, latest edition.

Format for assessment:

End Sem Evaluation of thesis	Viva-voce	Assessment by Supervisor/Guide
External Examiner: 20 marks Internal Examiner: 20 marks	30 marks	30 marks

JYOTI NIVAS COLLEGE AUTONOMOUS
SYLLABUS FOR M.A ENGLISH – 2024 BATCH ONWARDS
(Under CBCS Scheme)
SEMESTER IV
24MAP405(b) ELECTIVE: INTERNSHIP PROJECT [4 credits]

Objectives:

- Introduce students to the world of work

- Utilise the skills and knowledge gained in the classroom in the outside world
- Gain work experience

Outcomes:

- Experiential knowledge of work
- Understanding of work culture and ethics
- Write business reports

Guidelines:

1. The MA English students will complete an internship or micro-internships of not less than 30 working days or 240 hours.
2. They can choose to complete the internship in the following organisations: research centers, educational institutions, media, publishing, PR firms, NGOs or any other approved by the Department.
3. The internship will be completed during the second year of their study.
4. The students will submit an internship proposal to the department before the commencement of internship with the following details: Name of organization where the student proposes to do the internship, nature of the internship, period of internship, relevant permission letters (if available), name and contact details of the mentor in the organization.
5. Once the proposal is approved, the student will be allotted a guide within the department. The students need to be in regular contact with their mentor and guides to update them on the progress of their internship.
6. They will submit an internship report as well as an evaluation by their mentor. The evaluation by the mentor will be completed on a format provided by the department.
7. At the end of the period of internship the candidates will submit a report between 15-20 pages long.
8. There will be a viva based on the report that will be held in the fourth semester
9. The marks for the internship will appear in the fourth semester marks card.

Format of the Internship Report:

The report shall have the following parts:

- Introduction to the place of internship
- Reasons for the choice of the place and kind of internship
- Nature of internship
- Objectives of the internship
- Tasks undertaken as part of the internship
- Challenges Faced in performing the assigned tasks and how they were resolved
- Learning outcomes
- Suggestions
- Appendix: Copies of work they completed during the internship.
- The report should be typed in Times New Roman font size 12 with 1.5 line spacing
- The name, register number, programme name and date of submission should be mentioned on the left-hand top corner of the first page.

- The Title should be ‘Report of internship undertaken at ____ from ____ (date, month in words, year)

Format of assessment:

End Sem Evaluation of Report	Viva-voce	Assessment by Industry Supervisor& Guide
External Examiner: 20 marks Internal Examiner: 20 marks	30 marks	15 + 15 marks