

Goa University

P.O. Goa University, Taleigao Plateau, Goa 403 206, India

Syllabus of M. A. (English) Programme

Implemented from the Academic Year 2017-18
[Approved by the BoS in English]

Programme Objectives:

The two-year post-graduate programme, Master of Arts (M.A.) in English, offered by the Department of English, Goa University, aims at generating qualified, competent and articulate learners capable of contributing to relevant domains of knowledge, and serving society in meaningful ways.

Description of the Programme:

The programme offers various Compulsory Courses that provide:

- training in Linguistics and the English language
- a grounding in the genres, eras, and movements in Literatures in English
- a hands-on acquaintance with Literary Criticism as well as Literary and Critical Theories

The programme offers various Optional Courses that involve:

- application of literary theories to texts
- related field-work
- practical components

This programme adopts a comparative, contextualized and inter-disciplinary perspective drawn from contemporary views of literatures and cultures.

Eligibility: The pre-requisite for admission to this M. A. programme is Bachelor of Arts (B. A.) preferably in English or an equivalent degree of any recognized University/Institution.

Credits: The courses offered for M. A. (English) programme are of 01 to 04 credits each. A candidate registered for this programme shall be required to complete the requisite number of credits stipulated in the relevant ordinance to qualify for the Degree.

Dissertation: A candidate offering this programme is permitted to write a dissertation in lieu of Optional Courses of a total 08 credits.

List of Courses

In the following tables, L refers to lectures, T to tutorials and P to practicals. Description of a course appears on the page number listed in the tables.

Core Courses

Course Code	Course Title	L-T-P (hours/week)	Credits
EGC 101	Linguistics	4-0-0	4
EGC 102	English Poetry: from Chaucer onwards	4-0-0	4
EGC 103	English Novel	4-0-0	4
EGC 104	English Drama	4-0-0	4
EGC 105	Indian Writing in English	4-0-0	4
EGC 106	Novel as a Major Form	4-0-0	4
EGC 107	Literary Criticism	4-0-0	4
EGC 108	Shakespeare Plays	4-0-0	4
EGC 109	American Literature	4-0-0	4
EGC 110	World Classics	4-0-0	4
EGC 111	Major Genre: Comedy	4-0-0	4
EGC 112	Major Genre: Epic	4-0-0	4
EGC 113	Major Genre: Tragedy	4-0-0	4

Optional Courses

Course Code	Course Title	L-T-P (hours/week)	Credits
EGO 101	Stylistics	4-0-0	4
EGO 102	Study of a Major Poet: P. B. Shelley or T. S. Eliot	4-0-0	4
EGO 103	Study of a Major Novelist: Joseph Conrad	4-0-0	4
EGO 104	Study of a Major Playwright: Harold Pinter	4-0-0	4
EGO 105	Indian Writing in Translation	4-0-0	4
EGO 106	Readings in Literary Criticism	4-0-0	4
EGO 107	Creative Writing	4-0-0	4
EGO 108	Commonwealth Literature	4-0-0	4

EGO 109	Studies in Colonialism, Modernity and Indigenous Discourse	4-0-0	4
EGO 110	Latin American Literature	4-0-0	4
EGO 111	Cultural Studies in the Postcolonial World	4-0-0	4
EGO 112	Readings in Contemporary Theory	4-0-0	4
EGO 113	A Reading in Postcolonial Theory and Literature	4-0-0	4
EGO 114	Cultural Studies: Theory and Practice	4-0-0	4
EGO 115	Goa: Cultural Perspectives	4-0-0	4
EGO 116	Contemporary Indian English Fiction	4-0-0	4
EGO 117	Regional Sensibilities in Indian Writing	4-0-0	4
EGO 118	Cross-Currents in Modern European Drama	4-0-0	4
EGO 119	Canadian Cultural Studies	4-0-0	4
EGO 120	Translation Studies: Theory and Praxis	4-0-0	4
EGO 121	Approaches to Journalism Through Language and Literature	4-0-0	4
EGO 122	D. H. Lawrence	4-0-0	4
EGO 123	Multimedia in Cultural Literacies: A Study of Australia	4-0-0	4
EGO 124	Critiquing Goan Writing in English Translation	4-0-0	4
EGO 125	Compressing the World: Reading and Writing Short Fiction		1
EGO 126	Gender of Literatures and Literatures of Gender		1
EGO 127	Reading and Writing Conflict		1
EGO 128	Imagining Women: Representations in Literature and Cinema		1
EGO 129	The Anxieties of Orientalism: India and Diaspora		1
EGO 130	Writing Lives: An Interactive Literary Series		1
EGO 131	Book Publishing	2-0-0	2

EGO 132	The Art and Craft of Editing	2-0-0	2
EGO 201	Traditions/Conventions, Change and Conflict	4-0-0	4

CORE COURSES: Syllabus

EGC 101 Linguistics

[4 credits, 60 hours]

Learning Outcomes:

The course is intended to familiarize the students with the principles of Linguistic studies and their application to the English Language.

1. Introduction to the study of language. [10 contact hours]
2. The nature and function of language. [10 contact hours]

The theory of communication, general semiotics, linguistic sign, language and culture, Language and writing.

3. Linguistics as a scientific study of language. [12 contact hours]

Aims and applications of linguistics. Approaches to the study of language:
Historical, comparative, descriptive and transformational – generative.

4. Linguistic change and evolution of the English Language varieties- idiolect, dialect, pidgin and creole. Bilingualism, multilingualism. Psychology of language. [12 contact hours]

5. Structuralism: Elements of the structure of language – phonetic, phonemic, morphological, syntactic and semantic. [16 contact hours]

Bibliography:

1. Anderson, J. A. *Structural Aspects of Language Change*. Longman, 1973.
2. Bloomfield, L. *Language*. George Allen and Unwin, 1957.
3. Bolinger, D. *Aspects of Language*. Harcourt, Brace and World, 1968.
4. De Saussure, F. *Course in Linguistics*. Peter Owen, 1960.
5. Elgin, S. H. *What is Linguistics?* Prentice Hall, 1973.
6. Hockett, C. F. *A Course in Modern Linguistics*. MacMillan and Co. 1958.
7. Jespersen, O. *Language*. George Allen and Unwin, 1954.
8. Langacker, R. W. *Language and its Structure*. Harcourt, Brace and World, 1968.
9. Lyons, J. *New Horizons in Linguistics*. Penguin Books, 1970.
10. Martinet, Andre. *Elements of General Linguistics*. Faber and Faber, 1964.
11. Sapir, E. *Language*. Harcourt, Brace and Co., 1949.
12. Wardhough, R. *Introduction to Linguistics*. McGraw-Hill Book Co., 1972.

EGC 102 English Poetry

[4 credits, 60 hours]

Objectives:

This course in English Poetry is intended to enhance the awareness of the students about the concepts and the salient aspects of poetry and to encourage the application of such understanding to the study of English poetry in its historical and literary context.

Learning Outcomes:

On completion of the course the student will be able to demonstrate the ability to appreciate and critique poetry

Prescribed areas of study:

1. Introduction to Poetry: nature, features, forms, and types. [18 contact hours]
2. English Poetry upto the Age of Chaucer: a brief historical survey indicating the transition from Old English and Middle English poetic tradition to Chaucerian poetry.
3. Major genres of poetry with reference to the prescribed texts: (a) narrative: verse-tale/epic; (b) lyric: songs & sonnets; (c) dramatic: dramatic eclogue. (d) minor genres of poetry viz. elegy, hymn, ballad and parody.
4. Significant movements, modes and eras that mark the evolution of English poetry viz. Classical, Petrarchan, Renaissance, Elizabethan, Reformation, Metaphysical, Augustan, Neoclassical, Romantic, Victorian, Pre-Raphaelite, Modern and Contemporary.

Prescribed Texts:

[7 contact hours for each poet. 7x6=42 hours]

1. Geoffrey Chaucer: "The Prologue".
2. Edmund Spenser: *The Faerie Queene* [Book I]
3. John Donne: *Songs and Sonnets*.
4. William Wordsworth: selections.
5. W.B. Yeats: selections.
6. W.H. Auden: "The Age of Anxiety".

Bibliography:

1. Abrams, M. H. *The Prelude as a Portrait of the Artist*.
2. Alvarez, A. *The New Poetry*.
3. Beaty, I. and W. H. Machet. *Poetry from Statement to Meaning*.
4. Bennet, H. S. *Chaucer and the 15th Century*.
5. Chari, I. *Auden's Poetry: A Critical Study*.
6. Dump, John D., editor. *A Critical Idiom Series*. (Relevant titles.)
7. Ford, Boris. *A Guide to English Literature*. (Relevant volumes.)
8. Howe, Joseph. *W. B. Yeats*.

9. Isaacs, I. *Background of Modern Poetry*.
10. Jussawala, editor. *Faerie Queene Book I*.
11. Keast, W. R. *Seventeenth Century English Poetry*.
12. Ker, W. P. *Form and Style in Poetry*.
13. Kitterage, G. L. *Chaucer and His Poetry*.
14. Kraik and Kraik, editors. *John Donne: Sons and Sonnets*.
15. Malins, Edwards. *A Preface to Yeats*.
16. Morgan, Edwin. *A Prelude to The Prelude*.
17. Parker, Pauline M. *Allegory of Faerie Quene*.
18. Rosenthal, M.L. *The Modern Poets*.
19. Sisam, Kenneth. *Chaucer: The Clerk's Tale*.
20. Spearing, A. C. *Medieval to Renaissance English Poetry*.
21. Stan, Smith. *W. H. Auden*.
22. Waller, Gary. *English Poetry of the 16th Century*.

EGC 103 English Novel [18th Century to 1980]

[4 credits, 60 hours]

Objectives:

Based on the study of representative novels of England, this course raises and discusses the seminal issues pertaining to English fictional tradition.

Learning Outcomes:

On completion of the course the student will be able to demonstrate abilities to appreciate and critically evaluate the English Novel.

Background:

[12 contact hours]

1. Historical survey of the English novel – major thrusts and developments.
2. Rise of the English novel – antecedents and determinants.
3. The novel form and English bourgeois society.
4. The nature of Realism in English fiction.
5. The Novelist as a critic of the 'new' society.
6. The English novel – techniques and experiments.

Prescribed Texts:

- | | |
|--|--------------------|
| 1. Fielding, Henry: <i>Joseph Andrews</i> | [12 contact hours] |
| 2. Dickens, Charles: <i>A Tale of Two Cities</i> | [12 contact hours] |
| 3. Bronte, Emile: <i>Wuthering Heights</i> | [12 contact hours] |
| 4. Foster, E. M.: <i>A Passage to India</i> | [12 contact hours] |

Comparative analysis of multiple cinematic versions of the texts: *Joseph Andrews* [1977], *Wuthering Heights* [1939, 1962, 1978, 1992, 2009], *A Tale of Two Cities* (1935, 1958, 1980), *A Passage to India* [1984]

Bibliography:

1. Allen, Walter E. *The English Novel: A Short Critical History*. Phoenix, 1954.
2. Allen, Walter. *The Modern Novel in Britain and the United States*. 1963.
3. Baker, Earnest A. *The History of the English Novel*. 10 vols. 1924-39.
4. Karl, Frederic R. *A Reader's Guide to the Development of the English Novel in the Eighteenth Century*.
5. Leavis, F. R. *The Great Tradition*. C.U.P., 1964.
6. Rockwell, John. *Fact in Fiction*. Routledge and Kegan Paul, 1974.
7. Stevenson, Lionel. *The English Novel: A Panorama*. 1960.
8. Tillyard, E.M.W. *The Epic Strain in the English Novel*. Chatto and Windus, 1963.
9. Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. Penguin, 1957.

EGC 104 English Drama

[4 credits, 60 hours]

Objectives:

This course proposes to introduce the student to the tradition of English drama. With the help of representative texts, it also aims at tracing the development of drama in England from the 16th to the 20th Century.

Learning Outcomes:

On completion of the course the student will be able to demonstrate abilities to appreciate and critically evaluate English Drama.

Prescribed Areas and Texts:

Background: Elements of Drama. Development of English Drama. Conventions of the English Stage. [8 Contact Hours]

- | | |
|---|--------------------|
| 1. Marlowe: <i>Doctor Faustus</i> | [13 Contact Hours] |
| 2. Congreve: <i>The Way of the World</i> | [13 Contact Hours] |
| 3. Synge: <i>The Playboy of the Western World</i> | [13 Contact Hours] |
| 4. Shelagh Delany: <i>A Taste of Honey</i> | [13 Contact Hours] |

Bibliography:

1. Donald, Ian. *Jonson and Shakespeare*.
2. Fermor, Ellis Una. *Jacobean Drama*.
3. Potter, Robert. *The English Morality Play*.
4. Smidt, Kristian. *Unconformities in Shakespeare's Historical Plays*.
5. Tillyard, E. M. W. *Shakespeare's History Plays*.
6. Williams, Raymond. *Drama from Ibsen to Brecht*.

EGC 105 Indian Writing in English

[4 credits, 60 hours]

Objectives:

The course aims at acquainting the student with the tradition of writing in English that has evolved in India over the last two centuries.

Learning Outcomes:

Candidates who take the course will demonstrate knowledge of literary output arising from India's colonial encounter with Britain and contemporary Indian writing in English across historical eras, genres and regions.

Course Content:

Background

[12 contact hours]

1. India's encounter with the British and the travelogue of Dean Mohamet.
2. War of Independence 1857 and its fallout for India and Indian writing.
3. Factors that impacted India and thereby writing in English during the 19th century.
4. Developments at the turn of the Century and their relevance to Writing in English.
5. Significant milestones of this era: writers, genres and works in English.
6. Reflection of the freedom struggle and its aftermath in the 20th Century Writing in English.
7. Indian writing in post-independent India: a critique of trends, texts and issues.
8. Indian writing: changing scenario in the era of globalization.

Prescribed Texts:

1. Selected poems of Kamala Das, Jayant Mahapatra, Nissim Ezekiel, Eunice D'Souza.

[12 contact hours]

2. Rao, Raja. *Kanthapura*

[12 contact hours]

3. Dattani, Mahesh. *Final Solutions*

[12 contact hours]

4. Rushdie, Salman. *Midnight's Children*

[12 contact hours]

Bibliography:

1. Iyengar, K. R. S. *Indian Writing in English*. Asia Publ. House.
2. Mukherjee, Meenakshi. *The Twice Born Fiction*. Arnold Heineman.
3. Naik, M. K., S. K. Desai and G. S. Amur. *Critical essays on Indian Writing in English*. MacMillan, 1968.

EGC 106 Novel as a Literary Form

[4 credits, 60 hours]

Objectives:

The course discusses issues like the theory of the Novel, the evolution of the form, the nature of Realism, techniques and narrative devices. Thus the course not only offers an overview of world fiction, but also makes the students aware of the distinct features of the novel as a literary form.

Learning Outcomes:

At the end of the course students will be able to analyse and appreciate European and American novels.

Prescribed Areas and Texts:

Background to the texts [10 contact hours]

1. Balzac: *Old Goriot* [10 contact hours]

From Romanticism to Realism,
Society after the French Revolution, La Comedie Humaine

2. Fyodor Dostoyevsky: *Crime and Punishment* [10 contact hours]

Dostoevsky's concepts of spirituality,

3. Kafka: *The Castle* [10 contact hours]

Existentialism

4. Albert Camus: *The Plague* [10 contact hours]

Existentialism, War, Authoritarianism

5. John Steinbeck: *The Grapes of Wrath* [10 contact hours]

Great Depression, Dust Bowl, Exodus

Comparisons of texts with available cinematic versions:

Pere Goriot [2004], *Crime and Punishment* [1970, 2002], *The Grapes of Wrath* [1940].

Bibliography:

1. Bree, Germaine. *Modern French Fiction*.
2. Brooks, Cleanth and Robert Penn Warren. *The Scope of Fiction*.
3. Booth, Wayne C. *The Rhetoric of Fiction*.
4. Davis, William. *The Novel: A Collection of Essays*. Grossgovel, David. *The Limits of the Novel*.
5. Steiner, George. *Tolstoy to Dostoevsky*.
6. Tanner, Tony. *City of Words*.

EGC 107 Literary Criticism

[4 credits, 60 hours]

Objectives:

The principal objective of this course is to familiarise the students with the history of Western literary critical discourse and the various movements which have gone into its development.

Learning Outcomes:

On completion of the course a student will demonstrate the ability to apply the knowledge of critical theory to literary texts.

Course Content:

- | | |
|---|--------------------|
| 1. Survey of Classical and Romantic Criticism | [10 contact hours] |
| 2. Formalism | [10 contact hours] |
| 3. Marxism | [10 contact hours] |
| 4. Psycho-analysis | [10 contact hours] |
| 5. Structuralism | [10 contact hours] |
| 6. Feminism | [10 contact hours] |

EGC 108 Shakespeare: Plays

[4 credits, 60 hours]

Objective:

The course is designed to acquaint students with representative plays of Shakespeare.

Learning Outcomes:

On completion of the course students will be able to identify significant aspects of Shakespearean drama and theatre.

Prescribed Texts:

- | | |
|-------------------------------------|--------------------|
| 1. <i>A Midsummer Night's Dream</i> | [12 contact hours] |
| 2. <i>Henry IV- part I</i> | [12 contact hours] |
| 3. <i>Measure for Measure</i> | [12 contact hours] |
| 4. <i>Hamlet</i> | [12 contact hours] |
| 5. <i>The Tempest</i> | [12 contact hours] |

Bibliography:

1. Abrams, M. H. *Mirror and the Lamp*. OUP, 1971.
2. Abrams, M. H. *Glossary of Literary Terms*. Cengage Heinle, 1998.
3. Barry, Peter. *Beginning Theory*. Manchester University Press, 1995.
4. Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 1983.

5. Robey, David and Anne Jefferson. *Modern Literary Theory: A Comparative Introduction*. Batsford, 1986.
6. Selden, Raman. *The Theory of Criticism from Plato to the Present: A Reader*. Longman, 1988.
7. Webster, Roger. *Studying Literary Theory: An Introduction*. Arnold, 1990.
8. Wimsatt, W. H. and C. Brooks. *Literary Criticism: A Short History*. Routledge, 1957.

EGC 109 American Literature

[4 credits, 60 hours]

Objectives:

The Course introduces students to the background of American Literature of the nineteenth and Twentieth centuries with a special reference to the social and intellectual history of the period. It exposes students to major texts/selections of representative authors and movements.

Prescribed Texts:

Fiction:

1. Nathaniel Hawthorne: *Twice-told Tales*.
2. Saul Bellow: *Herzog*.
3. Tony Morrison: *Sula*.
4. Crane: Maggie: *A Girl of the Streets*.

Poetry:

5. Whitman. "Song of Myself" (Selections), "Out of the Cradle", "When Lilacs Last."
6. Frost: "The Road Not Taken", "Mending Wall", "After Apple Picking".
7. Sylvia Plath: "Daddy", "The Night Dancer", "Tulip".
8. Pound: "The Pact", "The Return".

Drama:

9. Albee: *The American Dream*.

Bibliography:

1. Brown, John Russell, editor. *American Theatre*. Edward Arnold, 1967.
2. Brown, John Russell, editor. *American Poetry*. Edward Arnold.
3. Cambon. Glauco. *The Inclusive Flame Studies in Modern American Poetry*. Popular Prakashan 1969.

4. Chase Richard, *The American Novel and its Tradition*, Double Day, 1957.
5. Gould, Jean. *Modern American Playwrights*. Popular Prakashan, 1969.
6. Horton, Rod, editor. *Background of American Literary Thought*. Prentice Hall, 1974.
7. Hoffman, Daniel, editor. *Harvard Guide to Contemporary American Writing*. Oxford University Press, 1979.
8. Matthiessen, F. O.. *American Renaissance*. Oxford University Press, 1941.
9. Pearce, Roy H.. *The Continuity of American Poetry*. Princeton University Press, 1979.
10. Weinberg, Helen, *The New Novel in America-The Kafkan Mode in Contemporary Fiction*. Cornell University Press, 1970.

EGC 110 World Classics

[4 credits, 60 hours]

Objectives:

This course exposes the students to a variety of literary works in order to establish a foundation for comparative thinking. Through an extensive study of the works, it invites acquaintance with diverse cultural currents.

Learning Outcomes:

The candidates will be able to analyse various texts through the application of comparative analysis.

Prescribed Texts:

- | | |
|--|--------------------|
| 1. Sophocles. <i>Oedipus Rex</i> . | [15 contact hours] |
| 2. Tolstoy. <i>Anna Karenina</i> . | [15 contact hours] |
| 3. Brecht. <i>Three-penny Opera</i> . | [15 contact hours] |
| 4. Anonymous. <i>The Book of Job</i> . [KJV] | [15 contact hours] |

Bibliography:

1. Cruickshank, John, editor. *French Literature and its Background*, Vol.6. 1970.
2. Freeboran, Richard. *Russian Literary Attitudes from Pushkin to Solzhenitsyn*.
3. Hughes, Stuart H.: *Consciousness and Society: The Reorientation of European Social Thought*. 1967.

EGC 111 Comedy

[4 credits, 60 hours]

Objectives:

Based on a study of representative plays and major theoretical statements, this course proposes to explore the tradition and characteristics of Comedy from Greek times to the present.

Learning Outcomes:

The candidates will be able to analyse various comedies through the application of comparative analysis.

Prescribed Texts:

- | | |
|------------------------------------|--------------------|
| 1. Aristophanes: <i>Frogs</i> . | [15 contact hours] |
| 2. Moliere: <i>Pot of Gold</i> . | [15 contact hours] |
| 3. Shaw: <i>Arms and the Man</i> . | [15 contact hours] |
| 4. Ionesco: <i>Rhinoceros</i> . | [15 contact hours] |

Bibliography I:

1. Aristotle. *Poetics*, Chapter IV.
2. Baudelaire. *The Mirror of Art*, Sec “On the Essence of Laughter”.
3. Bergson. *Laughter*, Chapter I, Sect. V.
4. Cicero. *De Oratore*, Chapter II.
5. Freud. *Jokes and their Relation to the Unconscious*.
6. Hazlitt. *The English Comic Writers*, Lecture I.
7. Hobbes. *Leviathan*, Part I, Ch. VI.
8. Ionesco. *Notes and Counter Notes*.
9. Kant. *Critique of Aesthetic Judgement*, Book II, Sec. 54.
10. Meredith. *Essay on the idea of comedy and of the uses of the Comic Spirit*.
11. Schopenhauer. *The World as Will and Idea*, Vol. I, Sec 13.
12. Shaw. “Preface” to *Plays Pleasant*.
13. Plato. *Philebus*, section 48 C.

Bibliography II:

1. Baum, H.W. *The Satiric and Didactic in Ben Johnson Comedy*. 1947.
2. Bradbrook, M.C. *Growth and Structure of Elizabethan Comedy*.
3. Dover, K.J. *Aristophanic Comedy*. Batsford, 1972.
4. Duckworth, George E. *The Nature of Roman Comedy*. 1952.
5. Eric, Bentley. *Life of the Drama*.
6. Gilbert, Murray. *Aristophanes: A Study*. Oxford, 1933.
7. Goodman, Paul. “The Alchemist: Comic Intrigue in Shakespeare’s Contemporaries.”
Bluestone M. and Rabkin, editors.
8. Kathleen, N. and M. Lynch. *The Social Mode of Restoration Comedy*.
9. Krutch, Joseph Wood. *Comedy and Conscience after the Restoration*.
10. Northrop, Frye. *Anatomy of Criticism*.
11. Olsen, Elder. *The Theory of Comedy*.

EGC 112 Epic**[4 credits, 60 hours]****Objectives:**

This course aims at acquainting the students with a major literary form of Epic poetry, that has dominated world literature across nations, languages, regions and ages.

Learning Outcomes:

Students will be able to differentiate between the epic and other poetic forms and point out its evolutions over the centuries.

Course Content:

Background

[12 contact hours]

1. Introduction to the term epic; its definitions across literatures and cultures.
2. Historical development of epic poetry as a form; types of epics: oral and written.
3. Epics in the ancient world: a comparative view of Indian and the Western epics.
4. *The Iliad* and *The Mahabharata*: illustrative texts for characteristics of epic poetry.
5. The European epic during the medieval era: Dante's *Inferno* as a case study.
6. The English epic: Renaissance and after with special reference to John Milton's *Paradise Lost*.

Prescribed Texts:

1. Homer: *The Iliad* (Penguin) [12 contact hours]
2. Vyasa: *Mahabharata* (C. V. Narasinha's Version) [12 contact hours]
3. Dante: *Inferno* (Penguin Translation) [12 contact hours]
4. John Milton: *Paradise Lost* [12 contact hours]

Bibliography:Aristotle. *Poetics* (with reference to epic poetry).Bowra, C.M. *From Virgil to Milton*.Dixon, W.N.. *English Epic and Heroic Poetry*.Merchant, Paul. *Epic and Heroic Poetry* (Critical Idiom Series).Tillyard, E.M.W. *The English Epic and its Tradition*.**EGC 113 Tragedy****[4 credits, 60 hours]****Objective:**

This course is an enquiry into the evolution and form of this genre.

Prescribed Texts:

1. Sophocles: *Antigone*. [15 contact hours]
2. Brecht: *Mother Courage and Her Children*. [15 contact hours]
3. Ibsen: *The Enemy of the People*. [15 contact hours]
4. Arthur Miller: *Death of a Salesman*. [15 contact hours]

Bibliography:

(Relevant Sections of the following)

1. Aristotle. *The Poetics*.
2. Brecht. *Short Organum*.
3. Dryden. *The grounds of criticism of Tragedy in the Preface to the adaptation of Troilus and Coleridge. Specimens of English Dramatic Poets Who lived about the time of Shakespeare*.
4. Cressida.
5. Freud. "Libido and the Death Instinct"
6. Hegel. *Lectures on Aesthetics*.
7. Johnson. *Preface to Shakespeare*.
8. Lessing, Hamburg. *Dramaturgy*.
9. Milton. "Preface" to *Samson Agonistes*.
10. Rhymer. *A Short View of Tragedy*.
11. Sidney. *An Apology for Poetry*.
12. Steiner, George. *Death of Tragedy*.
- Webster. Preface to *The White Devil*.

OPTIONAL COURSES: Syllabus

EGO 101 Stylistics [4 credits, 60 hours]

Objectives:

To familiarise students with different styles of creative writing.

Learning Outcomes:

Students will be competent to recognize different styles of writing and learn to develop a writing style of their own.

Course Content:

1. Introduction to linguistic interpretation of literature. [6 hours]
2. Style: Concept and meaning, style as a value in life, arts and literature. [6 hours]
3. History of the concepts of style: Western and Indian. [6 hours]
4. Language, Literature and Style [6 hours]

Language structure and elements used as stylistics features.
Functions of language. [6 hours]

Language and Literature. Dialectal and historical aspects of Registers [6 hours]
5. Stylistics, poetics, theory of literature and aesthetics. Formalistic and structural approaches to style. [6 hours]
6. The concept of text. The textual and extra textual contexts of style. [6 hours]
7. Study of style: individual, collective, comparative. Historical and general.[6 hours]

8. Language of prose and language of poetry. Modes and Literary genres. [6 hours]

9. Schools of stylistics: Style as surplus. Style as a selective way. Style as a Deviation from norm, Style as recurring features statistical analysis. [12 hours]

Bibliography:

1. Birch, David. *Language, Literature and Critical Practice: Ways of Analysing Text*. Routledge, 1989.
2. Carter, Ronald ed. *Language, Discourse and Literature: An Introductory Reader to Discourse Stylistics*. Unwin Hayman, 1989.
3. Carter, Ronald ed. *Language and Literature: An Introductory Reader in Stylistics*. Allen & Unwin, 1982.
4. Chapman, Raymond. *Linguistics and Literature: An Introduction to Literary Stylistics*. Arnold, 1974.
5. Cluysenaar, Anne. *An Introduction to Literary Stylistics*. Batsford, 1976.
6. Fish, Stanley. *Is There Text in This Class?* Harvard, 1980.
7. Fowler, Roger. *Linguistic Criticism*. OUP, 1986.
8. Widdowson, H. G. *Stylistics and the Teaching of Literature*. Longman, 1975.

EGO 102 Study of a Major Poet
[4 credits, 60 hours]

Objectives:

This course attempts to introduce students to the nuances of poetry and the factors that influence and direct its manifestation as well as growth, with the help of the work of a major poet (either the modernist T. S. Eliot or the romanticist P.B. Shelley). It also aims at analyzing the mutual relationship of the historical developments and the evolution of certain movements of poetry.

Learning Outcomes:

In exposing the students to the cross-section of the selected poet's oeuvre, students will be able to identify the formative influences and the temperamental propensities in an individual poet and his contribution to literature and life.

Course content:

1. English poetry during the relevant age. [10 contact hours]
2. Formative influences on the poet.
3. Salient features of the school of poetry under study (modern or romantic).
4. Characteristics of the poet's mind and art.
5. Poet's view of poetry vis-à-vis tradition and contemporaneity.
6. Study of the poet's early poetry: themes, techniques and features.
7. Poet's dramatic art in relation to his poetry: approach, focus and vision.
8. Major poems: impact, reactions, and influences.

9. Assessment of the poet's contribution to poetry, society and life.

Prescribed texts of T. S. Eliot:

1. "The Waste Land" [10 contact hours]
2. "Ash Wednesday" [10 contact hours]
3. Selected Shorter Poems [10 contact hours]
4. *Murder in the Cathedral* [10 contact hours]
5. "Tradition and Individual Talent" [10 contact hours]

Bibliography:

1. Moody, David A. *The Cambridge Companion to T. S. Eliot*. CUP, 1994
2. Beaty, Irome and William H. Matchett. *Poetry from Statement to Meaning*. Oxford, 1965.
3. Behr, Cardene. *T. S. Eliot: A Chronology of His Life and Works*. Macmillan, 1983.
4. McNelly, Cleo. *T. S. Eliot and Indic Tradition*. CUP, 1987.
5. Pathak, R. S. *New Directions in Eliot Studies*. Northern Book Centre, 1990.
6. Spender, Stephen. *Eliot: Modern Masters Series*. Frank Kermode, editor. Fontana Collios, 1975.
7. Srivastav, Narsingh. *The Poetry of T. S. Eliot: A Study in Religious Sensibility*. Sterling, 1991.

OR

Prescribed texts of P. B. Shelley:

1. English poetry during the relevant age. [10 contact hours]
2. Formative influences on the poet.
3. Salient features of the school of poetry under study (modern or romantic).
4. Characteristics of the poet's mind and art.
5. Poet's view of poetry vis-à-vis tradition and contemporaneity.
6. Study of the poet's early poetry: themes, techniques and features.
7. Poet's dramatic art in relation to his poetry: approach, focus and vision.
8. Major poems: impact, reactions, and influences.
9. Assessment of the poet's contribution to poetry, society and life.

Prescribed texts of P. B. Shelley:

1. "Alastor, or The Spirit of Solitude" [10 contact hours]

- | | |
|---------------------------|--------------------|
| 2. "Epipsychidion" | [10 contact hours] |
| 3. "Prometheus Unbound" | [10 contact hours] |
| 4. Selected Shorter Poems | [10 contact hours] |
| 5. "Adonais" | [10 contact hours] |

Bibliography:

1. Barus, James E, editor. *Shelley: The Critical Heritage*. Routledge and Kegan Paul, 1975.
2. Bluden, Edmund: *Shelley*. OUP, 1965.
3. Coombs, Heather: *The Age of Keats and Shelley*. Blackie and Sons, 1974.
4. Holmes, Richard. *Shelley: The Pursuit*. Weidenfold and Nicolson, 1974.
5. Keach, William. *Shelley's Style*. Methuen, 1984.
6. King-Hele, Desmond. *Shelley: His Thought and Work*. Macmillan 1964
7. Leighton, Angela. *Shelley and the Sublime: An Interpretation of the Major Poems*. O.U.P., 1984.
8. Ridenour, George M., editor. *Shelley: Twentieth Century Views*. Prentice-Hall, 1965.
9. Swiden, Patrick, editor. *Shelley: Shorter Poems and Lyrics. A Case Book*. Macmillian.
10. Woodings, R. B, editor. *Shelley: Modern Judgements*. London: Macmillan, 1968.
11. Leavis, F. R. *Revaluation*.

EGO 103 STUDY OF A MAJOR NOVELIST: JOSEPH CONRAD

[4 credits, 60 hours]

Objectives:

Joseph Conrad has been regarded as one of the important writers in English. Though he began writing in the last decade of the nineteenth century his writing was considered modern as it differed greatly from contemporary writers Works from his early phase are considered to be among his best. This course attempts to study the Novels/Short stories from this early phase.

Learning Outcomes:

Students taking the course will be able to identify Conrad's unique contribution to English Literature and the concepts of Conscience, Restraint and Solidarity.

Prescribed Texts:

- | | |
|---|--------------------|
| 1. "An Outpost of Progress" | [5 contact hours] |
| 2. <i>Heart of Darkness</i> | [20 contact hours] |
| 3. "Youth: A Narrative" | [5 contact hours] |
| 4. "The Secret Sharer" | [10 contact hours] |
| 5. <i>The Nigger of the Narcissus – A Tale of the Sea</i> | [10 contact hours] |
| 6. <i>Nostromo – A Tale of the Seaboard</i> | [10 contact hours] |

[Films relevant to the texts will be screened]

Bibliography:

1. Allen, Walter E. *The English Novel: A Short Critical History*. Phoenix, 1954.
2. Andreas, Osborn. *Joseph Conrad: A Study in Non-Conformity*. Archon, 1969.
3. Baines, Jocelyn. *Joseph Conrad: A Critical Biography*. Weidenfeld and Nicolson. 1960.
4. Bala, Suman. *Joseph Conrad's Fiction: A Study in Existential Humanism*. Intellectual Publishing House, 1990.
5. Berthoud, Jacques. *Joseph Conrad: The Major Phase*. C.U.P., 1978.
6. Bhagwati, Ashok. *Politics and the Modern Novelist Conrad's Conservatism*. B. R. Publishing Corporation, 1991.
7. Cox C., B. *Joseph Conrad: The Modern Imagination*. J. M. Dent & Sons, 1974.
8. Land, Stephen K. *Conrad and the Paradox of Pilot*. MacMillan, 1984.
9. Meyer, Bernard, C. *Joseph Conrad: A Psychoanalytic Biography*. Princeton U. P., 1967.
10. Newhouse, Neville H. *Joseph Conrad*. Evans Brothers, 1966.
11. Ramamurthi, Lalitha and C.T. Indra *Joseph Conrad: An anthology of recent criticism*, Delhi, Pencraft International, 1998.
12. Roy, V. K. *The Romance of Illusions: A Study of Joseph Conrad, with Special Reference to Lord Jim and Heart of Darkness*. Doaba House, 1971.
13. Yaseen, Mohammad. *Joseph Conrad's Theory of Fiction*. Asia Publishing House, 1970.

EGO 104 Study of a Major Dramatist: Harold Pinter

[4 credits, 60 hours]

Objective:

To introduce students to the concept of Theatre of the Absurd.

Learning Outcomes:

The students will be acquainted with the features and motifs of the Theatre of the Absurd.

Prescribed Texts:

1. *The Dwarfs*, 1960.
2. *The Birthday Party*, 1961.
3. *The Caretaker*, 1961.
4. *The Lover*, 1963.
5. *The Homecoming*, 1966.
6. *No Man's Land*, 1975.

EGO 105 Indian Writing in Translation

[4 credits, 60 hours]

Objectives:

The aim of this course is to acquaint the students with a representative number of Sanskrit Classics (ancient and /or medieval) as well as masterpieces produced in the various regional literatures of India. Textual explication of the classics prescribed should demonstrate that ancient and medieval literary heritage of India provides a well established tradition to modern Indian literary activities.

Learning Outcomes:

The course will elucidate the continuum of Indian experience and worldview reflected in works across regional languages.

Course Content:

Background

[10 hours]

1. Notion of godhead in ancient India: spirituality beyond religion.
2. Ancient Indian drama in the light of western drama: Bharata & Aristotle.
3. An insight into translated poetry: Tagore's themes and techniques.
4. Tradition and modernity in contemporary fiction: an analysis.
5. Female predicaments and agrarian cultures: a representative feature of Indian life.

Prescribed Texts:

1. Sri Aurobindo, translator. *Isha Upanishad* [10 contact hours]
2. Sri Aurobindo, translator. *Vikramorvasie* or *The Hero and the Nymph* by Kalidasa [10 contact hours]
3. Tagore, Rabindranath. *Gitanjali*. [10 contact hours]
4. Pillai, Tagazi Shivshankar Pillai. *Chemmeen*. [10 contact hours]
5. Pai, Vidya, translator. *Kali Ganga* by Mahabaleshwar Sail [10 contact hours]

Bibliography:

1. Sri Aurobindo, translator. *The Upanishads*.
2. Karnarkar, R. D. *Kalidasa*. Karnatak University, 1971.
3. Bhat, G. K. *Sanskrit Drama*. Karnatak University, 1975.
4. Naravane, V. S. *An Introduction to Rabindranath Tagore*. Macmillan, 1977.
5. Iyenger, K. R. S. *Indian Writing in English*. Sterling, 1983.
6. Budkuley, Kiran. *Musings in the Meadows*. 2012.

EGO 106 Readings in Literary Criticism

[4 credits, 60 hours]

Objective:

To familiarise the students with the seminal texts of Literary Criticism.

Learning Outcomes:

After completion of the course the students will be able to read and understand critical texts on their own.

Bibliography:

1. Aristotle, *Poetics*. Anthony Kenny, translator and editor. Oxford University Press, 2013.
2. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2002.
3. Bennett, Andrew, and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Pearson Education Limited, 2009.
4. Culler, Jonathan. *Literary Theory: A Very Short Introduction*. O. U. P., 2011.
5. Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 2008.
6. Preminger, Alex, Leon Golden et al, editors. *Classical Literary Criticism: Translations and Interpretations*. Frederick Ungar Publishing, 1974.
7. Rylance, Rick. *Debating Texts: A Reader in Twentieth-Century Literary Theory and Method*. Open University Press, 1987.
8. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. O. U. P., 2006.

EGO 107 Creative Writing

[4 credits, 60 hours]

Objectives:

This course is an attempt to draw the creative talent from students having a natural aptitude to creative writing. It aims at imparting the relevant information with regard to the art and technique of writing, the use and relevance of genres, importance of critical faculty to creative writing and so on. The course involves classroom-workshops intended to hone the creative skills of participants. It also seeks to train the students in the modes of writing for multiple media.

Learning Outcomes:

The course will encourage the aspirants to have a hands-on experience of writing poetry, fiction, drama and literary prose.

Course Content:

Section I

[25 contact hours]

1. Study of Literary Works in progress.
2. Analysis of the Creative Writing Components (Poem, Novel, Short Story, Drama, Diary).
3. Craft of poetry: subject matter, theme, rhythm, metre, stanza forms, sub-genres of Poetry.
4. Writing for various media.

Editing & Proof Reading.

Section II

[25 contact hours]

1. Fundamental Norms of Writing.

2. Feature Writing.
3. Composing poetry; fiction (short/long).
4. Writing for Children.
5. Writing for Radio, Theatre, Television and Films.
6. Learning to write scripts for Publishers and Copy Writing.

Section III

[10 contact hours]

Assignment in Creative Writing: Either Poetry OR Fiction OR Drama

Bibliography:

1. Corbett, Edward P. J. *The Little Rhetoric and Handbook*. John Wiley & Sons, 1977.
2. Watkins, F. C. and K. E. Knight. *Write to Write: Readings on the Craft of Writing*. Houghton Mifflin, 1966.
3. Mullins, Carolyn J. *A Guide to Writing and Publishing*. John Wiley & Sons, 1987.
4. *The Writer's Manual*, ETC Publications, 1977.
5. Baker, Sheridan. *The Practical Stylistics*. Harper and Row, 1977.
6. Vroomanm, Alan. *Good Writing: An Informal Manual of Style*. Atheneum, 1972.

EGO 108 Commonwealth Literature

[4 credits, 60 contact hours]

Objective:

The aim of this course is to acquaint the students with diverse facets of Literature / Films selected from various regions of the Commonwealth.

Learning Outcomes:

The students will be able to identify distinctive features of texts produced in Commonwealth Literature.

Prescribed Texts:

1. Malgonkar, Manohar. *Combat of Shadows*.

Commonwealth Literature other than Indian Writing in English:

2. Achebe, Chinua. *Things Fall Apart*.
3. Paton, Alan. *Cry the Beloved Country*.
4. Soyinka, Wole. *The Road*.
5. Tamasese, Tusi [dir.] *The Orator* [film]

Bibliography:

1. Iyengar, K. R. S. *Indian Writing in English*. Asia Publishing House.
2. Narasimhaiah, C. D. *Commonwealth Literature: Problems and Response*. Macmillan.
3. Narasimhaiah, C. D. *Awakened Conscience: Studies in Commonwealth Literature*. Sterling, 1978.
4. Naik, M. K., S. K. Desai, and G. S. Amur. *Critical Essays on Indian Writing in English*. Macmillan, 1968.
5. Walsh, William. *Readings in Commonwealth Literature*. Clarendon, 1973.
6. Press, John, editor. *Commonwealth Literature*. Heinemann, 1965.

EGO 109 Studies in Colonialism, Modernity and Indigenous Discourse

[4 credits, 60 contact hours]

Objectives:

To familiarize the students with the intellectual movements and debates during the British colonial period.

Learning Outcomes:

After completion of the course the students will be able to understand the contemporary Indian socio-cultural and political scenario better.

Prescribed Texts:

- | | |
|--|--------------------|
| 1. Paramahansa, Ramkrishna. Selected Writings | [15 contact hours] |
| 2. Vivekanand, Swami. Selected Letters | [15 contact hours] |
| 3. Gandhi, M. K. <i>Hindi Swaraj</i> | [15 contact hours] |
| 4. Lohia, Ram Monohar. <i>Interval During Politics</i> . | [15 contact hours] |

Bibliography:

1. Amin, S. 'Gandhi as Mahatma.' R. Guha and G. Spivak, editors. *Selected Subaltern Studies*. O. U. P., 1988.
2. Arnold, D. and Ramchandra Guha, editors. *Nature, Culture, Imperialism: Essays on the Environmental History of South Asia*. Oxford Univ. Press, 1988.
3. Bose, S. and A. Jalal. *Modern South Asia: History, Culture, Political Economy*. O. U. P., 1997.
4. Breckenridge, C. and P. van der Veer, editors. *Orientalism and the Postcolonial Predicament*. Univ. of Pennsylvania Press, 1993.
5. Chatterjee, P. *Nationalist Thought and the Colonial World: A Derivative Discourse?* Univ. of Minnesota Press, 1993.
6. ---The Nation and its Fragments. O. U. P., 1994.
7. Cohn, B. *Colonialism and its Forms of Knowledge: The British in India*. Princeton Univ. Press, 1996.
8. Fox, R. "Gandhian Socialism and Hindu Nationalism: Cultural Domination in the World System", *Journal of Commonwealth and Comparative Politics*, 25, 3, November 1987: P 233- 247.
9. Guha, Ranajit. ed. (with G. Spivak) *Selected Subaltern Studies*. New York: OUP,

- 1988.
10. Kopf, D. *British Orientalism and the Bengal Renaissance: the Dynamics of Indian Modernization, 1773-1835*. Univ. of California Press, 1969.
 11. Nandy, A. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. OUP, 1983.
 12. Parekh, B. *Colonialism, Tradition and Reform: An Analysis of Gandhi's Political Discourse*. Sage Publications, 1989.
 13. Raychaudhuri, T. *Europe Reconsidered, Perceptions of the West in Nineteenth-century Bengal*. 1988.
 14. Said, E. *Orientalism*. Random House, 1978.

EGO 110 Latin American Literature

[4 credits, 60 contact hours]

Prescribed Texts:

I. Historical and cultural background of the formation of Latin American Cultures (Darcy Ribeiro's "New Peoples") and the process of political and cultural decolonization.

Readings:

I Essays [15 contact hours]

1. Zea, Leopoldo. "Concerning an American Philosophy".
2. Rayes, Alfonso. "Notes on the American Mind".
3. de Andrade, Oswaldo. "Anthropophagite Manifesto".
4. Barton, Jonathan R. *A Political Geography of Latin America*. Jonathan R. Barton (Chapters 1, 2, pp. 1-72.)

II- Brief historical sketch of Latin American Literature and aesthetic currents: [15 contact hours]

(i) Romanticism/Realism: (ii) Modernism (iii) Vanguardias (iv) Post-Vanguardias and the recent development (the Boom and Magical Realism)

Readings:

1. Sommer, Doris. "Irresistible Romance: the Foundational Fictions of Latin America".
2. Brotherston, Gordon. "The Latin American Novel and its Indigenous Sources".
3. Gonzalez, Mike. "Retreat and Rediscoveries Public and Private Voices of the Forties and Fifties".
4. Swanson Philips. *Landmarks in Modern Latin American Fiction*.

III. Contemporary authors, their works and main themes: [30 contact hours]

The search for Collective and individual identify the representation of femininity and masculinity;

social critique and political engagement; American Indianism and negritude; regionalism and nationalism.

Readings:

1. Garcia Marquez , Gabriel. *One Hundred Years of Solitude* (novel).
2. Vargas Llosa, Mario. *The War of the End of the World* (novel – excerpt).
3. Carpentier, Alejo. “Prologue” to *The Kingdom of this World* (essay).
3. Cotazar, Julio. “House Taken Over” (short story).
4. Guimaraes Rosa, Joao. “The Third Bank of the River” (short story).
5. Neruda, Pablo. “Meeting under New Flags” and “A Song for Bolivar” (poems).
6. Paz, Octavio. “Letter to Leon Felipe” and “ Proem” (poems).
7. de Melo Neto, Joao Cabral. “Psychology of Composition” and “The Hen’s Egg” (poems).

EGO 111 Cultural Studies in the Post-Colonial World

[4 credits, 60 hours]

Objectives:

1. To emphasize pluralism and the accompanying focus on cultural relativism in the Post -Colonial World.
2. To introduce Cultural Studies in the Globalized scenario as a developing discipline.

Learning Outcomes:

The students will be able to relate Cultural Studies equally to Language , Literature and Literary/Critical Thought

Course Content:

Background

[18 contact hours]

1. Culture: definition and salient features of the term.
2. The concept of cultural studies and its relevance to present times and needs.
3. The relativity of culture and its significance.
4. Scope and theoretical basis of the study.
5. Notions of the post-colonial and post-colonialism.
6. Cultural texts and their production in the societal milieu.

7. Race, gender, language, class, caste, nationality, region as basic issues in cultural studies.
8. History, ecology, space and economy as major parameters of study.
9. The significance of period, context, ideology and genre to cultural studies.

Prescribed Texts:

[7 contact hours for each text]

1. Golding, William. *The Inheritors* (1955).
2. Paton, Alan. *Cry the Beloved Country* (1948).
3. Karnad, Girish. *Nagamandala* (1972).
4. Grady, Wayne, editor. Selections from *The Penguin Book of Modern Canadian Short Stories* (1982).
5. Narasimhaiah, C. D., editor. Selections from *An Anthology of Commonwealth Poetry* (1990).
6. Nasreen, Taslima. *Lajja* (1995).

Bibliography:

1. Tylor, Edward Burnette. *Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Language, Art, and Custom*. 1878.
2. Kermode, Frank. *History and Value*. Clarendon Press, 1986.
3. Kauffman, Linda. *Theory and Gender*. Basil Blackwell, 1989.
4. Said, Edward. *Orientalism*. Routledge & Kegan Paul, 1978.
5. de Beauvoir, Simone. *The Second Sex*. H. M. Parshly, translator, 1953.
6. Marilyn Butler. *Rethinking Historicism*. Basil Blackwell, 1989.
7. Achebe, Chinua. *Hopes and Impediments: Selected Essays*. Heinemann, 1988.
8. Fanon, Franz. *The Wretched of the Earth*.
9. Soyinka, Wole. *Myth, Literature and the African World*. Cambridge, 1976.
10. Briggs, Asa. *The English World*. R. Black, editor. Thames & Hudson, 1982.
11. Budkuley, Kiran. *Mapping the Mosaic of Culture*. University Book House, 2009.

EGO 112 Reading in Contemporary Theory

[4 credits, 60 contact hours]

Objective:

The Principal objective of the course is to familiarise the students with a few trend-setting original essays which significantly contribute in shaping the contours of contemporary theory.

Learning Outcomes:

The course will enable the students to have a first-hand knowledge of the various articles written by critics/thinkers associated with contemporary theory.

Course Content:

The following ten essays have been prescribed for the study: (Selections from *Modern Criticism and Theory: A Reader* Edited by David Lodge) [6 contact hours each]

1. de Saussure, Ferdinand. The Object of Study.
2. Derrida, Jacques. Structure Sign and Play in the Discourse of the Human Sciences.
3. Barthes, Roland. The Death of the Author.
4. Foucault, Michel. What is an Author.
5. Abrams, M. H. The Deconstructive Angle.
6. Jameson, Fredric. The Politics of Theory.
7. Eagleton, Terry. Capitalism, Modernism and Post Modernism.
8. Michell, Juliet. Femininity, Narrative and Psychoanalysis.
9. Said, Edward. Crisis in Orientalism.
10. Chakravorty-Spivak, Gayatri. Feminism and Critical Theory.

Bibliography:

1. Belsey, Catherine. *Poststructuralism: A Very Short Introduction*. Oxford University Press, 2002.
2. Culler, Jonathan. *Literary Theory: A Very Short Introduction*. 2d ed. Oxford University Press, 2011.
3. Dillet, Benoit, Robert Porter, and Iain Mackenzie, editors. *The Edinburgh Companion to Poststructuralism*. Edinburgh University Press, 2013.
4. Harland, Richard. *Superstructuralism: The Philosophy of Structuralism and Post-structuralism*. Routledge, 2010.
5. Norris, Christopher. *Reclaiming Truth: Contribution to a Critique of Cultural Relativism*. Duke University Press, 1996.
6. Roudinesco, Élisabeth. *Philosophy in Turbulent Times: Canguilhem, Sartre, Foucault, Althusser, Deleuze, Derrida*. William McCuaig, translator. Columbia University Press, 2008.
7. Williams, James. *Understanding Poststructuralism*. Acumen, 2005.
8. Young, Robert, editor. *Untying the Text: A Post-structuralist Reader*. Routledge and Kegan Paul, 1981.

EGO 113 A Reading in Postcolonial Theories and Literatures

[4 credit, 60 contact hours]

Objective:

This course introduces students to the ongoing dialogues on Postcolonial literatures and theories. Postcolonial studies re-examines the legacy of colonialism and considers the way in which literary practices address and negotiate following issues:

- Imperial Ideology

- Postcolonial discourse of Oppositionality.
- Postcolonialism and Postmodernism
- Nationalism and Identity
- Centrality and marginality
- Cultural Representation
- Hybridity

Learning Outcomes:

The students will be sensitized to Post-colonial issues as reflected in literature.

Course Content:

Background

[10 contact hours]

Prescribed Texts:

1. Achebe, Chinua. *Things Fall Apart*. Or Wa Thiongo, Ngugi. *Petals of Blood*. [10 contact hours]
2. Narasimhaiah, C. D.. *Anthology of Commonwealth Poetry*. [10 contact hours]
3. Dangle, Arjun. *The Poisoned Bread*. [10 contact hours]
4. Mosionier, Beatrice. *In Search of April Raintree*. [10 contact hours]
5. Mascarenhas, Margaret. *Skin*. [10 contact hours]

Bibliography:

1. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, editors. *The Empire Writes Back: Theory and Practice in Postcolonial Literature*. Routledge, 1989.
2. ----*The Postcolonial Studies Reader*. Routledge, 1994.
Nandy, Ashis. *The Intimate Enemy*.
3. Bhabha, Homi K. *The Location of Culture*. Routledge, 1990.

EGO 114 Cultural Studies: Theory and Practice

[4 credits, 60 hours]

Objectives:

To challenge the hierarchies of traditional literary theories; to attempt a dialogue between margin and centre by foregrounding the cultural objects of mass culture. This course explores the evolution of cultural studies through the models evolved by thinkers like Matthew Arnold, F.R. Leavis, Adorno, etc.

Learning Outcomes:

This course encourages the student to respond to cultural products in order to understand the ideas propounded by the thinkers of cultural studies.

Course Content:

I. Evolution, Concepts and Methodologies

[10 contact hours]

i) Matthew Arnold

ii) F. R. Leavis

iii) Raymond Williams

iv) Roland Barthes

v) Theodore Adorno

vi) Gayatri Chakravorty-Spivak

II. Transformation and Transgression [10 contact hours]

i) Family and Female Sexuality – Texts : Hindi Film *Kya Kehna*

ii) Politics and Marginality – Texts – Film: *Mr. and Mrs. Iyer*

III. Cultural Hybridity and Indian Diasporas. [10 contact hours]

Texts:

Films – *Monsoon Wedding*

-- *Bend It Like Beckham*

IV. Nation, Nationhood and Cultural Otherness. [10 contact hours]

Films -*The Legend of Bhagat Singh*

--*Border*

V. Globalization , Market Economy and the Third World [10 contact hours]

Postcolonialism, Multiculturalty and the rise of ethnocentric identities

VI Ecological Issues and Environment [10 contact hours]

Current problems and Perspectives

i) Sustainable Development– Mhadei Project

ii) Eco-Tourism and alternate lifestyles

iii) Sharing of Resources– Local and Global

Bibliography:

1. Bhabha, Homi K. *The Location of Culture*.
2. Derrida, Jacques, editor. *The Cultural Studies Reader*.
3. Eagleton, Terry. *The Idea of Culture*.

4. Easthope, Antony. *Literary into Cultural Studies*.
5. Williams, Raymond. *Keywords*.

EGO 115 Goa: Cultural Perspectives

[4 credits, 60 contact hours]

Objectives:

This course introduces students to the complex cultural fabric of Goa. The more complex the historiography of a state, the more complex is its identity construction. The superimposition of 450 years of Portuguese colonialism over the essentially Pan – Indian social base comprising Hindus, Buddhists, Jains and Muslims has rendered the small state of Goa a unique cultural fabric which is well reflected in many of its folk practices. The Post-Liberation scenario faced major issues such as the Opinion poll, Statehood, Language and Goan Identity.

Learning Outcomes:

The outcome of the paper would be the sensitization of students to the cultural history of Goa. The students would be encouraged in conducting independent and interdisciplinary research on various cultural aspects of Goa. They would also be introduced to contemporary issues of Goa, as well as, thoughts about the future of the State.

Course Content:

Colonial Encounter and Decolonization.

I. Pre and Post Liberation Goa – Socio-cultural perspectives

Prescribed Texts:

I) Film: Shyam Benegal's film *Trikal*

Novel: Lambert Mascarenhas' *Sorrowing Lies My Land*

The Role of the Press in Pre-Liberation Goa

Survey of select journalistic writings.

II) Cultural Syncretism

Folkloristic Practices of Goa: Study of Jagor, Sontreo and Mussoll Khell.

Study of Goan Folk/Popular theatre: Tiatr

III) Contemporary Issues:

Problems of Tourism industry.

Opinion Poll and Statehood

Language and Identity

IV) Contemporary Goan Writing

Selected poems of Manoharai Sardessai

Selected poems of Armando Menezes

Selected short stories of Pundalik Naik

Selected short stories of Damodar Mauzo

V) Goan Transcultural Experience:

Texts:

Nazareth, Peter. *In the Brown Mantle*.

Rangel-Rebeiro, Victor. *Tivolem*.

Bibliography:

1. Angle, Prabhakar. *Concepts and Misconcepts*. Kala Vibhag, 1994.
2. Borges, Charles and Feldman H. *Goa and Portugal: Their Cultural Links*. Other India Press.
3. Bhandari, Romesh. *Goa*. Lotus Publication, 1999.
4. Borges, Charles et. al. *Goa and Portugal: History and Development*. Other India Press.
5. De Souza, Teotonio R. *Essays in Goan History*. Other India Press.
6. De Souza, T. R. *Goa to Me*. Concept, 1994.
7. De Souza, Teotonio, R. *Discoveries, Missionary Expansion and Asian Cultures*. Concept, 1994.
8. De Souza, Teotonio R. *Indo-Portuguese History: Old Issues, New Questions*. Concept, 1984.
9. Dantas, Norman. *The Transforming of Goa*. Other India Press.
10. Gomes, Olivinho. *Village Goa*. S Chand & Co., 1987.
11. Anand, Mulk Raj et al. *Golden Goa*. Marg Publication, 1980.
12. Gomes Pereira, Rui. *Hindu Temples and Deities*. Printwell, 1978.
13. Handoo, Jawaharlal. *Folklore and Discourse*. Zooni Publication, 1999.
14. Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. Thousand Oaks and Sage Publications, 1997.
15. Handoo, Jawarharlal. *Folklore: New Perspectives*. India Zooni Publication, 1999.
16. Hutt, Anthony. *Goa*. Scorpion Publishing Ltd., 1988.
17. Morenas, Zenaides. *Mussoll Dance of Chandor: The Dance of the Christian Kshatriyas*. The Clarrisa Vaz e Morenas Konkan Research Fellowship Endowment Fund, 2002.
18. Propp, Vladimir. *Theory and History of Folklore*. Antoly Liberman, editor. Ariadna Y. Martin and Richard P. Martin, translators. Manchester University Press, 1984.
19. Punia, Deep. *Social Values in Folklore*. Rawat Publication 1993.
20. Priolkar, A. K.. *The Goa Inquisition*. Voice of India, 1961.
21. Redfield, Robert. *Peasant Society and Culture*. The University Press of Chicago Press 1958.

EGO 116 Contemporary Indian English Fiction
[4 credits, 60 contact hours]

Preamble:

The genre of Indian English writing exists in a contested space through which the writer negotiates a unique and complex literary sensibility . This course, in turn, enables the Indian student to locate herself/himself within this space by responding to the interrogation of local issues within a globalized scenario.

Objectives:

To inform the student and situate him/her within the area of contemporary writing in English. To encourage the debate regarding India's cross cultural identity and to address issues related to the intellectual tradition associated with English studies in India. To use postcolonial discourses and evolve new critical practices and indigenous critical discourse.

Prescribed Texts:

1. Arundhati Roy: *The God of Small Things*.
2. Salman Rushdie: *Shame*
3. Shashi Tharoor: *The Great Indian Novel*
4. Amitav Ghosh: *The Glass Palace*

Bibliography:

Rushdie, Salman (ed). "Introduction" to *The Viking Book of Indian Writing*.

Naipaul, V. S. *India: A Wounded Civilization*.

Mukherjee, Meenakshi. *Reality and Realism*.

Nandy, Ashish. *The Intimate Enemy: Loss and Recovery under Colonial Rule*.

EGO 117 Regional Sensibilities in Indian Writing
[4 credits, 60 contact hours]

Preamble:

This course introduces the student to a variety of indigenous forms of writing. It is an introduction to the rich cultural and folk heritage of India. The texts are chosen to reflect the regional consciousness of our country and the course will make an attempt to inculcate a comparative thinking through its diverse forms.

Objectives:

This course intends to develop the students' tastes for indigenous writing from the various regions of India. Folk traditions, the Bhakti Cult and the history of women's writing will form the basis of

developing an overall understanding of the forms and practices associated with creative writing from diverse areas of our country.

Prescribed Texts:

1. Bhakti Tradition:

Tukaram – *Says Tuka*. Dilip Chitre, translator.

2. Dalit Writing:

Dangle, Arjun. *Poisoned Bread*.

3. Women's Writing:

Selections from Susie Tharu and K. Lalita.

4. Fiction:

Ananthamurthy, U. R. *Samskara*.

Bibliography:

Mukherjee, Meenakshi. *Realism and Reality*.

EGO 118 Cross-Currents in Modern European Drama
[4 credits, 60 contact hours]

Preamble:

European Drama of the twentieth century is marked by repeated challenges to theatrical practice and theory. The innovation and experimentation during this period is a response to the philosophical crisis of modernity and its aftermath. This course attempts to trace the dramatic discourse from Ibsen to Genet thereby laying the foundation for a better understanding of contemporary trends in drama.

Objectives:

To acquaint the student with modern theories of drama and to initiate new readings with a view to a better understanding of theatrical practice and contemporary forms of theatre.

Prescribed Texts:

I. Theory: Selected Readings

i) Strindberg. "Preface to Lady Julie".

- ii) Stanslavsky. "An Actor Prepares".
- iii) Atraud: "Theatre of Cruelty".
- iv) Brecht. "Epic Theatre".
- v) Brooke, Peter. "The Empty Space".

II Plays

- i) Strindberg. Lady Julie.
- ii) Pirandello. Six Characters in Search of an Author.
- iii) Ionesco. The Chairs.
- iv) Genet. The Maids.

Bibliography:

Williams, Raymond. *Drama from Ibsen to Brecht*.

Eslin, Martin. *The Theatre of the Absurd*.

Hayman, Ronald. Theatre of Anti-Theatre.

Bentley, Eric. The Life of Drama.

EGO 119 Canadian Cultural Studies

[4 credits, 60 contact hours]

Preamble:

This course introduces students to the Canadian culture and literature taking into account its unique historical and geographical situation, its diverse array of racial and ethnic backgrounds which are all generally committed to the office policy of Multiculturalism. Major authors, movements and concerns from colonial times to the present will be considered. Works are chosen primarily from English-Canadian authors. The themes and questions considered in the course include the Canadian National Identity, First Nations, Visible Immigrants and Minority Women in Canada, Theories of Hybrid Identity and Postmodernity, Identity Politics, Cultural Appropriation and Goan Transcultural Experience.

Objectives:

The course attempts to capture the rich cultural diversity of Canadian Writing. Reading through a variety of genres, it proposes to examine works by authors from different geographical and ethnic backgrounds.

To acquire a fuller appreciation of contemporary Canadian cultural and literary History.

To introduce students to the challenges of Canadian culture and its changes over time.

To enable students to appreciate the benefits of an interdisciplinary approach to understanding of Canadian culture and literature.

Course Content:

1. Understanding Canadian Cultural History.
2. Nation Building and The Canadian Identity
3. Canadian Mosaic: Mapping the “First World”
4. Multiculturalism and Multicultural Literature
5. Transculturalism: The Goan-Canadian Experience

Prescribed Texts:

1. Morton, Desmond. *A Short History of Canada*.
2. Grady, Wayne. *The Penguin Book of Modern Canadian Short Stories*.
3. Reaney, James. *Donnelly Brothers*.
4. Lawrence, Margaret. *A Bird in the House*.
5. Atwood, Margaret. Selected poems.
6. Mosionier, Beatrice. *In Search of April Raintree*.
7. McGifford, Dianne. *Shakti's Words*

Resource material from the internet websites such as

www.goatoronto.com, www.goacom.com, Goanet (<http://lists.goanet.org/listinfo.cgi/goanet-goanet.org>),

Bibliography:

Morton, Desmond. *A Short History of Canada*. Hurting Publishers, 2001.

Mukherjee, Arun. *Oppositional Aesthetics: Reading from a Hyphenated Space*. TSAR, 1994

Hutcheon, Linda. *The Canadian Postmodern: A Study of Contemporary English-Canadian Fiction*. O.U.P., 1988.

EGO 120 Translation Studies: Theory and Praxis

[4 credits, 60 contact hours]

Preamble:

This Course is devised to enable the students to perceive the importance of interlingual communication in the pluralistic climate of the globalized world. It intends to enhance the bi-lingual and if possible multilingual-communication process to which a large majority of Indian students are exposed. It aims to equip them with the art and science of translation as a valuable asset for self navigation in multi-cultural situation.

Objectives:

- 1) to unfold the significance of translation as a supplementary tool for a mono-lingual individual to acquire knowledge and information from other language domains;
- 2) to demonstrate the potential of translation to enrich or extend knowledge domains through mutual transfer of information and data across languages,
- 3) to reveal the latent power of translation as a influence-exertion source in literary cultural political and allied fields: and ,
- 4) to tap its present-day importance in the areas of transmutation. transcription, tele-translation, interpretation, journalism and media studies among others.

Course Content:

--the notion of translation : meaning and definition; nature and characteristics; and functions of translation.

--various critical positions on translation ; the western and

the Indian view of translation; types of translation as per these views with special references to

concept such as “transliteration, transcreation, transmutation, chaaya, bhashantar, anuvaad, anusarjan, rupantar, prakarantar” etc.

--specimen translation and practice sessions : notion of Equivalence: translating prose and poetry; fiction and non-fiction, critical and scientific, literary and non-literary material;

--relationship of translation with literature and culture: role of language in translation studies within literary and nonliterary domains.

--translation , trancreation and transmutation: the boundaries of demarcation and areas of contact.

--contribution to a selected literary-non literary field by way of assignment. (Period, genre, form, language to be determined from time to time.)

Bibliography:

- 1) Baker, M. *In Other Words : A Course Book on Translation*. Routledge, 1997.
- 2) Bassnett, Susan and Andre Lefevere, editors, *Translation, History and Culture*. Pinter, 1990.
- 3) Basnett-McGuire, Susan . *Translation Studies*. Methuen, 1980.
- 4) Catford, J. C. *A Linguistic Study of Translation*. O.U.P., 1968.
- 5) Derrida , Jacques. *Of Grammatology*. Gayatri Chakravorty Spivak, translator. Motilal Banaasidas Publication Pvt.Ltd., 1994
- 6) Gentzer, Edwin. *Contemporary Translation Theories*, 1993.
- 7) Newmark, Peter. *Approaches to Translation*. Pergamon, 1981.

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EGO 121: Approaches to Journalism from Language and Literature

[4 credits, 60 contact hours]

Preamble: It is observed that the post-graduates in Language and Literature often end up working for news papers, the radio and the like. Probably, their advanced linguistic abilities and well honed literary skills leading to fluent, cohesive communication make them desirable candidates in certain areas of journalistic activity. As such this course is designed to further expand their scope of opportunities and apprise them of the challenges in this field.

Moreover, the continual spurt in the reach and impact of multimedia has prioritized the need to understand the scope and limitation of journalism as a professional option. It is also essential to perceive the changing face of contemporary journalism in general and the relationship of the print media to other domains of mass media and communication including its socio-political scope and market compulsions. Hence this Optional Course is aimed at sensitizing the students to the trends and tendencies of journalism and also at tapping their nascent interest in this area, if any.

Objectives:

1. To provide a reasonable exposure to the students of literature to the basics of journalism.
2. To generate a climate of interest among students to adopt journalism as a part-time activity, hobby, allied profession or a subject for specialized future study.
3. To introduce the students to conventional as well as unorthodox journalism and sensitize them to the value of responsibility, service and commitment involved in this activity
4. To make the students aware of the ethical and legal aspect of journalism, should they choose to work as campus- reporters or amateur journalists.
5. To reveal to them the allied employment avenue available to a student of literature in the domain to journalism.

Course Content:

1. Introduction to Journalism: History of Press in India:
2. Print and allied mass media; the new face of journalism
3. Concept of News: definition, purpose, significance and kind of news; qualities of news; six basic keys to news gathering; assorting and writing.
4. Basic writing , use of language, its function and relevance to writing of news reports and features; importance of linguistic, semantic and structural linkages within sentences and paragraphs (practical sessions); use of locus, quotation, notes & narrative techniques.
5. Organizational structure of editorial department (practical sessions): office layout, division of

work, deployment of shift, co-ordination, editing and planning.

6. Categories of news coverage techniques of new coverage; an introduction to photo-journalism; the visual text-its impact, range limitation and compulsions Interviews: techniques, types, research planning and execution, and interviewer's skill and present ability.

7. Comparative analysis of radio, electronic and print media; ethical and legal aspects of journalism via-a viz print and other media; efficacy and objective of coverage (practical session using politics, sports, art and culture, literature and science domains)

8. Acquaintance with the multi-layered contexts: (for amateur as well as professional journalists):

local, national, international; historical, socio-political economic and ideological; literary and cultural dimension of social reality. (Practical session using event or institution-related, specific-domain related and general stories).

Bibliography:

1. Arya, Ashok. *Dynamics of Public Relations*. Manas, 1993.
2. Basu, Durgadas. *Law of the Press in India*. PrenticeHall, India, 1980.
3. Bittner, John R. *Mass Communication: An Introduction*. PrenticeHall, 1986.
4. Blumenthal L. Roy. *The Practice of Public Relations*. Macmillan, 1972.
5. Chunawala S.A. and Setmiak C. *Foundation of Advertising Theory and Practice*. Himalaya India, 1986.
6. Edon, C.C. *Photo Journalism*. Brown Co Public, 1980.
7. George, T.J.S. *Editing: A Handbook for the Journalist*. IIMC, 1989.
8. Harris, J. Leiter and A. Johnson. *The Complete Reporter*. Macmillan, 1997.
9. Hodgson, F.W. *Modern Newspapers Practice*. Heinemann, 1984.
10. Jawadekar S.D. *Adhunik Bharat* .Continental, 1988.
11. Kumar, Keval J. *Mass Communication in India*. Jaico, 1981.

12. Lutura, H.R. *India Broadcasting*, Publication Div. Govt of India, 1986.
13. Malhan, P.V. *Communication Media, Yesterday, Today and Tomorrow*. Publication Div., Govt of India, 1985.
14. Morgan Willam. S. *Writing and Revision*. Macmillan Co., 1957.
15. Nicolls, Brian. *Features with a Flair*. Vikas Publication, 1972.
16. Williamson, Danel R. *Feature Writing for Newspaper Communication*. Art Books, Hasting House, 1975.
17. Padhye, Prabhakar. *Principles of Journalism*. Popular, 1991.
18. Portor, Bruce & Ferris Timothy. *Practice of Journalism: A Guide to Rreporting and Writing News*. PrenticeHall, 1988.

EGO 122: D. H. Lawrence

[4 credits, 60 contact hours]

Objectives

Learning Outcome

Course Content:

1. Lawrence and the English fictional tradition.
2. Lawrence and his time – the social and cultural milieu
3. A survey of Lawrence’s writing – thrusts and developments.
4. Lawrence and the theme of sex/love
5. Lawrence and the theme of human relationship
6. Lawrence’s “world view”.
7. Lawrence as a critic of the values of industrial capitalistic society.
8. Lawrence and his critics from Middleton Murray to the present period.

Prescribed Texts:

1. *Sons and Lovers*
2. *The Rainbow*
3. *Women in Love*
4. *Lady Chatterley’s Lover*

Bibliography:

- Hobsbaum, Philip. *A Reader's Guide to D.H.Lawrence*.(Thames and Hudson Ltd, London,1981)
- Leavis, F.R. *D.H. Lawrence: Novelist*.(Chatto&Windus Ltd, 1962)
- Leavis, F.R. *Thought, Words and Creativity: Art and Thought in Lawrence*.(Chatto&Windus Ltd, 1976)

Niven, Alastair. *D.H.Lawrence: The Writer and his Work*.(Longman Group Ltd, 1980)
Sanders, Scott. *D.H.Lawrence: The World of the Major Novels*.(Vision Press Ltd, 1973)
Spender, Stephen. *D.H. Lawrence: Novelist, Poet, Prophet*.(Harper & Row, Publishers, 1973)
Swigg, Richard. *Lawrence, Hardy, and American Literature*.(Oxford University Press, 1972)
Critics on D.H.Lawrence: Readings in Literary Criticism. (George Allen & Unwin Ltd, 1971)Edited
by W.T. Andrews.
D.H.Lawrence: Selected Literary Criticism.(Heinemann Ltd, 1961) Edited by Anthony Beal.
D.H.Lawrence: A Collection of Critical Essays.(Prentice Hall, Inc., 1963) Edited by Mark Spilka.

EGO: 123 Multimedia in Cultural Literacies: A Study of Australia

[4 credits, 60 contact hours]

Preamble: Multimedia has revolutionized the pedagogy of teaching with the realization that literacy extends beyond reading and writing the alphabetic code. It can be best explored for educative

intention as active and interactive learning. The purpose of the paper is to appreciate how

multimedia can be fruitfully used in cultural literacies and will focus on Australia as a case example.

The paper is intended to explore the material processes of Australia as carrying certain semiotic functions in more than one sign system. Therefore, it will exploit audio-visual in addition to the print

media. It will also include virtual tours of museums of Australia as one of the best sites for telling

stories of Australia and Australians and also as the site for an ongoing debate on Australia's National

Identity.

Objective:

The objective of the paper is to utilize Multimedia in Cultural Literacies focusing on Australia as a case example.

Course Content:

I. Theory

1. Theorizing Multimedia
2. Cultural History of Australia
3. Legends of Australia
4. Aboriginality

5. Transcultural Identities

6. Critiquing Multiculturalism

II. Films:

1. First Australians

2. Samson and Delilah

3. Crocodile Dundee

4. Immigration

5. Hybrid Identities

6. Footy Legends

III. Virtual tour of the following museums:

1. National Museum of Australia

2. Immigration Museum

3. National Maritime Museum

IV. Art and Culture

1. Comedy Shows: Study in Popular Culture

2. Art as Insignia: Dreamings of the Aborigines

3. Study of Goan Associations in Australia

V. Literature

1. Peter Carey's Oscar and Lucinda

2. Sally Morgan's My Place

3. Satendra Nandan's Requiem for a Rainbow

Bibliography:

1. Ghassan, Hage. *Against Paranoid Nationalism: Searching for hope in a shrinking society*. NSW, 2003.

2. Elder, Catriola. *Being Australian: Narratives of Australian Identity*. Allen and Unwin, 2007.

3. Attwood, Bain. *Telling the Truth About Aboriginal History*. Allen and Unwin.
4. Carter, David. *Dispossession, Dreams and Diversity: Issues in Australian Studies*. Pearson and Longman, 2006.
5. Day, D. *Claiming a Continent: A History of Australia*. 1996.
6. Hudson, Wayne and Geoffrey Bolton, editors. *Creating Australia: Changing Australian History*, Allen and Unwin, 1997.
7. Stokes, G., editor. *The Politics of Identity in Australia*, UNSW Press.
8. Teo, HSU Ming and Richard White, editors. *Cultural History in Australia*. UNSW Press, 2003.
9. White, Richard, *Inventing Australia: Images and Identity*. Allen and Unwin, 1981.
10. Atwood, Bain, editor. *In the Age of Mabo: History, Aborigines and Australia*. 1996.
11. Karskens, Grace. *The Colony: A History of Early Sydney*, Allen and Unwin, 2009.
12. Lake, Marilyn and Henry Reynolds. *Drawing the Global Colour Line: White men's countries and the question of racial equality*. Melbourne Univ. Publishing, 2008.
13. Young, David. *Making Crime Pay: The evolution of Convict Tourism in Tasmania*, Hobart.
14. Turner, Graeme. *National Fictions: Literature, Film and the Construction of Australian Narrative*, Allen and Unwin, 1986.
2915. Carroll, John, editor. *Intruders in the Bush: The Australian Quest for Identity*. Oxford Univ. Press, 1992.
16. Grimshaw, P., M. Lake et.al. *Creating a Nation*. Mcphee Gribble, 1994
17. Griffiths, Tom and Libby Robin, editors, *Ecology and Empire: Environmental History of Settler Societies*, Melbourne University Press, 1997.
18. Reynolds, Henry. *Why weren't we told? A Personal Search for the Truth about our History*. Viking, 1999.
19. Karkens, Grace. *The Rocks: Life in Early Sydney*. Melbourne Univ. Press, 1996.

20. Scates, Bruce. *Return to Gallipoli: Walking the Battlefields of the Great War*. Melbourne, Cambridge Univ. Press, 2006.
21. Haynes, Rosalynn D. *Seeking the Centre: The Australian descent in lit, art and film*. Cambridge Univ. Press, 1988.
22. Gunew, Sneja. *Framing Marginality. Multicultural Literary Studies*. Melbourne Univ. Press, 1994
23. Phillips, A.A. and F.W. Cheshire. *The Australian Tradition: Studies in Colonial Culture*. Melbourne, 1959.
24. Celder, Ken and Paul Salzmar. *The New Diversity*. McPhee Gribble Publishers, 1989.
25. Hassam, Andrew. *Images of Identity: Australian and India*.
26. Whitlock, Gillian and David Carter, editors. *Images of Australia: An Introductory Reader in Australian Studies*. Univ. of Queensland Press, 1989.
27. Heaty, J.J.. *Literature and the Aborigine in Australia*. Univ. of Queensland Press, 1989.
28. Hergenhan, Laurie. *Unnatural Lives: Studies in Australian Convict Fiction*. Univ. of Queensland Press, 1993.
29. Wilding, Michael. *The Radical Tradition: Lawson, Furphy, Stead* Colin Roderick Lectures. A James Cook Univ. of Queensland publication.
30. Walker, David. *Dream and Disillusion: A Search for Australian Cultural Identity*. National Univ. Press, Canberra, 1976.
30. Perera, Suvendrini. (ed) *Our Patch: Enacting Australian Sovereignty Post-2001*. Network Books, Curtin Univ. of Technology, 2007.
31. Hergenham, Laurie. *The Penguin New Literary History of Australia. (1943-1987)*.
32. Huggon, Graham. *Australian Literature. Postcolonialism, Racism, Transnationalism*. Oxford Univ. Press, 2007.
33. *The Cambridge History of Australian Literature*. Cambridge University Press, 2009.
34. Waterhouse, Richard, Fremantle, W.A. *The Vision Splendid: A Social and Cultural*

History of rural Australia. Curtin Univ. Books. 2005.

35. De Groot, Jerome. *Consuming History. Histories and Heritage in Contemporary Popular Culture*. 1975.

36. Croom Helm. *Geography, the Media and Popular Culture*. Croom Helm, 1985.

37. Coleman, Elizabeth Burns. *Aboriginal Art, Identity and Appropriation*. 1961.

38. Crowley, W.A. *Legacies of White Australia: Race, culture and nation*. Univ. of Western Australian Press, 2003.

39. Menzies, Sir Robert. *People and Place: Australian Heritage Prospects*. Centre for Australian Studies, 1996.

40. Green, H.M. *History of Australian Literature. Pure and Applied*.

41. Hodge, Bob and Vijay Mishra. *Dark Side of the Dream: Australian Literature and the Postcolonial Mind*.

42. Ward, Russell. *The Australian Legends*.

43. Geoffrey, Blainey. *The Tyranny of Distance*, 1966.

44. Jose, Nicholas. *The Literature of Australia: An anthology*.

45. Kramer, Leoni and Adrian Mitcell . *The Oxford Anthology of Australian Literature*.

46. Goodwin, Ken and Alan Lawson. *The Macmillan Anthology of Australian Literature*.

47. Edelson, Phyllis Fahrie. *Australian Literature: An anthology of writing from the land down under*

48. Miller, Tony. *A Companion to Cultural Studies*.

49. Milner, Andrew. *Re-imagining Cultural Studies. The promise of Cultural Materialism*.

50. Fuery, Patrick and Nich Mansfield. *Cultural Studies and Critical Theory*.

51. Barker, Chris. *Making Sense of Cultural Studies: Central problems and critical debates*.

52. Gregg, Melissa. *Cultural Studies' Affective Voices*.

53. Barker, Chris. *Cultural Studies: Theory and Practice*.

54. Gigi Durham, Meenakshi and Douglas M. Kellner. *Media and Cultural Studies*.

EGO 130 The Art and Craft of Editing

[2 credits, 30 hours]

Objectives:

This course is designed to impart practical skills and build theoretical knowledge in the field of editing. Editing is intricately linked to the process of literary creation; every written work needs its editor. Effective editors are expected to produce good and clean writing, or fix the mistakes made by others. The emphasis will be on enhancing abilities in correction, condensation, organisation, and other modifications performed with an intention of producing a correct, consistent, accurate and complete fiction or non-fiction work. Online or real-world interaction with experienced book editors will be encouraged.

Course Content:

Topics taken up for study will include:

What do editors do and why?

Editing in various fields of work -- academic, journalistic, literary, etc.

The writer-editor- reader relationship.

Editing for tone. Editing for space. Editing for consistency. Editing for linguistic accuracy.

Fact-checking and proofreading.

Understanding style.

Developmental editing.

Communicating with authors.

Cultural sensitivity and political correctness.

The editing checklist.

Prescribed Texts:

Gross, Gerald. *Editors on editing: what writers need to know about what editors do*. Grove Press, 2003.

Strunk, William, and E. B. White. *The elements of style*. Various editions, 2016.

References:

Flesch Rudolf, Franz, and Harold Lass Abraham. *The classic guide to better writing*. HarperPerennial, 1996.

Fowler, H. W. *Fowlers Modern English Usage*. Oxford University Press, 2008.

Gowers Sir Ernest et al., *The Complete Plain Words*, Penguin Reference, 2004.

Montagnes, Ian. *Editing and publication: a handbook for trainers*. International Rice Research Institute, 1991.

Pinney, Thomas. *A short handbook and style sheet*. Harcourt Brace Jovanovich, 1977. Online, at archive.org

Ryan, Buck, and Michael O'Donnell. *The Editor's Toolbox*. John Wiley & Sons, Iowa State Univ Press, 2001.

Shertzer, Margaret. *The Elements of Grammar*. (Pearson). Pearson, 1996.

Turabian, Kate L., et al. *A manual for writers of term papers, theses, and dissertations*. University of Chicago Press, 1996.

Zinsser, William. *On Writing Well -- The Classic Guide to Writing Nonfiction*. Harper Perennial.

EGO 131 Book Publishing

[2 credits, 30 hours]

Objectives:

This two-credit course will introduce students to the practices of book publishing, including the information that could help those completing the course to enter the profession, if they so choose. With India growing into one of the top six countries in terms of the number of books it publishes, the field of book publishing takes on increasing importance in this part of the world. Other forms of publishing, including electronic publishing and e-books, will also be focussed on.

Course Content:

The focus will be on offering an introduction to book publishing, including the definition of a book, and the history and culture of book publishing in different parts of the globe, with special reference to India.

This course will look at topics including:

Book publishing as a profession.

Software for publishing.

The business of publishing: economics, finances and understanding models of financial sustainability specially at smaller scales.

From thesis to book: converting academic writing into marketable form.

Preparing manuscripts for publication (querying, formatting).

The non-fiction process.

Publishing houses, big and small.

Literary agents, their role and purpose.

ISBN and barcoding.

Publishing laws and ethics.

Intellectual property rights, piracy, plagiarism.

Contracts with authors, royalties.

Blurbs.

Printing processes overview.

The making of a book: pre-production (market study, subject and author selection, editorial proposals, developing a manuscript, paper, design, producing and printing issues).

Texts prescribed for study:

Brodie, Paul G. *Book Publishing for Beginners*. E-Text, 2016.

Israel, Samuel. *A Career in Book Publishing*. National Book Trust, 2009.

References:

Clark, Giles N., and Angus Phillips. *Inside book publishing*. Routledge, 2014.

Epstein, Jason. *Book business: publishing past, present and future*. W.W. Norton, 2002.

Kesavan, B. S. *History of Printing and Publishing in India*. National Book Trust, 1997.

Malhotra, D. N. *60 years of book publishing in India, 1947-2007*. Federation of Indian Publishers, 2007.

Penn, Joanna: *Successful Self-Publishing*. E-Text, n.d.

Schiffrin, André. *The business of books: how international conglomerates took over publishing and changed the way we read*. Verso, 2001.

EGO 201 Traditions/Conventions, Change and Conflict.

[4 credits, 60 hours]

Objectives:

The course is designed to enable students to evaluate texts and analyse them in the light of existing traditions / conventions and develop insights into the nature of conflicts that arise when change or challenges come up. Students would also have to examine the nature of the resolution of the conflict.

Learning Outcomes:

Participants will be able to analyse texts and evaluate components that contribute to making the text impactful. They will develop skills of examining various types of conflicts and their resolution.

Course Content:

Since it is a second level course students are expected to be familiar with concepts of Colonisation, contemporary traditions / conventions relevant to the prescribed and associated texts/ films. The texts shall be from diverse genres and categories. Prior knowledge should include Achebe's *Things Fall Apart*; Paton's *Cry, the Beloved Country*; Conrad's *Heart of Darkness*; Coppola's *Apocalypse Now*.

Areas and Texts prescribed for study:

- 1 Background, concepts and discussion of essential references [12 hours]
- 2 Barrett, William Edmund. *A Woman in the House*. Doubleday, 1971. [12 hours]
- 3 Peltz, Larry David. *The King of Liars*. Alfa Moon Press 2011. [12 hours]
- 4 Toon, Vita. *The Torn Veil*. Marshall Pickering / Harper Collins, 1984, London. [12 hours]
- 5 Turteltaub, Jon [Dir.] *Instinct*. Buena Vista Pictures, 1999; [DVD 2002]. [12 hours]

Bibliography:

Achebe, Chinua. *Things Fall Apart*. Various publishers.

Paton, Alan. *Cry, the Beloved Country*. Penguin

Conrad, Joseph. *Heart of Darkness*. Various publishers / Online [Project Gutenberg].

Coppola, Francis Ford [Dir.]. *Apocalypse Now*. 1979, DVD.

Online sources and video channels.