

INSTITUTE OF ENGLISH

Syllabus

MA (CSS) English Language and Literature

Syllabus

Core Courses

Semester I

ENG 511	Chaucer to the Augustan Age
ENG 512	Shakespeare
ENG 513	Romantics and Victorians

Semester II

ENG 521	The Twentieth Century
ENG 522	American Literature
ENG 523	Literary Theory I

Semester III

ENG 531	Indian writing In English
ENG 532	Contemporary Literature in English
ENG 533	Literary Theory II

Semester IV

ENG 541	Linguistics
ENG 542	English language Teaching
ENG 543	Cultural Studies
ENG 544	Keralam : History, Culture and Literature.

Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

ENG 511 – Chaucer to the Augustan Age

Semester: One

Credits: Four

Instructors: Dr. Maya Dutt
Vishnu Narayanan

Aim of the course

The course aims at providing a comprehensive introduction to English Literature starting from the Age of Chaucer to the Neoclassical Age with reference to the origin and development of English Poetry, Drama, Prose and fiction. The twentieth century critical responses to the writings of the age are also given importance in the course.

Course Description

1. Socio-political background of Chaucer's Age
2. The Renaissance in England
3. Ballads and sonnets – Wyatt, Surrey, Sidney, Spenser
4. Metaphysical poetry – Donne, Herbert, Vaughan, Marvell
5. The development of prose – More, Sidney, Bacon, Browne, Isaac Walton, Thomas Hobbes
6. The rise of English drama – Miracle plays, Morality plays, Interlude, Revenge tragedy.
7. University Wits – Ben Jonson – Comedy of Humours
8. Jacobean drama – Webster, Beaumont and Fletcher, Massinger, Dekker
9. The Reformation
10. Milton – life and works
11. The Restoration
12. The poetry of Dryden and Pope
13. Transitional poetry – Gray, Collins, Cowper, Burns
14. The rise of modern prose – criticism, satire, diaries – Milton, Dryden, Swift, Locke, Pepys, Addison, Steele and Dr. Johnson.
15. Restoration drama – Comedy of Manners – Heroic drama – anti-sentimental comedy – Wycherley, Congreve, Goldsmith, Sheridan
16. The rise of the novel – Richardson, Fielding, Sterne, Smollett

Prescribed Books

a Poetry:

1. Chaucer: "The Prologue to the Canterbury Tales": lines 1-41, The Wife of Bath (lines 455-486, The Summoner (lines 641-688)(Nevil Coghill's version)
2. Spenser: "Epithalamion"
3. Donne: "The Canonization".
4. Marvell: "To His Coy Mistress".
5. *Ballad*: "Sir Patrick Spens"
6. Milton: *Paradise Lost Book I*– The Stygian Council
7. Dryden: "Absalom and Achitophel" – the portraits of Achitophel and Zimri
8. Blake: "The Sick Rose" & "The Tiger"
9. Gray: "An Elegy Written in a Country Churchyard"

b. Prose:

1. Bacon: "Of Discourse"
2. Sidney: *An Apology for Poetry*. Ed. V. Chatterjee. Orient Blackswan.
3. Donne: Meditation 17 (from "Devotions Upon Emergent Occasions", *Norton Anthology*)
4. Milton: *Areopagetica*
5. Dr. Johnson: "Preface to Shakespeare"
6. Blake: "Proverbs of Hell" (*Norton Anthology*)

c. Fiction:

1. Defoe: *Robinson Crusoe*
2. Sterne: *Tristram Shandy*

d. Drama:

1. Kyd: *The Spanish Tragedy*
2. Marlowe: *Dr. Faustus*
3. Congreve: *The Way of the World*
4. Sheridan: *The Rivals*

e. Critical Responses:

1. T. S. Eliot: "The Metaphysical Poets"
2. Terry Eagleton: *The Function of Criticism: 9–27*.

Assessment**Assignment 1**

Students are required to make a seminar presentation on the prescribed texts and essays. Max marks: 10

Assignment 2

Students are required to submit a term paper on the texts prescribed for study. Students are

advised to write their papers on texts which they did not use to make their seminar presentations. Max marks: 10

Test

Students are required to take a test for 15 marks

Attendance in Lectures/Participation

Students get 5 marks for 100% attendance

Summative Assessment

Internal Assessment:	40 marks
End semester examination:	60 marks
Total:	100 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature		
ENG 512 – Shakespeare		
Semester: One	Credits: Four	Instructors: Dr. B Hariharan Vishnu Narayanan
Aim of the course		
The course intends to study the works of Shakespeare as our contemporary that factors in recent scholarship on his works.		
Course Description		
"He was not of an age, but for all time!" declared Ben Jonson. A study of Shakespeare's works enables the students watch the birth of modern English. It also sets up a very important moment in the history of the evolution of the western theatre tradition. This will help students understand some of the way in which theatre evolved in the subsequent centuries. The course will help students to evolve an enriched cultural literacy.		
General topics for study		
<ol style="list-style-type: none"> 1. Shakespeare and his age 2. Elizabethan theatre and audience 3. Life and works of Shakespeare – sources – Comedies – Histories – Problem Plays – Tragedies – the Last Plays – Sonnets 4. Folios and Quartos 5. Shakespeare's language – use of blank verse – prose 6. Shakespeare's characters – heroes, women, villains, fools and clowns 7. Songs 8. The Supernatural element 9. Imagery 10. Shakespearean criticism – pre-1950 to post-1950. 		
Texts and Critical Responses for Study		
<ol style="list-style-type: none"> 1. <i>The Merchant of Venice</i> 2. <i>Julius Caesar</i> 3. <i>Hamlet</i> 4. <i>Othello</i> 5. <i>Macbeth</i> 6. <i>Henry IV Part 1</i> 7. <i>Measure for Measure</i> 8. <i>The Tempest</i> 9. <i>The Sonnets</i> 		
<u>Critical responses:</u>		

1. Bradley, A. C. *Shakespearean Tragedy* (Lecture 1)
2. Sinfield, Alan, and Jonathan Dollimore. "Introduction: Shakespeare, Cultural Materialism and the New Historicism," in *Political Shakespeare: New Essays in Cultural Materialism*. Ithaca: Cornell UP, 1985: 2–17.
3. Brown, Georgia. "Time and the Nature of Sequence in Shakespeare's Sonnets: 'In sequent toil all forwards do contend'." *How to do Things with Shakespeare: New Approaches New Essays*. Ed. Laurie Maguire. Oxford: Blackwell, 2008: 236–254.
4. Showalter, Elaine. "Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism." *Shakespeare and the Question of Theory*. Ed. Patricia Parker and Geoffrey Hartman. New York & London: Methuen, 1985: 77–94.
5. Belsey, Catherine. "Iago the Essayist." *Shakespeare in Theory and Practice*. Catherine Belsey. Edinburgh: Edinburgh UP, 2008: 157–170.
6. Salter, Denis. "Acting Shakespeare in Postcolonial Space." *Shakespeare, Theory and Performance*. Ed. James C. Bulman. London: Routledge, 1996: 117–136.

Assessment

Assignment 1

Students are required to make a seminar presentation on the prescribed texts and essays. Max marks: 10

Assignment 2

Students are required to submit a term paper on the texts prescribed for study. Students are advised to write their papers on texts which they did not use to make their seminar presentations. Max marks: 10

Test

Students are required to take a test for 15 marks

Attendance in Lectures/Participation

Students get 5 marks for 100% attendance

Summative Assessment

Internal Assessment:	40 marks
End semester examination:	60 marks
Total:	100 marks

Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

ENG 513 – Romantics and Victorians

Semester: One

Credits: Four

Instructors: Dr. Meena T. Pillai
Dr. Suja Kurup P. L
Vishnu Narayanan

Aim of the course

The course aims to familiarize students with the fundamental premises of the Romantic Movement and Victorian literature, their theoretical and ideological frameworks, and major trends and offshoots across various genres.

Course Description

1. The Romantic Revival–Wordsworth, Coleridge, Byron, Shelley, Keats
2. Prose – modern review, magazines, essay, criticism – De Quincey, Coleridge, Hazlitt, Lamb, Mary Wollstonecraft
3. Fiction – 19th century novel – historical novel, gothic novel, domestic novel – Realism and the novel
4. Social and political background of Victorian England–the politics of industrialization and colonization
5. Science and religion in the Victorian period
6. Victorian Poetry –Tennyson, Arnold, Clough, Elizabeth Barrett Browning, Browning
7. Pre-Raphaelites
8. Precursors to modernist poetry – Hopkins, Hardy, Kipling, Thompson, Housman, Bridges
9. Prose and criticism – Carlyle, Ruskin, Arnold, Pater, Leslie Stephen, Huxley, Newman
10. Comedy of Manners –Wilde

Prescribed Books

a. Poetry:

1. Wordsworth: “Tintern Abbey”
2. Coleridge: “Kubla Khan”
3. Shelley: “Ode to the West Wind”
4. Keats: “Ode to Autumn” and “Ode on a Grecian Urn”
5. Tennyson: “Ulysses”
6. Browning: “My Last Duchess”
7. Rossetti: “The Blessed Damozel”
8. Arnold: “Dover Beach”
9. Hopkins: “The Windhover”

b. Prose:

1. Lamb: "Dream Children"
2. Coleridge: Biographia Literaria – Chapter 14
3. Mary Wollstonecraft: "The Rights and Involved Duties of Mankind Considered"
[from *A Vindication of the Rights of Woman*. Part I. Chap. I]
4. Arnold: "Sweetness and Light", *Culture and Anarchy*. (Chapter I. Pp. 1-19)

c. Fiction:

1. Jane Austen: *Pride and Prejudice*
2. Mary Shelley: *Frankenstein*
3. Dickens: *Oliver Twist*
4. Emily Bronte: *Wuthering Heights*
5. Charlotte Bronte: *Jane Eyre*
6. Hardy: *Tess of the D'Urbervilles*

d. Drama:

Oscar Wilde: *The Importance of Being Earnest*

e. Critical responses:

1. Susan J. Wolfson "Romanticism and Gender." Duncan Wu, ed. *A Companion to Romanticism*. Oxford : Blackwell,1998:385-396
2. Ian Watt: "The Reading Public and the Rise of the Novel." *The Rise of the Novel*: 36-61

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75 % attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

ENG 521 – The Twentieth Century

Semester: Two

Credits: Four

Instructors: Dr. Maya Dutt
Dr. Meena T. Pillai

Aim of the course

It deals with the recent trends in British writing and the 20th century socio-political background in literature and society. It examines the movements that dominated arts, culture and literature that produced significant shifts in patterns of thinking and living.

Course Description

1. Liberal Humanism – literature and media.
2. Poetry – Symbolist Movement – Yeats – poets of World War I – Owen – modernist poetry – Eliot, Pound – Auden and the poets of the thirties – World War II and its aftermath – Movement Poetry – Larkin, Gunn, Jennings – new poets of the 50's – Ted Hughes, Betjeman – Mavericks – '60s and '70s – Heaney, Motion, Geoffrey Hill – 1980s – Carol Ann Duffy – contemporary poetry.
3. Prose – criticism – Eliot, Virginia Woolf, I. A. Richards, Empson, F. R. Leavis, Raymond Williams, Terry Eagleton – the essay – Belloc, Chesterton, Beerbohm, Russell, Huxley – biography – Strachey – periodicals – the little magazine.
4. The Novel – psychological novel – D. H. Lawrence – stream-of-consciousness – Joyce, Virginia Woolf – E. M. Forster – George Orwell – post-war fiction – Graham Greene, Golding, Kingsley Amis, John Wain, Allan Sillitoe, Beckett, Angus Wilson, Doris Lessing, Anita Brookner, Iris Murdoch.
5. Drama – The new drama – influence of Ibsen – Bernard Shaw – poetic drama – Eliot, Fry – Irish Dramatic Movement – Abbey Theatre – Yeats, Synge, O'Casey – post-War drama – Kitchen-sink drama – Wesker – the Angry Young Men – Osborne – Theatre of the Absurd – Beckett, Pinter, Bond.
6. Recent trends in British writing.

Prescribed Books

a. Poetry:

1. W. B. Yeats: "The Second Coming" & "Leda and the Swan"
2. T. S. Eliot: "The Waste Land"
3. W. H. Auden: "In Memory of W. B. Yeats" & "Musee des Beaux Arts"
4. Dylan Thomas: "Poem in October"
5. Philip Larkin: "Church Going"
6. Ted Hughes: "Thought Fox"
7. Seamus Heaney: "Punishment"
8. Andrew Motion: "The Last Call"
9. Carol Ann Duffy: "Anne Hathaway"
10. Benjamin Zephaniah: "We Refugees"

b. Prose:

1. T. S. Eliot: "Tradition and the Individual Talent"
2. I. A. Richards: "Four Kinds of Meaning"
3. Virginia Woolf: "Modern Fiction"
4. F. R. Leavis: Chapter I. *The Great Tradition*. Pp.1 –27.
5. Raymond Williams: Excerpt from "Culture Is Ordinary"

c. Drama:

1. G. B. Shaw: *The Doctor's Dilemma*
2. Samuel Beckett: *Waiting for Godot*
3. Harold Pinter: *The Birthday Party*
4. Tom Stoppard: *Rosencrantz and Guildenstern are Dead*
5. Caryl Churchill: *A Number*

d. Fiction:

1. Josef Conrad: *The Heart of Darkness*
2. James Joyce: *The Portrait of an Artist as a Young Man*
3. D. H. Lawrence: *Sons and Lovers*
4. John Fowles: *French Lieutenant's Woman*
5. Jeanette Winterson: *Oranges Are Not the Only Fruit*

e. Critical responses:

1. Jürgen Habermas: "Modernity: An Unfinished Project"
2. Georg Lukacs: "The Ideology of Modernism", in David Lodge, ed. *20th Century Literary Criticism*.

Assessment

Assignment 1 – 10 marks
Students will be asked to make seminar presentations on topics related to their area of study.
Assignment 2 – 10 marks
Students will be asked to submit term papers on topics related to their area of study.
Test – 15 marks
A written Mid – semester examination will be conducted.
Attendance in Lectures/Participation – 5 marks
75% attendance mandatory.
Summative Assessment – 100 marks
Internal Assessment – 40 marks
End Semester Assessment – 60 marks

Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

ENG 522 – American Literature

Semester: Two

Credits: Four

Instructors: Dr. Suja Kurup P. L
Dr. B.S Jamuna
Vishnu Narayanan

Aim of the course

The course aims to familiarize students with American Literature focusing on all the major writings from the early period to the present.

Course Description

1. Historical background – colonization – European heritage
2. Puritanism – Americanness of American literature – contributions of the 19th century
3. Transcendentalism – Emerson, Thoreau, Poe
4. Contributions of Dickinson – Whitman – Hawthorne – Melville – Mark Twain
5. Lost generation – Hemingway – O’Neill – American Theatre
6. New Critics
7. Modernism – Frost – e. e. cummings – Williams Carlos Williams – Wallace Stevens – Harlem Renaissance – Langston Hughes
8. Dramatists – Miller – Tennessee Williams – Sam Sheppard
9. Recent trends in American literature

Prescribed Books

a. Poetry:

1. Walt Whitman: “Out of the Cradle Endlessly Rocking”
2. Emily Dickinson: The following poems: –
 - 280: “I Felt a Funeral in My Brain”
 - 320: “There is a Certain Slant of Light”
 - 327: “Before I Got My Eye Put Out”
 - 465: “I Heard a Fly Buzz when I Died”
 - 1624: “Apparently with No Surprise”
3. Edgar Allan Poe: “Raven”
4. Robert Lowell: “The Skunk Hour”
5. Sylvia Plath: “Daddy”
6. Langston Hughes: “Harlem”
7. William Carlos Williams: “The Red Wheel Barrow”
8. Robert Frost: “Birches” and “Fire and Ice”

9. Allen Ginsberg:	“A Supermarket in California”
10. Denise Levertov:	“Writer and Reader”
b. Prose:	
1. Ralph Waldo Emerson:	“Self-Reliance”
2. Martin Luther King:	“I Have a Dream”
3. Leslie Fiedler:	Chapter I of <i>Love and Death in American Fiction</i>
4. Wimsatt and Beardsley:	“The Intentional Fallacy” & “The Affective Fallacy”
c. Drama:	
1. Eugene O’ Neill:	<i>Emperor Jones</i>
2. Arthur Miller:	<i>After the Fall</i>
3. Edward Albee:	<i>Who’s Afraid of Virginia Woolf?</i>
4. Lorraine Hansberry:	<i>What Use Are Flowers?</i>
d. Fiction:	
1. Hawthorne:	<i>The Scarlet Letter</i>
2. Faulkner:	<i>The Sound and the Fury</i>
3. Hemingway:	<i>For Whom the Bell Tolls</i>
4. Alice Walker:	<i>The Color Purple</i>
5. Leslie Silko:	<i>Ceremony</i>
6. Thomas Pynchon:	<i>Crying of Lot 49</i>
e. Critical responses:	
1. Henry James:	“The Art of Fiction”
2. Amiri Baraka:	“The ‘Blues Aesthetic’ and the ‘Black Aesthetic’: Aesthetics as the Continuing Political History of a Culture”
Assessment	
Assignment 1 – 10 marks	
Students will be asked to make seminar presentations on topics related to their area of study.	
Assignment 2 – 10 marks	
Students will be asked to submit term papers on topics related to their area of study.	
Test – 15 marks	

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

ENG 523 – Literary Theory I

Semester: Two

Credits: Four

Instructors: Dr. B. Hariharan
Dr. Suja Kurup P. L
Dr. Meena T. Pillai

Aim of the course

The two courses on Literary Theory, spread over two semesters, introduce the students to some of the key concepts in contemporary literary theory and also to representative essays in the areas identified for study. Literary Theory I introduces representative works from important theoretical schools that have brought a paradigm shift in our understanding of language, ideology, mind, texts and social power structures.

Course Description

The two courses on Literary Theory, spread over two semesters, introduce the students to some of the key concepts in contemporary literary theory and also to representative essays in the areas identified for study. The course is designed in such a way to facilitate the learner to do theory and discover the undercurrents and interfaces between various positions and belief systems. Literary Theory I introduces four major areas of study that include Structuralism, Psychoanalysis, Historicism and Cultural Materialism and Feminism. Two texts are chosen for study in each module apart from key concepts. The third component in each module will be texts for methodological application. The ten concepts in each module may be discussed in five hours. The texts discussing the theoretical formulations may be given at least six hours. The third component in every module is intended for the students to learn how they have integrated the insights gained about the concepts discussed in the class.

Objectives:

- a. To enable students to have a grounding in various critical approaches and advanced literary theories
- b. To facilitate the critical and analytical skills of students
- c. To help students participate in a self-evaluative process as they learn to use various concepts and ideas
- d. To familiarize the learners with the trends and cross-disciplinary nature of literary theories

Prescribed Books

Term Papers:

Students may be encouraged to write

- Position papers
- Book review of theories and criticism
- Article reviews selected from journals and books
- Interpretation of literary and cultural texts(films, drama and Television shows) on the basis of given critical approaches or theories

Module I Structuralism

Concepts:

- Structure
- Sign, Signifier, Signified
- System
- Langue and Parole
- Binary
- Synchrony
- Diachrony
- Narratology in India
- Semiotics and Semiology
- Discourse

Texts for Study

Saussure, Ferdinand de “The Nature of the Linguistic Sign” *A Course in General Linguistics*. (65 – 71).

Barthes, Roland. “Introduction to the Structural Analysis of Narrative.” *Image Music Text*. (79 – 124).

Text for methodological application

William Blake “The Chimney Sweeper” from *Songs of Innocence*

Module II: Psychoanalysis

Concepts:

- The Conscious and the Unconscious
- The Ego, the Id and the Super – Ego
- Oedipus Stage
- Mirror Stage

- Phallus
- Gaze
- The Semiotic and the Symbolic
- Sublimation
- Real
- Literature and Psychoanalysis

Texts for Study

Sigmund Freud. "The Uncanny". Trans. Alix Strachey. Imago. Allanmc/www. Freud 1. Pdf . Bd. V 1919. 1-21. /

Jacques Lacan. "The Mirror Stage as Formative of the Foundation of I as Revealed in Psychoanalysis Experience." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998: 178 – 183.

Texts for Methodological Application

"The Fall of the House of Usher" by Edgar Allan Poe.

Module III: New Historicism and Cultural Materialism

- Literature, Culture, History – Interrelatedness
- Discourse
- The historicity of the text and the textuality of history
- Representation
- Thick description
- High and Low Cultures
- Archive
- Structures of feeling
- Cultural Imaginary
- Residual, Emergent and Oppositional Cultural elements

Texts for Study

Michel Foucault, Introduction to *The Archaeology of Knowledge*.

Raymond Williams, "Base and Superstructure in Marxist Cultural Theory"

Text for methodological application

William Shakespeare *Henry IV*

Module IV: Feminism

Concepts:

- Patriarchy
- Female, Feminine, Feminist
- First and Second Wave Feminism
- Liberal Feminism
- Marxist Feminism
- Radical Feminism
- Socialist Feminism
- French Feminism
- Black Feminism
- Post-feminism

Texts for Study

Gayle Rubin, ‘Traffic in Women: Notes on the Political Economy of Sex’

Gail Omvedt, ‘Women’s Movements: Some Ideological Debates’

Text for methodological application

Andrew Marvell, ‘To His Coy Mistress’

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75 % attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

ENG 531 – Indian Writing in English

Semester: Three

Credits: Four

Instructor: Dr. Meena T. Pillai
Vishnu Narayanan

Aim of the course

The aim of this course is to introduce students to the various phases of the evolution in Indian Writing in English, its variant modes and genres, and acquaint them with the highly pluralistic and ideological dimensions of this literature, both in original and in translation.

Course Description

1. Historical context for the rise of Indian Writing in English
2. Indian Renaissance – Rise of Indian nationalism – the concept of the nation
3. Early Indian English poets – Toru Dutt and her contemporaries
4. Contributions of Tagore – Vivekananda – Gandhi – Aurobindo – Nehru
5. Development of Indian English fiction – the Big Three – Mulk Raj Anand, Raja Rao and R. K. Narayan
6. Flowering of Indian English poetry
7. Women novelists – their contributions
8. Indian English drama – Tagore – Karnad – Tendulkar
9. Major concerns in Indian fiction
10. Indian writing in English translations

Prescribed Books

a. Poetry:

1. Toru Dutt: “Our Casuarina Tree”
2. Sarojini Naidu: “Bangle Sellers”
3. Tagore: Songs 1, 6, 50, 81, 95 & 103 [from *Gitanjali*]
4. Parthasarathy: “Exile”
5. Nissim Ezekiel: “Goodbye Party to Miss Pushpa T. S.”
6. Kamala Das: “Introduction”
7. Imtiaz Dharker: “Purdah I”
8. A.K. Ramajujan: “Obituary”
9. Jayanta Mahapatra: “Freedom”
10. Arun Kolatkar: “An Old Woman”

b. Prose in English and English Translation:

1. Macaulay: *Minute on Indian Education*
2. Tarabai Shinde: From *Stree-purushatulana*. Trans. Rosalind O’Hanlon, in Rosalind O’Hanlon, *A Comparison between Women and Men: Tarabai Shinde and the Critique of Gender Relations in Colonial India*. Madras: Oxford UP, 1994: 75-7; 99-111; 114-18; 122-4.
3. Gandhi: *Hindswaraj*
4. Partha Chatterjee: “Whose Imagined Community” from *Empire and Nation: Selected Essays*
5. Meenakshi Mukherjee: “Realism and Reality: The Novel and Society in India Introduction.
6. Gauri Viswanathan: “The Beginning of English Literary Study.” *Masks of Conquest*.

c. Drama:

1. Girish Karnad: *Hayavadana*
2. Vijay Tendulkar: *Kanyadaan*
3. Mahesh Dattani: *Final Solutions*

d. Fiction:

1. R. K. Narayan: *Swami and Friends*
2. Salman Rushdie: *Midnight’s Children*
3. ShashiTharoor: *The Great Indian Novel*
4. Arundhati Roy: *The God of Small Things*
5. Amitav Ghosh: *Shadow Lines*

e. Indian Fiction in English Translation:

1. O. Chandu Menon: *Indulekha* (1888). Trans. Anitha Devasia
2. U. R. Ananta Murthy: *Samskara: A Rite for a Dead Man*. Trans. A. K. Ramanujan
3. Mahasweta Devi: *Draupadi*. Trans. Gayatri Chakravorty Spivak
4. Bama: *Karukku*. Trans. Lakshmi Holmstrong

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid-semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

ENG 532 – Contemporary Literatures in English

Semester: Three

Credits: Four

Instructor: Dr. B. Hariharan
Dr. Suja Kurup P.L

Aim of the course

The course introduces the student to emerging areas in English Studies which will help in interrogating some of the assumptions that govern the study of English in the classroom.

Course Description

This course introduces the students to the way the English language has found rich expression across continents. The course will discuss issues like the idea of “Englishes”, multiculturalism, nationalism, post colonialism, race, ethnicity, and diaspora. This will help in interrogating some of the assumptions that govern the study of English in the classroom.

1. Multiculturalism – Growth of “literatures” of national cultures
2. Language of resistance – colonial and postcolonial discourse
3. Decolonization
4. The Emergence of “Englishes”
5. Race and Ethnicity
6. Impact of colonialism/colonial encounters
7. The emergence of diaspora
8. Creolization
9. Canon Formation.

Prescribed Books

a. Poetry:

1. Alamgir Hashmi: “So what if I live in a house made by Idiots?”
2. Maki Kureishi: “Curfew Summer”
3. Maki Kureishi: “Language Riot”
4. Lakdasa Wikkramasinha: “Don’t talk to me about Matisse”
5. Kamala Wijeratne: “On Seeing a White Flag across a by-Road”
6. Edwin Thumboo: “Ulysses by the Merlion: A Poem for Singapore”
7. Muhammed Haji Salleh “Blood”
8. A.D. Hope “Death of a Bird” & “His Coy Mistress to Mr. Marvell”
9. Allen Curnow” “House and Land”
10. Claire Harris: “Translation into Fiction”

11. Margaret Atwood: "Notes towards a Poem that Can Never be Written"
12. John Pepper Clark: "Night Rain"
13. Chinua Achebe: "Refugee Mother and Child"
14. Derek Walcott: "A Far Cry from Africa"

(Alamgir Hashmi, Lakdasa Wikramasinha, Kamala Wijeratne, Muhammad Haji Salleh, A.D. Hope's "Death of a Bird", Allen Curnow, John Pepper Clark, Chinua Achebe, and Derek Walcott are from *An Anthology of Commonwealth Poetry*. Ed.C.D. Narasimhaiah. Claire Harris and Margaret Atwood are from *Canadian Voices*. Ed. Shirin Kudchedkar and Jameela Begum)

b. Prose:

1. Christopher Clausen: "National Literatures' in English: Towards a new Paradigm." *New Literary History* No: 25 Vol: 1. Winter 1994. 61 – 72.
2. Robert Sullivan "Indigenous Cultural and Intellectual Property Rights: A Digital Library Context"
3. Northrop Frye: "Conclusion to *A Literary History of Canada*"
4. Ngugi Wo Thiongo "The Language of African Literature" from *Decolonising the Mind*
5. Frantz Fanon. "The Fact of Blackness." *The Post-colonial Studies Reader*. Ed. Ashcroft, Griffith and Tiffin

c. Drama

1. David Williamson: *Money and Friends*
2. Wole Soyinka: *Kongi's Harvest*
3. Drew Hayden Taylor: *Someday*

d. Fiction

1. Khalid Hosseini: *And the Mountains Echoed*
2. V.S. Naipaul: *The Enigma of Arrival*
3. Robert Kroetsch: *Badlands*
4. Hanif Kureishi: *The Buddha of Suburbia*
5. Chimamanda Ngozi Adichie: *Half of a Yellow Sun*

Assessment

Assignment 1 – 10 Marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

ENG 533 – Literary Theory II

Semester: Three

Credits: Four

Instructors: Dr. Meena T. Pillai
Dr. Suja Kurup P. L
Dr. B.S. Jamuna
Vishnu Narayanan

Aim of the course

The course aims to acquaint students with socio – political and cultural issues in the contemporary world, drawing from the recent debates on historicity, discourse, representation and sexuality.

Course Description

Literary Theory II introduces four major areas of study that include Post structuralism, Postmodernism, Post colonialism, Gender and Sexuality Studies. Two texts are chosen for study in each module apart from key concepts. The third component in each module will be texts for methodological application. The ten concepts in each module may be discussed in five hours. The texts discussing the theoretical formulations may be given at least six hours. The third component in every module is intended for the students to learn how they have integrated the insights gained from the concepts discussed in the class.

Objectives:

- a. To enable students to have a grounding in various critical approaches and advanced literary theories
- b. To facilitate the critical and analytical skills of students
- c. To help students participate in a self-evaluative process as they learn to use various concepts and ideas
- d. To familiarize the learners with the trends and cross-disciplinary nature of literary theories

Prescribed Books

Term Papers:

Students may be encouraged to write

- Position papers
- Book review of theories and criticism
- Article reviews selected from journals and books
- Interpretation of literary and cultural texts(films, drama and Television shows) on the basis of given critical approaches or theories

Module I: Post structuralism

Concepts:

- Supplementarity
- Trace
- Transcendental Signified
- Exergue
- Aporia
- Textuality
- Deconstruction
- Differance

- The Yale School
- French Post structuralisms /post structuralism

Texts for Study

Jacques Derrida. “Structure, Sign and Play in the Discourse of the Humanities.” *Modern Criticism and Theory*. Ed. David Lodge and Nigel Wood. 89 – 103.

Paul de Man “The Resistance to Theory.” *Modern Criticism and Theory*. Ed. David Lodge and Nigel Wood. 331 – 347.

Text for Methodological Application

Rudyard Kipling. “The Jungle Book.”

Module II Postmodernism

Concepts:

- Modernism
- Subjectivity
- Historicity of texts
- Eclecticism
- Popular culture
- Anti-enlightenment
- Commodity culture in late capitalism
- Post-industrial society and culture
- Information society and cyber culture
- Amnesia

Texts for Study

Jean Francoise Lyotard. “The Postmodern Condition.” *Literary Theory : An Anthology*. Ed. Julie Rivkin and Michael Ryan. 2nd Ed. 355 – 364.

Jean Baudrillard : “Simulacra and Simulations” *Modern Criticism and Theory*. Ed. David Lodge and Nigel Wood. 407 – 412.

Text for methodological application:

Jorge Luis Borges “The Garden of the Forking Paths” *Labyrinths* Ed. Donald A Yates & James E Irby. New York: New Directions . 1964. 19 - 29.

Jorge Luis Borges “Three Versions of Judas” *Labyrinths* Ed. Donald A Yates & James E Irby. New York: New Directions . 1964. 95 - 100.

Module III: Postcolonialism

Concepts:

- Colonialism
- Colonisation
- The Orient
- Hegemony
- Ideology
- Decolonisation
- Abrogation

- Appropriation
- Creolisation
- Subaltern

Texts for Study

“Introduction” *The Empire Writes Back: Theory and Practice in Post Colonial Literatures*, edited by Bill Ashcroft, Gareth Griffiths and Helen Tiffin. London: Routledge, 1989: 1 – 11
 “Situating Colonial and Postcolonial Studies” in *Colonialism / Postcolonialism* by Ania Loomba. London: Routledge, 1998.

Texts for Methodological Application

Heart of Darkness by Joseph Conrad.

Module IV: Gender and Sexuality

Concepts :

- Sex and Gender
- Class, Race, Ethnicity and Gender
- Constructions of masculinity and femininity
- Gender Performance
- Institutionalized Heterosexuality
- Regulation of Gender and Sexuality
- Racism, Sexism, Heterosexism, Homophobia
- Heteronormativity and Alternative Sexualities
- Queer theory
- Popular Culture and Representations of Gender and Sexuality

Texts for Study

Judith Butler. “Subjects of Sex/Gender/Desire.” *Gender Trouble*
 Janaki Nair and Mary John, Introduction in Janaki Nair and Mary John (Ed), ‘*A question of Silence: the sexual economies of modern India*, New Delhi, Kali for women, 1998.

Text for methodological application

Fire by Deepa Mehta

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Test – 15 marks

A Written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature		
ENG 541 – Linguistics		
Semester: Four	Credits: Three	Instructors: Dr. Maya Dutt Vishnu Narayanan
Aim of the course		
This course proposes to introduce the student to the latest trends in 20 th century linguistic theory, from the beginnings of modern linguistic theory to the characterization of linguistics today.		
Course Description		
<p>Various schools of thought including Bloomfield’s American Structuralism, Noam Chomsky’s T. G. Grammar among others, will be studied in addition to Singularity and Double-based transformations in T.G. Grammar, and the derivation of sentences. The course takes in three extensions of linguistic study – Sociolinguistics, Psycholinguistics and Stylistics, as well as aspects of Phonetics. The topics that will be covered are as follows:</p> <ol style="list-style-type: none"> 1. The Nature of Language – Linguistics as the scientific study of language. 2. Human Languages and Systems of Animal Communication. 3. The Properties of Natural Human Languages. 4. The Fallacies of Traditional Grammar. 5. Structuralism – its roots and theoretical formulation. 6. Structural Phonology / Structural Morphology / Structural Syntax – IC Analysis/The Problems of the Structuralist Paradigm. 7. The Need for Transformational Generative Grammar – Noam Chomsky and his theories 8. Transformations: <ol style="list-style-type: none"> (a) Singularity: [Interrogation (Y/N and Wh); Negation; Passivization; Tag Questions] (b) Double-based: (Relativization, Complementation, Adverbialization, Coordination). 9. Sociolinguistics 10. Psycholinguistics 11. Stylistics 12. Phonetics and the Phonology of English 		
Prescribed Books		
Ferdinand de Saussure	<i>A Course in General Linguistics</i>	
David Crystal	<i>Linguistics</i>	
Frank Palmer	<i>Grammar</i>	
H. A. Gleason	<i>An Introduction to Descriptive Linguistics</i>	
C. F. Hockett	<i>A Course in Modern Linguistics</i>	
R. W. Langacker	<i>Language and its Structure</i>	
H. B. Allen, ed.	<i>Readings in Applied Linguistics</i>	
C. C. Fries	<i>The Structure of English</i>	
Martin Joos	<i>Readings in Linguistics</i>	
John Lyons	<i>Chomsky</i>	
Peter Trudgill	<i>Sociolinguistics: An Introduction to Language and Society</i>	
Ronald Wardhaugh	<i>An Introduction to Sociolinguistics</i>	

R. Titone and M. Danesi Balasubramaniam George Yule: M. Garman: S. K. Verma and N. Krishnaswamy: Adrian Akmajain, et al. Graham Hough:	<i>Applied Psycholinguistics</i> <i>Phonetics.</i> <i>The Study of Language</i> <i>Psycholinguistics</i> <i>Modern Linguistics</i> <i>Linguistics: An Introduction to Language and Communication</i> <i>Style and Stylistics</i>
Assessment	
Assignment 1 – 10 marks	
Students will be asked to make seminar presentations on topics related to their area of study.	
Assignment 2 – 10 marks	
Students will be asked to submit term papers on topics related to their area of study.	
Test – 15 marks	
A written Mid – semester examination will be conducted.	
Attendance in Lectures/Participation – 5 marks	
75% attendance mandatory.	
Summative Assessment – 100 marks	
Internal Assessment – 40 marks	
End Semester Assessment – 60 marks	

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature		
ENG 542 – English Language Teaching		
Semester: Four	Credits: Three	Instructor: Dr. B.S. Jamuna
Aim of the course		
The course aims to introduce students to the basic concepts and the current developments in English Language Teaching.		
Course Description		
Linguistic theories and its impact on language teaching; different teaching methods and their pedagogical implications will be taken up for study. Students will be introduced to the various classroom strategies, techniques and teaching aids; lesson plan for teaching effectively the different genres and language skills; the process and procedure for testing and evaluation and materials productions.		
Prescribed Books		
<p>Module I: Basic Terms and Concepts: ESL and EFL; L1 and L2; Bilingualism and multilingualism; Teaching/Learning, Acquisition/Learning distinction; language skills – LSRW, critical & creative skills. Sociolinguistics, Psycholinguistics; communicative competence vs linguistic competence; ESP – Business English, Legal English, Medical English and Technical English.</p> <p>Module II: Psychological approaches to language learning – Behaviourism, Cognitivism, Constructivism – Skinner, Chomsky, Vygotsky – learner factors – age, aptitude, personality, conditions of learning and environment.</p> <p>Module III: Methods of Language Teaching – Grammar Translation Method, Direct Method, Audio-lingual Method, Silent Way, Suggestopaedia, Communicative Language Teaching, Community Language Learning; Multiple Intelligence; ICT-enabled Language Teaching, web tools for language learning.</p> <p>Module IV: Classroom Procedures: Literature and Language Teaching; Practice in classroom teaching; Learner-oriented teaching – interactive teaching – peer/group work, seminars, tutorials and library work – Lesson Plans to teach grammar, prose, poetry, drama and fiction.</p> <p>Module V: Testing and Evaluation – internal and external evaluation; types of tests, types of questions – criteria of a good test; preparation of model questions for evaluating LSRW.</p> <p>Module VI: Materials production; teaching/learning packages for teaching LSRW; teaching/learning packages for teaching poetry, prose, drama and fiction.</p>		
H. H. Stern:	<i>Fundamentals of Language Teaching</i>	
Wilga Rivers:	<i>Teaching Foreign Language Skills</i>	
Harold V. Allen:	<i>Teaching English as a Second Language</i>	
R. Mitchell and F. Myle:	<i>Second Language Learning Theories</i>	
D. H. Harding:	<i>New Patterns of Language Teaching</i>	
Jean F. Forrester:	<i>Teaching without Lecturing</i>	
M. L. Tickoo:	<i>English Language Teaching</i>	
C. Packard:	<i>Second Language Learning and Technology, 1995.</i>	
L. Winston:	<i>Computer Assisted Language Learning, 1995.</i>	
K. Cameron, ed.:	<i>Multimedia CALL: Theory and Practice, 1998.</i>	
P. Hubbard, ed.:	<i>Computer Assisted language Learning, 2009</i>	
Assessment		
Assignment 1 – 10 marks		

Students will be asked to make seminar presentations on topics related to their area of study.
Assignment 2 – 10 marks
Students will be asked to submit term papers on topics related to their area of study.
Test – 15 marks
A written Mid-semester examination will be conducted.
Attendance in Lectures/Participation – 5 marks
75% attendance mandatory
Summative Assessment – 100 marks
Internal Assessment – 40 marks End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature		
ENG 543 – Cultural Studies		
Semester: Four	Credits: Three	Instructor: Dr. Meena T. Pillai
Aim of the course		
<p>Cultural Studies is a new area of research and teaching that brings in new perspectives to our notions regarding “texts” and “meanings” and therefore to the study of literatures, cultures and societies. This course will try to develop theoretical tools and critical perspective to interrogate the advertisement, film, television, newspaper and internet texts that saturate our lives.</p>		
Course Description		
<ol style="list-style-type: none"> 1. Historical context for the rise of Cultural Studies 2. New perspectives to the notion of “Texts” 3. Defining Cultural Studies 4. Cultural Studies and English Literature 5. Revising the concept of “Culture” 6. Hegemony, Culture and Power 7. Culture and Discourse 8. Culture and Representation 9. Popular Culture 10. Methodologies 11. How to do Cultural Studies 		
Prescribed Books		
Unit I: Cultural Studies: Ideas and Concepts		
<ol style="list-style-type: none"> 1. Henry Giroux, et al. “The Need for Cultural Studies: Resisting Intellectuals and Oppositional Public Spheres” 2. Simon During. <i>Cultural Studies Reader</i>, Introduction. Pp. 1-6. culturestudies reader.pdf 		
Unit II: Cultural Studies: Theory		
<ol style="list-style-type: none"> 1. Adorno and Horkheimer: Excerpts from “The Culture Industry: Enlightenment as Mass Deception” 2. Raymond Williams. “Hegemony”; “Traditions, Institutions, Formations”; and “Dominant, Residual, Emergent”, in <i>Marxism and Literature</i>. Oxford UP, 1977, 1978: 108-27. 		
Unit III: Cultural Studies: Methodology		

1. Stuart Hall. "Encoding, Decoding".

<http://www9.georgetown.edu/faculty/irvinem/theory/SH-Coding.pdf>

2. Janice Radway. Excerpts from *Reading the Romance*. UNC P, 1984.

3. Chandrima Chakraborty. *Bollywood Motifs: Cricket Fiction and Fictional Cricket*.

Essential Reading:

1. Theodor W. Adorno: "Culture Industry Reconsidered"

2. Stuart Hall: "Cultural Studies: Two Paradigms"

3. John Fiske: "Shopping for Pleasure"

4. Arjun Appadurai: "Disjuncture and Difference in the Global Cultural Economy"

Recommended Reading:

1. Lawrence Grossberg, et al., eds. *Cultural Studies*

2. John Storey, ed. *What Is Cultural Studies?*

3. Simon During, ed. *The Cultural Studies Reader* (1999)

4. Pramod K. Nayar. *An Introduction to Cultural Studies*

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid-semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature		
ENG 544 – Keralam: History, Culture and Literature		
Semester: Four	Credits: Three	Instructor: Dr. G.S. Jayasree
Aim of the course		
<p>This course aims to offer a reading of the cultural history of Keralam, that is living, continuous and open. It takes the stand against the search for origins and cultural totalities. It seeks to factor in the performative in terms of histories, representations and patterns of life.</p>		
Course Description		
<p>This paper aims to encourage the students to connect with the local and the specific. It has a four-fold division, with the first module giving an idea of how the history of Keralam has been recorded and read. It attunes the students to the complexities of historiography and the different methodologies adopted by different schools of thought, indeed, the different interests that mark these schools.</p> <p>Pageants, festivals and public spectacles from the Thrissur pooram to velan kali colour the life in Keralam. The second module introduces ways of reading culturally significant activities from visual and performing arts, both “folk” and “classical”, to rituals and social customs. The strong imprints of caste identity in food, clothing or every day practices like bathing or engaging in indoor games are fast being erased. However we find the culture industry capitalizing on their symbolic value with many of these practices reappearing in vastly different and seemingly neutral contexts. The essays included in this module examine the shifting meanings of culture and how the ideals of the hegemonic are naturalized in the cultural front.</p> <p>The third and the fourth modules give selections from the rich literary output of Keralam over the last one hundred and twenty years. The first gives selections from poetry, drama and prose and the second, fiction.</p>		
Prescribed Books		
Module 1 – History:		
<ol style="list-style-type: none"> 1. Kesavan Veluthat. “The Keralolpatti as History.” <i>The Early Medieval in South India</i>. New Delhi: Oxford UP, 2009. 2. Rajan Gurukkal. “The Formation of Caste Society in Kerala: Historical Antecedents.” <i>Social Formations of Early South India</i>. New Delhi: Oxford UP, 2010. 3. Meera Velayudhan. “Growth of Political Consciousness among Women in Modern Kerala.” <i>Perspectives on Kerala History, Kerala State Gazetteers</i> vol. 2. Ed. P. J. Cheriyan. Thiruvananthapuram: Government of Kerala, 1999. 4. Sanal Mohan. “‘Searching for Old Histories’: Social Movements and the Project of Writing History in Twentieth-Century Kerala.” <i>History in Vernacular</i>. Ed. Raziuddin Aquil & Partha Chatterjee. New Delhi: Permanent Black, 2008. 		
Module 2 – Culture:		
<ol style="list-style-type: none"> 1. Sarah Caldwell. “Landscapes of Feminine Power.” <i>Oh Terrifying Mother: Sexuality, Violence and Worship of the Goddess Kali</i>. Oxford UP: New Delhi, 1999. 2. G. Arunima. “Multiple Meanings: Changing Conceptions of Matrilineal Kinship in 		

Nineteenth and Twentieth Century Malabar.” *The Indian Economic and Social History Review* 33, no. 3.

3. Diane Daugherty & Marlene Pitkow. “Who Wears Skirts in Kathakali?” *TDR* 35 (1991).
4. Rich Freeman. “Thereupon Hangs a Tail: The Deification of Vāli in the Teyyam Worship of Malabar.” *Questioning Ramayanas: A South Asian Tradition*. Ed. P. Richman. Berkeley: UCP, 2000.
5. Gita Kapur. “Representational Dilemmas of a Nineteenth-Century Painter: Raja Ravi Varma.” *When was Modernism: Essays on Contemporary Cultural Practice in India*. 2nd edn. Tulika: New Delhi, 2001.
6. K.N. Panikkar. “Chapter 6: Conclusion.” *Against Lord and State: Religion and Peasant Uprisings in Malabar 1836-1921*. 3rd edn. Oxford UP: New Delhi, 2001.
7. Robin Jeffrey. “Introduction: Capitalism, Politics and the Indian- Language Press.” *India’s Newspaper Revolution: Capitalism, Politics and the Indian-Language Press*. C. Hurst, 2000.

Module 3 – Literature: Poetry, Drama, Prose

1. Kumaran Asan: Excerpts from *Sita Immersed in Reflection*
2. Edisseri Govindan Nair: “The Kuttippuram Bridge”
3. R. Ramachandran: “To a Parted Companion”
4. Akkitham Achuthan Nampoothiri: “The Berry in the Palm”
5. K. Satchidanandan: “How to Go to the Tao Temple”
6. A. Ayyappan: “The Buddha and the Lamb”
7. Savithri Rajeevan: “Gandhi”
8. Balachandran Chullikkad: “Where Is John?”
9. S. Joseph: “The Fishmonger”
10. Anvar Ali: “Season of Rains
11. V.T. Bhattathiripad: Excerpts from *From the Kitchen to the Stage*
12. C.N. Sreekantan Nair: Excerpts from *Kanchana Sita*
13. Sreeja K.V.: Excerpts from *In Every Age*
14. C. Kesavan: Excerpts from *Life’s Struggle*
15. Kuttikrishna Marar: “Two Salutations”
16. E.M.S. Namboodiripad: “The Malayalam of Malayalis”
17. P.K. Balakrishnan: “The Evolution of Language and the Birth of Literature”
18. B. Rajeevan: “Ethical Foundations of Modern Kerala”

Module 4 – Fiction:

1. O. Chandu Menon: Excerpts from *Indulekha*
2. Lalithambika Antharjanam: “Admission of Guilt”
3. Uroob: Excerpts from *The Beautiful and the Handsome*

4. Kovilan:	Excerpts from <i>Thattakam</i>
5. O.V. Vijayan:	Excerpts from <i>The Legends of Khasak</i>
6. Madhavikkutty (Kamala Das):	“Scent of a Bird”
7. P. Vatsala:	Excerpts from <i>Aagneyam</i>
8. M. Mukundan:	Excerpts from <i>On the Banks of the Mayyazhi</i>
9. Maythil Radhakrishnan:	“Pythagoras”
10. C. Ayyappan:	“Spectral Speech”
11. Ashita:	“In the Moonlit Land”
12. S. Sithara:	“Fire”
Assessment	
Assignment 1 – 10 marks	
Students will be asked to make seminar presentations on topics related to their area of study.	
Assignment 2 – 10 marks	
Students will be asked to submit term papers on topics related to their area of study.	
Test – 15 marks	
A written Mid – semester examination will be conducted.	
Attendance in Lectures/Participation – 5 marks	
75% attendance mandatory.	
Summative Assessment – 100 marks	
Internal Assessment – 40 marks	
End Semester Assessment – 60 marks	

ELECTIVES

Instructor: Dr. G.S. Jayasree

I Editing

ENG 504 Editing

II Gender Studies

ENG 5021 Introduction to Gender Studies

ENG 5011 Indian Feminist Thought

ENG 5017 Women's Writing

ENG 502 Caste, Gender and Sexuality

III Translation Studies

ENG 5026 Translation Studies

ENG 5027 Indian Fiction in English Translation

ENG 5016 Contemporary Malayalam Literature in Translation

IV Indian Postcolonial Studies

ENG 5031 Discourses on Colonialism: Reading India

ENG 5030 Genealogies of Medicine in Colonial India

V Life Writing

ENG 5018 Technologies of the Self : Writing Lives, making history

ENG 5029 Writing Lives, Performing Gender

Instructor: Dr. Meena T. Pillai

ENG 5013 Film Studies

ENG 5015 Comparative Literature

Instructor : Dr. B. S. Jamuna

ENG 505 Fourth World Literature

ENG 506 Literature and Ecology

ENG 5019 New Writing spaces and Poetics of the New Media

ENG 5025 English for Communication

Instructor: Dr. B. Hariharan

ENG 501 The Arctic Landscape in Canadian Fiction

ENG 503 Diaspora Writing: Theory and Practice

ENG 5020 Translation and its Contexts

ENG 5022 Introduction to Canadian Studies

Instructor: Dr. Suja Kurup P. L

ENG 5010 European Fiction

ENG 5014 European Drama

ENG 5023 Asian Canadian Literature
ENG 5028 Australia: History, Culture, Literature

Instructor : Vishnu Narayanan

ENG 507 Native Canadian Studies
ENG 508 Dalit Writing
ENG 5012 Travel Literature on India
ENG 5024 Phonetics and Spoken English

Instructor :

ENG 509 Writing for the Media

Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature
Intra-Departmental Elective Courses – Course Descriptions

ENG 504 – Editing

Credits: Two

Instructor: Dr. G. S. Jayasree

Aim of the course

The aim of the course is to impart the skill of editing texts to students of English Language and Literature, so that they will find placements in newspapers, online medias and Publishing Houses.

Course Description

This course will consist of two modules. The first module will train the students on practices of text-editing. The second module on copy-editing is intended to equip the students in text and caption writing, editing copy for publication, dummies, page make-up, graphics and computerized editing. The course will follow the work-shop model and train the students in design, layout, creative combination of types, photographs and other illustrative material, and modes of production.

Prescribed Books

Module 1: The first module will teach the students to edit a story

1. structurally: paragraph by paragraph (substantive editing)
2. textually: sentence by sentence (line editing)
3. in detail: word by word, letter by letter (proofreading)

Module 2: The second module will look at the mechanics of style and presentation with focus on

1. [grammar](#); [word use and abuse](#)
2. [spelling](#) and [punctuation](#)
3. [headline](#) and [caption](#) writing
4. Layout and page make-up
5. graphics and computerized editing
6. creative combination of types
7. photographs and other illustrative material
8. modes of production
9. [How to use style manuals](#): capitalization, numbers, abbreviations, signs, and symbols
10. [Libel](#) and [fairness](#), editing against bias: fair treatment of women, minority groups, the elderly and the disabled

The following topics could be taken up for discussion:

1. Editing Newspapers
2. Editing Magazines
3. Editing Books–Academic
4. Editing Books–Non-Academic
5. Editing Translations
6. Online Journalism
7. Internet Sources
8. Blogging

The following topics could be covered through class room presentations and term

papers:

Book Publishing	Ghostwriting, as told to
Abstracting and abridging	Ghostwriting, no credit
Anthology editing	House style
Book jacket copywriting	Indexing
Book proposal writing	Manuscript evaluation and critique
Book summaries for book clubs/catalogues	Movie novelization
Content editing (scholarly)	Novel synopsis for a literary agent
Content editing (textbook)	Page layout (desktop publishing)
Content editing (trade)	Production editing/project management
Copyediting	Proofreading
Documentation	Publishing and marketing
Formatting	Research for writers or book publishers
Rewriting	

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala
 MA (CSS) Degree Course in English Language and Literature
 Intra-Departmental Elective Courses – Course Descriptions

ENG 5021 – Introduction to Gender Studies

Credits: Two

Instructor: Dr. G. S. Jayasree

Aim of the course

This course is meant for students with little or no formal background in feminist scholarship. Designed as an introductory course, it explores the theoretical deployment of the category of gender as it has come to occupy contemporary feminist thought, in a variety of national contexts and across various historical periods. In addition to covering the basic histories of feminism as a historical force, the students would be introduced to the general scope of feminist studies as an interdisciplinary intellectual project in the academy. The course questions notions of natural difference in order to explore how such notions are implicated in epistemologies, histories, broader cultural practices and relations of power. Offering an interdisciplinary explanation of how the category of gender has come to defy the human subject, this course would be useful to students of all disciplines.

Course Description

Module I focuses on three important key figures in western feminist thought.

Mary Wollstonecraft was an 18th Century English writer and advocate of women's rights. She is best known for her work *Vindication of the Rights of Women*, in which she argues that women are not naturally inferior to men, but appear to be only because they lack education. She suggests that both men and women should be treated as rational beings and imagines a social order founded on reason. This is one of the earliest works of feminist philosophy which argues that women are essential to the nation, and they ought to have education to free themselves from the limitations imposed on them by society.

Simone de Beauvoir is a French Existentialist Feminist whose work, *The Second Sex* is one of the earliest attempts to confront human history from a feminist perspective. This meticulously researched work states that the social construction of women as the 'other' is a flawed process that acts as the cause of her oppression in society. She then moves to history to trace the source of these profoundly imbalanced gender roles, and studies the ways that women can support themselves and achieve autonomy.

Betty Friedan's *The Feminine Mystique*, is widely credited with sparking the beginnings of second wave feminism in the U.S. In this book she criticizes the concept of 'Feminine Mystique' ---- the idea created by society that women are naturally fulfilled by devoting their lives to being house wives and mothers. This book goes deep into the processes that institutionalize such restrictive notions on femininity, its effect on women and children and the need to break such a mystique. Friedan also calls for a rethinking of what it means to be feminine, offering several practical suggestions promoting education and meaningful work as the useful method by which women can avoid being trapped in Feminine Mystique.

Module II looks into Indian feminist thought.

Uma Chakravathy is a feminist historian who writes on gender and caste in India, and her work is a reflection on the reproduction and regulation of patriarchy in different class, caste and gender within colonial period. It analyses the patriarchal discourses of colonial society, the shaping of Hindu Aryan Identity, the parameters of cultural nationalism, and the implications of patriarchy in political economy and culture. It suggests a different history of

‘reform’ movements and of class/gender relations that can reshape the historical consciousness.

Tanika Sarkar focuses on the intersections of religion gender and politics in both Colonial and Postcolonial period, in particular on women and Hindu rights. Her work examines the relationship between imperialism, patriarchy and nationalism in colonial India, and traces the ideological origins of revivalist nationalist tradition in Bengal, that has important implications regarding the status of women in Indian Society. She seeks to uncover the dialectical relation of feminism and patriarchy, both in the policies of the colonial state and the politics of anticolonial movements.

Module III analyses feminist research methodology.

Shulamit Reinharz and **Lynn Davidman’s** *Feminist Methods in Social Research* offers views on conducting scientific investigations and generating theory from an explicitly feminist standpoint and examines the wide range of experiments feminist researchers undertake. It explains the relationship between feminism and methodology and challenges the stereotypes that might exist about feminist research methods. There are a variety of perspectives in feminist research method and this diversity has been of great value to feminist scholarship, seeking to overcome biases in research, bringing about social change, displaying human diversity, and acknowledging the position of the researcher.

Prescribed Books

The course will consist of three units where the following texts would be discussed:-

Unit I: Western feminist thought

1. Selections from Mary Wollstonecraft, *Vindication of the Rights of Women*.
2. Selections from Simone de Beauvoir, *The Second Sex*.
3. Selections from Betty Friedan, *The Feminine Mystique*.

Unit II: Indian feminist thought

4. Uma Chakravathy. “Whatever Happened to the Vedic Dasi”
5. Tanika Sarkar. “Nationalist Iconography: The Image of Women in Nineteenth Century Bengali Literature.”

Unit III: Feminist research methodology

6. Shulamit Reinharz with Lynn Davidman. *Feminist Methods in Social Research*.

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 5011 – Indian Feminist Thought		
	Credits: Two	Instructor: Dr. G. S. Jayasree
Aim of the course		
<p>This course aims at situating and defining Indian Feminist thought in the context of the academy where Feminist Thought is generally believed to be Western. Defining a set of issues, a body of concept, and methodologies of approach specific to India, it hopes to institutionalize the emerging body of Indian thoughts with reference to issues of gender, culture and development.</p>		
Course Description		
<p>A feminist is one who holds that there is gender discrimination in society and takes conscious measures to correct it. Though the awareness of gender based discrimination has been there in India from the earliest times, feminism as a concerted movement to contest this began only in the 1970's. Many came forward to ensure justice for women and end sexism that exists in many forms. Hence, we have different kinds of feminism in India as there are in other parts of the world and this paper attempts to provide an overview of Indian Feminist Thought.</p> <p>This paper is divided into four modules. The first module charts the contributions of feminist thought to intellectual debates in social engagement, cultural criticism, and epistemology since 1970. It will also briefly touch upon the origin and development of Indian Women's Movement (IWM), which runs almost parallel to the awakenings in the intellectual domain. In fact, the paper will examine how both are mutually contributory. The second section will look into theories of gender that tries to grapple with contemporary issues. The third section broadens this perspective in the wider framework of the nation. The fourth section will look into the new challenges that feminists face. Three major issues are identified, viz, women's reservation, sexual violence and visual representation.</p> <ol style="list-style-type: none"> 1. Women's Studies methodology 2. Political movements and representation of women 3. Gendered Identity 4. Question of rights 5. Framing the nation/religion 6. Narrating the self 7. Demographic transition and reproductive health 8. Women's education 9. Global capital/Countering global capital 10. Feminization of labour 11. Violence against women 12. Gender, culture, representation. 		
Prescribed Books		

Module I: Women's Studies, Women's Movements

1. Desai, Neera, and Maithreyi Krishnaraj. "An Overview of the Status of Women in India." *Class, Caste, Gender: Readings in Indian Government and Politics*. Ed. Manoranjan Mohanty. Vol. 5. New Delhi: Sage, 2004: 296-319.
2. Sanghatana, Stree Shakti. "We Were Making History: Women and the Telangana Uprising." *Feminist Review* 37. Spring, 1991: 108-11.
3. Dietrich, Gabriele. "Women, Ecology and Culture." *Gender and Politics in India*. Ed. Nivedita Menon. New Delhi: Oxford UP, 1999: 72- 95.
4. Rege, Sharmila. "Dalit Women Talk Differently." *Feminism in India*. Ed. Maitreyi Chaudhuri. New Delhi: Kali for Women and Women Unlimited, 2004: 211-225.

Module II: Contemporary Theories of Gender

1. Tharu, Susie, and Tejaswini Niranjana. "Problems for a Contemporary Theory of Gender." Ed. Nivedita Menon. *Gender and Politics in India*. New Delhi: Oxford UP, 1991: 494-525.
2. Sangari, Kumkum. "The Politics of the Possible." *Interrogating Modernity: Culture and Colonialism in India*. Ed. Tejaswini Niranjana and Vivek Dhareshwar. Calcutta: Seagull, 1993: 242-272.
3. Viswanathan, Gouri. "The Beginning of English Literary Study." *Masks of Conquest*. New Delhi: Oxford UP, 1989: 23-44.
4. Spivak, Gayatri Chakravarti. "Can The Subaltern Speak: Speculations on the Widow Sacrifice." *Wedge* 7/8. Winter/Spring, 1985: 120-130.

Module III: Women, Society and the Nation

1. Karve, Iravathi. "The Kinship Map of India." *Family, Kinship and Marriage in India*. Ed. Patricia Uberoi. New Delhi: Oxford UP, 1993: 50-73.
2. Chakravarti, Uma. "Conceptualizing Brahminical Patriarchy in Early India: Gender, Class and State." *Class, Caste, Gender: Readings in Indian Government and Politics*. Ed. Manoranjan Mohanty. Vol. 5. New Delhi: Sage, 2004: 271-295.
3. Velayudhan, Meera. "Growth of Political Consciousness among Women in Modern Kerala." *Perspectives on Kerala History, Kerala State Gazetteer*. Ed. P. J. Cheriyan. Vol. 2 Thiruvananthapuram: Government of Kerala, 1999: 486-511.

Module IV: Contemporary Issues and New Challenges

1. Karat, Brinda. "On Political Participation." *Survival and Emancipation: Notes from Indian Women's Struggle*. New Delhi: Three Essays Collectives, 2005: 117-151.
2. Kishwar, Madhu. "Women and Politics: Beyond Quotas." *Economic and Political Weekly*. 26, Oct 1996: 2867-2874.
3. Menon, Nivedita. "Embodying Self: Feminism, Sexual Violence and the Law." *Subaltern Studies*. Ed. Partha Chatterji and Pradeep Jaganathan. Vol.11. New Delhi: Permanent Black, 2003: 67-105.
4. Vindhya, U. "Battered Conjuality: The Psychology of Domestic Violence." *The Violence of Normal Times*. Ed. Kalpana Kannabiran. New Delhi: Women Unlimited, 2005: 196-223.

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala
 MA (CSS) Degree Course in English Language and Literature
 Intra-Departmental Elective Courses – Course Descriptions

ENG 5017 – Women’s Writing

Credits: Two

Instructor Dr. G. S. Jayasree

Aim of the course

Women write to express their selves. However, this body of writing had never found its place in the Canon, nor been used for pedagogical purposes. This course aims to grant the much needed recognition to the creative works of women and examines the aesthetic specificities of Women’s Writing and relates them to the socio-cultural milieu.

Course Description

This paper is a testament to the creativity of women who have always borne witness to life, but were hardly ever permitted to speak. The poems, stories, plays and essays in this paper will look at historical understandings that frame relationships in different social contexts. It will go on to examine the possibilities and limitations that the body imposes on women and the way to freedom that is the dream of every woman. Writing offers a medium to record the nature of this journey to selfhood, at times joyous and at times painful.

1. Women’s Writing as a genre.
2. The richness and variety of women’s writing and to make them discern its wide range.
3. Key concepts and debates in women's writing
4. Major women writers and the salient features of the works of major women writers.
5. Analyze texts written by women.
6. Strategies employed by women in their writing practices.
7. Tracing the female literary tradition.
8. Understanding of women, their work and family through their own representation.
9. Women’s Writing from different communities, classes, countries etc.
10. Strategies used by women writers for the contestation of gender representation.

Prescribed Books

a.Poetry:

- | | |
|--------------------------|----------------------------|
| 1. Kamala Das: | “Too Late For Making Up” |
| 2. Shanta Acharya: | “Delayed Reaction” |
| 3. Vijila: | “A Place for me” |
| 4. Imtiaz Dharker: | “Minority” |
| 5. Sylvia Plath: | “Balloons” |
| 6. Alice Walker: | “Before I Leave the Stage” |
| 7. Judith Wright: | “Naked Girl and Mirror” |
| 8. Carol Ann Duffy: | “Eurydice” |
| 9. Vijayalekshmi: | “ThachanteMakal” |
| 10. Pratibha Nandakumar: | “Poem” |
| 11. Sugatha Kumari: | “Devadasi” |
| 12. Temsula Ao: | “Heritage” |

b. Drama

- | | |
|--------------------|----------------|
| 1. Susan Glaspell: | <i>Trifles</i> |
| 2. Vinodini: | <i>Thirst</i> |

3. Alice Dunbar Nelson: *Mine Eyes Have Seen*

c. Prose

1. Virginia Woolf: “Professions for Women”
2. Nabaneeta Dev Sen: “Women Writing in India at the Turn of the Bengali)”
3. P. Sivakami: “Land: Woman’s Breath and Speech”
4. Jasbir Jain: “From Experience to Aesthetics: The Dialectics of Language and Representation”. *Growing up as a Woman Writer*. New Delhi: Sahitya Akademi, 2006. Pp. 361-369.)
5. Tanika Sarkar: “Nationalist Iconography”
6. Anna Julia Cooper: “Loss of Speech through Isolation”
7. Romila Thapar: “Translations: Orientalism, German Romanticism and the Image of “Sakuntala”
8. Susan B. Antony: “On Women’s Right to Vote”
9. Dorothy Parker: “Good Souls”

d. Fiction

1. Lalithambika Antaranjanam: *Goddess of Revenge*
2. Mahaswetha Devi: *The Divorce*
3. P. Vatsala: *The Nectar of Panguru Flower*
4. Shashi Deshpande: *Independence Day*
5. Doris Lessing: *No Witchcraft for Sale*
6. Katherine Mansfield: *A Doll’s House*
7. M. Saraswati Bai: *Brainless Women*
8. Kumudini: *Letters from the Palace*
9. Penelope Fitzgerald: *The Axe*
10. Mrinal Pande: *A Woman’s Farewell Song*
11. Sarah Orne Jewett: *A White Heron*

Reference:

- Leo Braudy & Marshall Cohen, eds. *Film Theory and Criticism*. New York and Oxford: Oxford UP, 1999.
- Jeffrey Geiger & R. L. Rutsky, eds. *Film Analysis: A Norton Reader*. New York: Norton, 2005.

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 502 – Caste, Gender and Sexuality		
	Credits: Two	Instructor: Dr. G. S. Jayasree
Aim of the course		
<p>In India, identity is defined in terms of caste, gender and sexuality. However, the complex issues related to these categories have not been subjected to close critical enquiry. This course examines the nature of caste, gender and sexuality and their intersections in the context of Indian society.</p>		
Course Description		
<p>Questions of power, agency and resistance have become central to any course offered at the post-graduate level. If we wish to challenge and transform structures of power in society, it will be necessary to equip the students to question and decode the meanings of signs that describe and perpetuate such structures. This course helps us to understand the reasons for the subordinate status of women in terms of caste, gender and sexuality. Uma Chakravarti analyses the concepts of Brahminical patriarchy in Vedic India, where as Kumkum Roy examines a key text in the context of sexual economies of post vedic India. Paola Bacchetta looks at the intersections of sexuality and religious belief systems, where as Sharmila Rege narrows down the enquiry into the life texts of dalit women. Kalpana Kannabiran and Vasanth Kannabiran flag another important issue in gender and sexuality by examining the dynamics of power and violence. Jaya Sharma and Dipika Nath open up discussions on same sex relations in India, while Bisakha Dutta talks about the representational realities of sex workers in India. The last essay in this section by Shohini Ghosh focuses on the queer vision in Bombay cinema. Together, this series of eight essays would help the students to get a better understanding of the issues related to caste, gender, and sexuality in contemporary cultural studies.</p>		
Prescribed Books		
<ol style="list-style-type: none"> 1. Chakravarti, Uma. "Conceptualizing Braminical Patriarchy in Early India: Gender, Caste, Class and State." <i>Caste, Class, Gender: Readings in Indian Government and Politics</i>. ed. Manoranjan Mohanty. New Delhi: Sage, 2004: 271-295. 2. Roy, Kumkum. "Unravelling the <i>Kamasutra</i>." <i>A Question of Silence? The Sexual Economies of Modern India</i>. Eds. Mary E. John and Janaki Nair. New Delhi: Kali for Women, (1998) 2000: 52-76. 3. Bacchetta, Paola. "Communal Property/ Sexual Property: On Representations of Muslim Women in a Hindu Nationalist Discourse." <i>Gender in the Hindu Nation: RSS Women as Ideologues</i>. New Delhi: Women Unlimited, 2004: 93-144. 4. Rege, Sharmila. "Debating the Consumption of Dalit 'Autobiographies': The Significance of Dalit 'Testimonios.'" <i>Writing Caste/Writing Gender: Narrating Dalit</i> 		

Women's Testimonios. New Delhi: Zubaan, 2006: 9-92.

5. Kannabiran, Kalpana and Vasanth Kannabiran. "Caste and Gender: Understanding Dynamics of Power and Violence." *De-Eroticizing Assault: Essays on Modesty, Honour and Power*. Calcutta: Stree, 2002: 55-67.
6. Sharma, Jaya and Dipika Nath. "Through the Prism of Intersectionality: Same Sex Sexualities in India." *Sexuality, Gender and Rights: Exploring Theory and Practice in South and Southeast Asia*. Eds. Geetanjali Misra and Radhika Chandiramani. New Delhi: Sage, 2005: 82-97.
7. Dutta, Bisakha. "Not a Sob Story: Representing the Realities of Sex Work in India." *Sexuality, Gender and Rights: Exploring Theory and Practice in South and Southeast Asia*. Eds. Geetanjali Misra and Radhika Chandiramani. New Delhi: Sage, 2005: 260-276.
8. Ghosh, Shohini. "False Appearances and Mistaken Identities: The Phobic and the Erotic in Bombay Cinema's Queer Vision." *The Phobic and the Erotic: The Politics of Sexualities in Contemporary India*. Calcutta: Seagull, 2007: 417-436.

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala
 MA (CSS) Degree Course in English Language and Literature
 Intra-Departmental Elective Courses – Course Descriptions

ENG 5026 – Translation Studies

Credits: Two

Instructor: Dr. G. S. Jayasree

Aim of the course

This course aims to introduce students to the fundamentals of translation theory. This would involve the study of the evolution of the concept of translation and the various strategies used in the process. It will examine the various forms of translation and carry a module on practical aspects, enabling the students to choose translation as a profession.

Course Description

This course handles Translation Studies as a discipline that deals with theories of translation, the role of the translator, the cultural turn in translation, gender, sexuality and other issues, the postcolonial translation studies, the translation of religious texts, the politics involved in the entire process and the central issues and difficulties confronted during translation. It thus treats translation as an academic interdisciplinary dealing with the systematic study of the theory, description and application of translation, interpretation and localization and its relevance and utility in society.

Prescribed Books

Unit I: Literary Translation: Domain, Debates

1. Walter Benjamin: *The Task of the Translator*
2. Roman Jakobson: *On the Linguistic Aspects of Translation*
3. Eugene Nida: *Principles of Correspondence*
4. George Steiner: *The Hermeneutic Motion*
5. Itamar Even-Zohar: *The Position of Translated Literature within the Literary Polysystem.*
6. Susan Bassnett and Harish Trivedi: *Of Colonies, Cannibals and Vernacular*

Unit II: Literary Translation: Histories

1. James S. Holmes: *The Name and Nature of Translation Studies*
2. Sukrita Paul Kumar: *Language as Content: Literary Translation into English*

Unit III: Literary Translation: Debates in India

1. Ayyappa Paniker: *Towards an Indian Theory of Literary Translation*
2. Gayatri Chakravorty Spivak : *The Politics of Translation*
3. Tejaswini Niranjana: *Introduction: History in Translation*
4. Vanamala Viswanatha: *Breaking Ties*

Unit IV: Processes of Translation

1. J. C. Catford: *Translation Shifts*
2. Jean-Paul Vinay and Jean Darbelnet: *A Methodology for Translation*
3. G. Samuelsson-Brown: *A Practical Guide for Translators*
4. M. Sofer: *The Translator's Handbook*

Assessment
Assignment 1 – 10 marks
Students will be asked to make seminar presentations on topics related to their study.
Assignment 2 – 10 marks
Students will be asked to submit term papers on topics related to their study.
Test – 15 marks
A written Mid – semester examination will be conducted.
Attendance in Lectures/Participation – 5 marks
75% attendance mandatory.
Summative Assessment – 100 marks
Internal Assessment – 40 marks
End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 5027 – Indian Fiction in English Translation		
	Credits: Two	Instructor: Dr. G. S. Jayasree
Aim of the course		
<p>This course aims to familiarize the students with the development of Fiction in Indian languages other than English, in the post-Independence period. Keeping in view the need to relate English Studies to the Indian cultural context, the course will encourage the students to learn the texts from different languages to understand their distinctive identities as well as their common concerns. To understand the socio-cultural movements which have become decisive in the evolution of fiction in a pan-Indian perspective is another aim of the course.</p>		
Course Description		
<p>The course is based on the English translations of select masterpieces from various languages and examines the narrative strategies/techniques/styles employed by writers in a multi-linguistic context. It makes students aware of various forms of literary art and genuine socio-cultural ethos presented through the writings in different Indian regional languages and acts as a source of linguistic as well as cultural expansion that widens the capacity for meaning and literary creativity.</p>		
Prescribed Books		
Bhishma Sahni:	<i>Thamas</i> (Tr. by author)	
Mahasweta Devi:	<i>The Breast Giver</i> (Tr. by Gayatri Spivak)	
M. T. Vasudevan Nair:	<i>Mist</i> (Tr. by Premila V.M.)	
Manik Bandyopadhyay:	<i>The Boatman in Padma</i> (Tr. Prof. Hiren Mukherjee)	
O. V .Vijayan:	<i>Legends of Khasak</i> (Tr. by author, Penguin India)	
U. R. Anantamurti:	<i>Samskara</i> (Tr. A. K. Ramanujan)	
Neela Padmanabhan:	<i>Pallikondapuram</i>	(Tr. Dakshinamurthy, CLS Publication)
Assessment		
Assignment 1 – 10 marks		
Students will be asked to make seminar presentations on topics related to their study.		
Assignment 2 – 10 marks		
Students will be asked to submit term papers on topics related to their study.		
Test – 15 marks		
A written Mid – semester examination will be conducted.		
Attendance in Lectures/Participation – 5 marks		

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala MA(CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 5016 – Contemporary Malayalam Literature in English Translation		
	Credits: Two	Instructor: Dr. G. S. Jayasree
Aim of the course		
<p>Malayalam has a rich body of writing and the aim of the course is to offer select texts in all genres from 1950s English translation. It maps the changing sensibilities in the literary landscape of Malayalam and gives a brief overview of shifting schools from late Romanticism to Postmodernism. In addition, the course examines the poetics and politics of translation when moving a text from Malayalam into English.</p>		
Course Description		
<p>It deals with the history of Malayalam literature in translation from 1900 to 1950 and post-1950 developments in the field of translation. It also analyses modern, post-modern and current trends in Malayalam poetry and drama, new genres of Malayalam prose – autobiography, travelogue and magical realism, and familiarizes the students with recent trends in Malayalam literature like writings on culture/art forms, the concepts of existence and survival, and Literature of minorities.</p>		
Prescribed Books		
a. Poetry		
G. Kumara Pillai:	“EthraYadrishikam”	
O.N.V. Kurup:	“Those Who Haven’t Finished Loving” [Trans. A. J. Thomas]	
N. N. Kakkad:	“Fever” [Trans. Prema Jayakumar]	
K. Ayyappa Paniker:	“The Village”	
Attoor Ravi Varma:	“Samkramanam”	
K. G. Sankara Pillai:	“What Said I to the River” [Trans. Prema Jayakumar]	
O. V. Usha:	“O Agnimitra”	
b. Drama		
Narendra Prasad:	<i>Sowparnika.</i>	
C. J. Thomas:	<i>Behold He Comes Again</i> [Sahitya Academy]	
G. Sankara Pillai:	<i>Wings Flapping Somewhere.</i>	
c. Fiction and Short Fiction:		
(i) <u>Novels:</u>		
Thakazhi:	<i>Chemmeen.</i> [Trans. Anita Nair]	
Anand:	<i>The Death Certificate</i> [Trans. Geetha Krishnankutty]	
P. Valsala:	<i>Agneyam</i> [Trans. Prema Jayakumar]	
Narayanan:	<i>Kocharethi: The Araya Woman</i> [Trans. Catherine Thankamma]	
(ii) <u>Stories:</u>		
Karoor:	“Wooden Dolls”	
Rajalekshmi:	“Aparajitha”	
M. Sukumaran:	“Marichittillathavarude Smarakangal”	
K. R. Meera:	“Yellow is the Colour of Longing” [Trans. by J. Devika]	

d. Prose:

(i) Autobiography:

V. T. Bhattathiripad: *My Tears, My Dreams* [Trans. Sindhu V. Nair]

(ii) Writings on Culture/Music:

S. Guptan Nair: "Indian Poetics"

Reference:

- Krishna Chaitanya. *A History of Malayalam Literature*. Orient Longman, 1971.
- A. J. Thomas. *Seventeen Contemporary Malayalam Short Stories*.
- Dr. K. M. Tharakan. *A Brief Survey of Malayalam Literature*. NBS, 1990.
- B. K. Menon, trans. *Marthanda Varma*. "An Apology about Translation". Introduction to the latest edition by Dr. Ayyappa Paniker

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 5031 – Discourses on Colonialism: Reading India		
	Credits: Two	Instructor: Dr. G. S. Jayasree
Aim of the course		
<p>The critical enterprise of colonialism has seen many shifts and turns since India gained independence in 1947. Presently we see thinkers from India mounting a critique of postcolonial readings largely from Nationalist/Marxist/Subaltern/Post-structuralist/Postmodernist/Gender and Sexuality and Caste perspectives. This course examines the fast changing terrain of discourses of colonialism that aims to read India from a culturally situated theoretical position.</p>		
Course Description		
<p>In terms of intellectual claims, India still remains a victim of western modernity. The west defines the contours of thought for us. However, the last two decades have seen efforts to shake away this dominance without resorting to narrow prescriptive “us versus them” paradigms. The essays in this paper map this exciting field examining the protracted issues of nation, nationalism and the postnation from a specifically Indian context. The nationalist imaginary in visual and print media and the sartorial preferences that had a definite political content are also looked into. One cannot ignore the scholarship on religion, caste and gender in the context of responses to colonialism. The poetics and politics of writing forms another strand within this rich body of thought and in this I have chosen readings on Sufism and Bhakti.</p>		
Prescribed Books		
<ol style="list-style-type: none"> 1. Partha Chatterjee. “Nationalism as a Problem in the History of Political Ideas.” <i>Nationalist Thought and the Colonial World: A Derivative Discourse? The Partha Chatterjee Omnibus</i>. New Delhi: Oxford UP, 1994: 1-35. 2. Dipesh Chakrabarty. “Postcoloniality and the Artifice of History.” <i>Representations</i> 37, Special Issue: Imperial Fantasies and Postcolonial Histories (Winter 1992): 1-26. 3. Tanika Sarkar. “Nationalist Iconography.” <i>HinduWife, HinduNation: Community, Religion and Cultural Nationalism</i>. New Delhi: Permanent Black, 2000: 250-267. 4. Flavina Agnes. “From <i>Shah Bano</i> to <i>Kausar Bano</i>: Contextualizing the “Muslim Woman” within Communalized Polity.” <i>South Asian Feminisms</i>. Eds. Ania Loomba and Ritty A. Lukose. Durham: Duke UP, 2012: 33-53. 5. Laura Brueck. “At the Intersection of Gender and Caste: Rescripting Rape in Dalit Feminist Narratives.” <i>South Asian Feminisms</i>. Eds. Ania Loomba and Ritty A. Lukose. Durham: Duke UP, 2012: 224-243. 6. Kavita Panjabi. “The Ethos of the Fakir: Of Affective Belonging and Institutional 		

Partitions across South Asia.” *Poetics and Politics of Sufism and Bhakti in South Asia: Love, Loss, and Liberation*. Ed. Kavita Panjabi. Kolkata: Orient BlackSwan, 2011: 153-170.

7. Peter Gonsalves. “Subverting the Self.” *Khadi: Gandhi’s Mega Symbol of Subversion*. New Delhi: Sage, 2012: 3-30.

8. Nivedita Menon. “Thinking through the Postnation.” *The Indian Postcolonial: A Critical Reader*. Eds. Elleke Boehmer and Rosinka Chaudhuri. London: Routledge, 2011: 316-333.

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala
 MA (CSS) Degree Course in English Language and Literature
 Intra-Departmental Elective Courses – Course Descriptions

ENG 5030 – Genealogies of Medicine in Colonial India

Credits: Two

Instructor: Dr. G. S. Jayasree

Aim of the course

The ways of managing health in colonial India are interesting as we continue to follow much of their ways long after the British left. This course examines the diverse facets of the social history of health and medicine in colonial India. Based on inter-disciplinary research, it offers valuable insights into topics that are recently receiving scholarly attention, encouraging students to look closely at what is taken-for-granted in regimes of health.

Course Description

The British gave us the railways, telegraph; they gave a language and taught us to read our own languages. They organized the legal system for us. Indeed, there was no side of our life they were not concerned about. They wanted to save the Indians from plague and Kalaazar, and therefore set up elaborate systems for saving our bodies. As we were not quite sure who was sane and who was not, they built lunatic asylums to lock up both. We groveled in dust, filth and excrement and therefore they took elaborate steps to promote sanitary consciousness. They knew that diseases spread because we never bathed and worse, we answered nature's call under the wild skies. All this would have been okay, if we did not multiply ourselves the way we did. So they had to put in extra effort and teach us artificial methods to keep our numbers manageable. These were particularly aimed at women, because everyone knows that it is the woman who bears the child.

Prescribed Books

1. Mark Harrison and Biswamoy Pati. "Social History of Health and Medicine: Colonial India." *The Social History of Health and Medicine in Colonial India*. Eds. Mark Harrison & Biswamoy Pati. New Delhi: Primus, 2011: 1-14.
2. David Arnold. "Touching the Body: Perspectives of the Indian Plague." *Modern Asian Studies*. Vol. 30, No. 3 (July 1996): 707-714.
3. Anand Zachariah & R. Srivatsan. "What Makes a Disease Marginal: Tracing the History of Kalaazar." *Towards a Critical Medical Practice: Reflections on the Dilemmas of Medical Culture Today*. Eds. Anand Zachariah, R. Srivatsan & Susie Tharu. Delhi: Orient BlackSwan, 2010: 39-56.
4. Waltraud Ernst. "Institutions, People and Power: Lunatic Asylums in Bengal, c. 1800-1900." *Social History of Health and Medicine: Colonial India*. Eds. Mark Harrison & Biswamoy Pati. New Delhi: Primus, 2011: 129-150.
5. Sumit Guha. "The Population History of South Asia from the First to the Twentieth Century: An Exploration." *Health and Population in South Asia from Earliest Times to*

the Present. New Delhi: Permanent Black, 2001: 24-67.

6. Mridula Ramanna. "Promotion of Sanitary Consciousness." *Health Care in Bombay Presidency, 1896-1930*. New Delhi: Primus, 2012: 39-75.
7. Muhammad Umair Mushtaq. "Public Health in British India: A Brief Account of the History of Medical Services and Disease Prevention in Colonial India." *Indian Journal of Community Medicine: Official Publication of Indian Association of Preventive & Social Medicine*. 2009 January; 34(1): 6- 14. *Medknow*: 1-26.
8. Indrani Sen. "Memsahibs and Health in Colonial Medical Writings, c. 1840 to c. 1930." *South Asia Research*. November 2010. Vol. 30, No. 3: 253-274.

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 5018 –Technologies of Self: Writing Lives, Making History		
	Credits: Two	Instructor: Dr. G. S. Jayasree
Aim of the course		
<p>This course is a tribute to Foucault on technologies of the self. Foucault redefined the very concept of the self that we had uncritically internalized for centuries, particularly notions of Selfhood that emerged with Enlightenment Modernity. The blurring distinctions between the Public and the Private makes for a revisionary reading of many Life-Texts included for detailed reading.</p>		
Course Description		
<p>The study of an individual's life as a means to understand the times of which he or she forms an important part or cuts a representative figure has been regarded as a useful tool for historical understanding of a period. The recent interest in individual's life goes beyond this and assumes that there are certain aspects of historical enquiry that are most usefully or even inevitably carried out through a study of the lives of individuals. On a closer inspection we find that several other domains of life at the level of practices, may not have as explicit a relationship to the corporeal as is thought of, or may be at significant variance from the principles articulated in doctrinal texts. In fact the very lives of such texts may be traced by exploring the ways in which individuals and groups devise life practices which actualize these doctrines even as they transform them. Recent theoretical investigations on the technologies of the self, the possibilities of counter-history and practices of everyday life, allow an understanding of the intricate ways in which the social informs the constitution of individual lives. In this paper five examples of life writing are placed alongside five critical articles to allow a contrapuntal reading of the texts.</p> <ol style="list-style-type: none"> 1. Culture, Politics, and Self-Representation 2. Archives of the Self 3. Double-Voiced Autobiographies 4. Fictional Lives 5. Righting the Self 6. Life Writing and the Work of Mediation 7. Gendered Life-Writing 8. Life-Writing in the Postcolonial Context 9. Life-Writing and Censorship 10. The Pleasures of Reading Life-histories 		
Prescribed Books		
<ol style="list-style-type: none"> 1. Wolpert, Stanley. <i>Gandhi's Passion: The Life and Legacy of Mahatma Gandhi</i>. New York: Oxford UP, 2001. 2. Kadar, Marlene. "Coming to Terms: Life Writing: From Genre to Critical Practice." In <i>Essays on Life Writing: From Genre to Critical Practice</i>. Ed. Marlene Kadar. U of Toronto P, 1992. 3. Namboodirippad, Kanippayyur Sankaran. <i>Ente Smaranakal</i>. Kunnamkulam: Panchangam, 1965. 4. Arnold, David and Stuart H. Blackburn. "Introduction: Life Histories in India." In <i>Telling Lives In India: Biography, Autobiography and Life History</i>. Ed. David Arnold and Stuart H. Blackburn. Indiana UP, 2004. 		

5. Menchu, Rigoberta. *I, Rigoberta Menchu: An Indian Woman in Guatemala*. London: Verso, 1984.
6. Arata, Luis O. "The Testimonial of Rigoberta Menchú in a Native Tradition". In *Teaching and Testimony*: Ed. Allen Carey-Webb and Stephen Benz. New York: SUNY P, 1996.
7. Viramma, Josiane, and Jean Luc Racine. *Viramma: Life of an Untouchable*. London: Verso, 1997.
8. Rege, Sharmila. "Debating the Consumption of Dalit Autobiographies: The Significance of Dalit Testimonio." In *Writing Caste Writing Gender: Reading Dalit Women's Testimonios*. by Sharmila Rege. Zubaan, 2006.
9. Levi, Primo. *If this is a Man*. London: Abacus, 1979.
10. Agamben, Giorgio. Section 1 (*Witness*). From *Remnants of Auschwitz: The Witness and the Archive*. Zone, 2002.

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala
 MA (CSS) Degree Course in English Language and Literature
 Intra-Departmental Elective Courses – Course Descriptions

ENG 5029 – Writing Lives, Performing Gender

Credits: Two

Instructor: Dr. G. S. Jayasree

Aim of the course

This paper with its focus on dancing bodies in performance shall open up enquiries into the behaviors of gendered, raced and sexed bodies within the cultural space. The extracts from life-writing chosen from three iconoclastic performers open up multiple ways of thinking about bodies in performance, beyond the normalized ways of embodying selves. The critical essays shall guide the students towards a concrete understanding of how the performers have dealt with and re-negotiated their societies through the subversive kinesthetic of their performing bodies and shall sensitize them towards developing more informed ways of understanding lives and bodies in performance.

Course Description

The extract from the life of Isadora Duncan shall acquaint the students with the persistent struggle of an iconoclastic performer, considered the creator of modern dance in the west, to extend the grammar of female dancing body beyond the codified rigidities of classical ballet. Duncan wanted to restore dance to a high art form instead of entertainment and for this she continually sought to redefine the connection between emotions and movement. Her autobiography tries to capture the agonies of a life that was devoted to experimenting with the self, body and the other.

Chandralekha is in many ways an epochal eastern counterpart of Isadora Duncan and hence elaborates the enquiries of the students begun in the first extract to a more familiar cultural scenario. Her incessant experiments to widen the idiom of bharatanatyam to encompass the powerfully fluid movements of limbs in kalaripayattu and yoga, to tap multiple ways of erotic expression, her quests to bring out the feminine within the male, and her own postulations of the seamless body shall incite further critical thinking in these directions.

A dancer-choreographer who shocked the classical ballet audience used to stipulated kinesthetics of the moving male body, Vaslav Nijinsky's modes of expression were futuristic in many ways. From dancing *en pointe* which was not expected of men to extreme sparseness employed in rendering and his two dimensional movement vocabulary set against lush music and open expression of physicality on stage, Nijinsky's life both on and off the stage was riveting. This extract brings in myriad questions into norms of masculinity that popular art and literature promote.

The extract from Sarah Caldwell's study of *mudiyettu* in many ways consolidates the explorations incited by the other selections in this paper. The remarkable power of this book's analyses of sexualities in performances in a ritual space in Kerala comes from the position of an involved participant that she takes, as against any supposed objective scholarship on the same. The mix of insight in the form of entries in her journal and letters that generously peppers her academic analysis enables her to pour forth the frustrations within her person as she encounters conventions of female behaviour and gender performance in Kerala. The vividly examined psychological dynamics working behind ritual structures, the conflicts between genders it reflects and the way the same are negotiated through ritual, all narrated with empathy shall encourage students further in their own experiential

assessments.

Prescribed Books

Module 1:

Required Reading:

- **Duncan, Isadora. *My Life*. New York: Liveright, 1995.**

Recommended Reading:

1. Franko, Mark. "The Invention of Modern Dance." *Dancing Modernism: Performing Politics*. New York: IUP, 1995.
2. Foster, Susan Leigh. "The Ballerina's Phallic Pointe." *Corporealities: Dancing Knowledge, Culture and Power*. New York: Routledge, 1996.
3. Phelan, Peggy. "Dance and the History of Hysteria." *Corporealities: Dancing Knowledge, Culture and Power*. New York: Routledge, 1996.

Module 2:

Required Reading:

- **Barucha, Rustom. *Chandralekha: Woman, Dance, Resistance*. New Delhi: Harper Collins, 1999.**

Recommended Reading:

1. Chatterjee, Ananya. "Chandralekha: Negotiating the Female Body and Movement in Cultural/Political Signification." *Moving History, Dancing Cultures: A Dance History Reader*. Ed. Dils Ann and Ann Cooper Albright. New York: WUP, 2001.
2. Coorlawala, Uttara. "Ananya and Chandralekha – A Response to Chandralekha: Negotiating the Female Body and Movement in Cultural/Political Signification." *Moving History, Dancing Cultures: A Dance History Reader*. Ed. Dils Ann and Ann Cooper Albright. New York: WUP, 2001.
3. Hanna, Lynne Judith. "The Sense and Symbol of Sexuality and Gender in Dance Images." *Dance, Sex and Gender: Signs of Identity, Dominance, Defiance and Desire*. Chicago: UCP, 1998.

Module 3:

Required Reading:

- **Nijinsky, Vaslav. *The Diary of Vaslav Nijinsky*. Ed. Romola Nijinsky. London: UCP, 1971.**

Recommended Reading:

1. Kopelson, Kevin. "Nijinsky's Golden Slave." *Dancing Desires: Choreographing Sexualities on and off the Stage*. Ed. Jane Desmond. Wisconsin: UWP, 2001.

2. Hodson, Millicent. "Searching for Nijinsky's Sacre" *Moving History, Dancing Cultures: A Dance History Reader*. Ed. Dils Ann and Ann Cooper Albright. New York: WUP, 2001.
3. Burt, Ramsay. "Dissolving in Pleasure: The Threat of the Queer Male Dancing Body." *Dancing Desires: Choreographing Sexualities on and off the Stage*. Ed. Jane Desmond. Wisconsin: UWP, 2001.

Module 4:

Required Reading:

- **Caldwell, Sarah.** *Oh Terrifying Mother: Sexuality, Violence and Worship of the Goddess Kali*. New Delhi: Oxford UP, 1999.

Recommended Reading:

1. Joyce, Rosemary. "Goddesses, Matriarchs and Manly-Hearted Women: Troubling Categorical Approaches to Gender." *Ancient Bodies, Ancient Lives: Sex, Gender and Archaeology*. New York: Thames and Hudson, 2008.
2. Perry, E. M., and Rosemary Joyce. "Providing a Past for Bodies that Matter: Judith Butler's *Impact on the Archaeology of Gender*." *International Journal of Sexuality and Gender Studies*. 6: 63-76.
3. Brewer, Carolyn. "'Good' and 'Bad' Women: The Virgin and the Whore." *Shamanism, Catholicism and Gender Relations in Colonial Philippines, 1521-1685*. London: Ashgate, 2004.
4. Bahrani, Zainab. "Metaphorics of the Body: Nudity, the Goddess and the Gaze." *Women of Babylon: Gender and Representation in Mesopotamia*. London: Routledge, 2001.

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 5013 – Film Studies		
	Credits: Two	Instructor: Dr. Meena T. Pillai
Aim of the course		
<p>This course aims to introduce students to the language of cinema and also teach them how to ‘read’ a film. It attempts to make familiar various aspects of film studies including film analysis, film history and film theory. It would help in understanding the function of narrative in film and the social, cultural, and political implications of the film text.</p>		
Course Description		
<p>The objective of this course is to enable literature students to read film texts and understand how they push forward the function of narrative. The attempt would be to make the students analyze the language of cinema, its development, the ideological implications of the image and the problems posed by notions of gaze. The essays prescribed would be sufficient in helping the student understand these aspects. The lectures should use a lot of clips from different films to illustrate the points. It is strongly recommended that films or film clips should be screened as often as possible for every essay to illustrate the points being made. Any film of the teacher’s choice other than the ones suggested may also be screened to illustrate specific topics. The four films selected for close analysis help in understanding the language, conventions, ideology and issues of representation and gaze in cinema. The other films for general viewing can be screened to create a greater awareness of and insight into the language, medium, genres and methods of cinema.</p> <ol style="list-style-type: none"> 1. What is Cinema? 2. Grammar, composition and narrative logic in Cinema 3. Film Language 4. Film Form 5. History of Cinema 6. Film Movements 7. Auteur Theory 8. Film Genres (Film Noir, Horror, Avant-garde/Experimental, Documentary) 9. Ideology and Cinema 10. Representation and Cinema 		
Prescribed Books		
1. Sergei Eisenstein.	“Word and Image”	
2. André Bazin.	“The Evolution of the Language of Cinema”	
3. Jean Louis Baudry.	“ Ideological Effects of Basic Cinematographic Apparatus”	
4. Laura Mulvey.	“Visual Pleasure and Narrative Cinema”	
5. Moti Gokulsing and Wimal Dissanayake.	“The Distinctiveness of Indian Popular Cinema”. In Moti Gokulsing and Wimal Dissanayake, eds. <i>Indian Popular Cinema: A Narrative of Cultural Change</i> . Trent: Trentham, 1998.	

6. Christian Metz. “On the Notion of Cinematographic Language”
7. Stam and Spense. “Colonialism, Racism and Representation: An Introduction”
8. Films for Detailed Study/viewing:
- a. Sergei Eisenstein: *Battleship Potemkin*
 - b. John Ford: *Stagecoach*
 - c. Mehboob: *Mother India*
 - d. Adoor Gopalakrishnan: *Elippathayam*

(All essay and short questions only from Sections I and II)

9. Films for General Viewing:

1. Robert Wiene: *The Cabinet of Dr Caligari*
2. Jean Renoir: *The Rules of the Game*
3. Carl Theodore Dreyer: *The Passion of Joan of Arc*
4. Chaplin: *Modern Times*
5. Hitchcock: *Rear Window*
6. Gene Kelly: *Singing in the Rain*
7. Godard: *Breathless*
8. Alain Resnais: *Hiroshima Mon Amour*
9. Ozu: *Tokyo Story*
10. Guru Dutt: *Pyaasa*
11. Satyajit Ray: *Pather Panchali*
12. Ritwik Ghatak: *Meghe Dhaka Tara*
13. K. G. George: *Yavanika*

Recommended Reading:

a. Leo Braudy & Marshall Cohen, eds. *Film Theory and Criticism*. New York and Oxford: Oxford UP, 1999.

b. Jeffrey Geiger & R. L. Rutsky, eds. *Film Analysis: A Norton Reader*. New York: Norton, 2005.

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid-semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala
 MA (CSS) Degree Course in English Language and Literature
 Intra-Departmental Elective Courses – Course Descriptions

ENG 5015 –Comparative Literature

Credits: Two

Instructor: Dr. Meena T. Pillai
 Dr. Suja Kurup P. L

Aim of the course

The aim of this course is to introduce the students to the origin, growth, definition and scope of Comparative Literature. It will attempt to look at the major concepts/theories and methodologies of Comparative Literature

Course Description

1. Origins of Comparative literature as a discipline
2. Historical development of Comparative Literature in the West
3. Various definitions, scope and application of Comparative Literature
4. The French, German and American Schools of Comparative Literature
5. Influence and Reception Studies
6. Thematology
7. Genre and Movement Studies
8. Postcolonial approaches to Comparative Literature
9. Comparative Literature in the Indian context
10. Comparative Literature and Translation

Prescribed Books

1. Praver, S. S. *Comparative Literary Studies: An Introduction*. London: Duckworth, 1973.
2. Weisstein, U. *Comparative Literature and Literary Theory*. Bloomington: Indiana UP, 1973.
3. Stallknecht, Newton P., & Frenz, eds. *Comparative Literature: Method & Perspective*. Illinois: Southern Illinois UP, 1971.
4. Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993.
5. Wellek, Rene. *Discriminations: Further Concepts of Criticism*. Delhi: Vikas, 1970.
- Chandra Mohan, ed. *Aspects of Comparative Literature: Current Approaches*. Delhi: Indra, 1989.
6. Paniker, K. Ayyappa. *Spotlight on Comparative Indian Literature*. Calcutta: Papyrus, 1992.
7. Dev, Amiya, and Sisir Kumar Das, eds. *Comparative Literature: Theory and Practice*.
8. Shimla: Indian Institute of Advanced Study, 1989.
9. Majumdar, Swapan. *Comparative Literature: Indian Dimensions*. Calcutta: Papyrus, 1987.

Note to the teacher:

The nine books prescribed for reference will offer deeper insights into the topics to be covered in this course. The book by Susan Bassnett will be especially useful. However it is difficult to prescribe one book to deal with all these topics and therefore the rationale for this long list of reference books.

Assessment
Assignment 1 – 10 marks
Students will be asked to make seminar presentations on topics related to their area of study.
Assignment 2 – 10 marks
Students will be asked to submit term papers on topics related to their area of study.
Test – 15 marks
A written Mid-semester examination will be conducted.
Attendance in Lectures/Participation – 5 marks
75% attendance mandatory
Summative Assessment – 100 marks
Internal Assessment – 40 marks
End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 505 – Fourth World Literature		
	Credits: Two	Instructor: Dr. B. S. Jamuna
Aim of the course		
The aim of the course is to familiarize the students to literature from the margins by aboriginals, Dalits and other native populations.		
Course Description		
This course introduces students to writings that have evolved from the native populations of Canada and Australia. The study will also look into Dalit literature marked by revolt and hope for freedom of the “untouchables.” The writings reveal the pangs of discrimination, traditional beliefs, a minority culture and the fear of an uncertain future.		
Prescribed Books		
<ol style="list-style-type: none"> 1. Pauline Johnson: The Cattle Thief 2. Rita Joe: Women of Peace, Men of Peace 3. R. Z. Nobis, Jr: Ordinary Man 4. Namdeo Dhasal: Hunger <p>(Selections from Agnes Grant, ed. <i>Our Bit of Truth: An Anthology of Canadian Native Literature</i>, & Arjun Dangle, ed. <i>Poisoned Bread</i>.)</p> <ol style="list-style-type: none"> 5. Lee Maracle: <i>Ravensong</i> 6. Mudrooroo: <i>Promised Land</i> 7. Omprakash Valmiki: <i>Joothan</i> 8. Bama: <i>Sangati</i> 9. Sharankumar Limbale: <i>Towards an Aesthetics of Dalit Literature</i> 		
Assessment		
Assignment 1 – 10 marks		
Students will be asked to make seminar presentations on topics related to their area of study.		
Assignment 2 – 10 marks		
Students will be asked to submit term papers on topics related to their area of study.		
Test – 15 marks		
A written Mid-semester examination will be conducted.		
Attendance in Lectures/Participation – 5 marks		
75% attendance mandatory		
Summative Assessment – 100 marks		
Internal Assessment – 40 marks		
End Semester Assessment – 60 marks		

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 506 – Literature and Ecology		
	Credits: Two	Instructor: Dr. B. S. Jamuna
Aim of the course		
The two-credit course on Literature and Ecology aims at providing a comprehensive introduction to the ways in which the creative imagination has responded to Ecology. It aims to create an awareness of the ecological issues and to develop a movement from ego consciousness to Eco-consciousness.		
Course Description		
The writers prescribed for study voice the ecological concerns and the need to address the rising global threats. Units I will provide the theoretical background to the course and Units II and III will discuss specific literary texts.		
Prescribed Books		
Unit I:		
1. Glotfelty, Cheryl. “Literary Studies in an age of Environmental Crisis”. <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i> . Ed. Cheryl Gotfelty and Harold Fromm. Athens: U of Georgia P, 1996: xx–xxv.		
2. Gadgil, Madhav. “Environmentalism at the Crossroads”. <i>Ecological Journeys: The Science and Politics of Conservation in India</i> . Madhav Gadgil. New Delhi: Permanent Black, 2001: 121-135.		
3. Howarth, William. “Some Principles of Ecocriticism.” <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i> . Ed. Cheryl Gotfelty and Harold Fromm. Athens: U of Georgia P, 1996. 69-87.		
Unit II:		
1. Ted Walter: “Spurned Goddess”.		
2. John Burnside: “Penitence”.		
3. David Constantine: “Endangered Species”.		
4. Andrew Waterman: “Evolution”		
5. George Kenny: “Sunset on Portage”		
(“Sunset on Portage” from <i>Our Bit of Truth: An Anthology of Canadian Native Literature</i> . Ed. Agnes Grant. Toronto: Pemmican, 1990. All other poems are from <i>Earth Songs: A Resurgence Anthology of Contemporary Eco-poetry</i> . Ed. Peter Abbs. Devon: Greenbooks, 2002.)		

Unit III:

1. Farley Mowat: *A Whale for the Killing.*
2. Wangari Mathai: *Replenishing the Earth*
3. Amitav Ghosh: *The Hungry Tide*
4. Nadine Gordimer: *The Conservationist*

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid-semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory

Summative Assessment

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Total- 100 marks

Institute of English, University of Kerala
 MA (CSS) Degree Course in English Language and Literature
 Intra-Departmental Elective Courses – Course Descriptions

ENG 5019 – New Writing Spaces and Poetics of the New Media

Credits: Two

Instructor: Dr. B. S. Jamuna

Aim of the course

The course aims to introduce students to new media writings which are composed, disseminated and read on computers.

Course Description

Mainstream writings articulate the views of a single author, whereas new media writings reverberate the views that are created by a synergy between human beings and computers. The aim of the study will be to look into this synergy's continuities and breaks with past literary practices and its implications for the future.

Prescribed Books

Module 1: Terms and Concepts

New Media art; Hypermedia; Hypertext; Hyperlinks; Intermedia, Memex, Storyspace

Literary Machines

Interactive multimedia, Interactive narratives

Digital writing and reading

Digital poetry, kinetic poetry, visual poetry, holographic poetry.

Module 2: Literary theory and new media

Post structuralism; Theories of meaning

Strategies of Reading: Conventional, Mediated and Virtual

Web-based Writing and Reading

Major Practitioners and Major Theories

WEB 2.0 Technology and Theories of Literature

Recommended Reading:

Randall Packer, ed. *Multimedia – from Wagner to Virtual Reality.*

Adelaide Morris & Thomas Swiss. *New Media Poetics: Contexts, Technotexts & Theories.*

Lunenseld, ed. *Digital Dialectics.*

Andrew Dewdney. *New Media Handbook.*

Martin Lister. *New Media: A Critical Introduction.*

Anna Everett. *New Media: Theories and Practice.*

Delany & Landow. *Hyper Media and Literary Study.*

Assessment
Assignment 1 – 10 marks
Students will be asked to make seminar presentations on topics related to their area of study.
Assignment 2 – 10 marks
Students will be asked to submit term papers on topics related to their area of study.
Test – 15 marks
A written Mid-semester examination will be conducted.
Attendance in Lectures/Participation – 5 marks
75% attendance mandatory
Summative Assessment – 100 marks
Internal Assessment – 40 marks
End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 5025 – English for Communication		
	Credits: Two	Instructor: Dr. B. S. Jamuna
Aim of the course		
This two-credit course on English for Communication aims at developing the communicative skills in English of students. Communicative competence, both oral and written, will be the prime concern of this course.		
Course Description		
In this course, emphasis will be placed on the use of the language in various contexts of use thus enhancing their ability to deal with real life situations such as facing interviews, participating in group discussions and also for effective written communication. All the units will provide training to develop the communicative skills of the learners.		
Unit I: Language and Communication Skills – Listening Comprehension – Types of Listening – Global and Specific; Practice exercises to improve listening comprehension		
Unit II: Conversation Skills – Formal and informal Use of English; Interviews; Debates; Group Discussions; Telephone conversation; Practice Exercises to improve conversational skills.		
Unit III: Reading Skills – Types of reading – Skimming, Scanning; Vocabulary building; Synonyms, Antonyms, Homonyms, Homographs, Homophones; Phrasal Verbs; Idioms and Phrases; Practice exercises to improve reading skill.		
Unit IV: Written Comprehension – Correspondence: Formal and Informal; Business Correspondence; Agenda; Minutes; Advertisements; Notices; Reports; Proposals; CV and Covering Letter		
Unit V: Common Errors made by Indian users of English		
Prescribed Books		
Doff, Adrian and Christopher Jones. <i>Language in Use</i> . Upper-Intermediate. CUP, 1999		
Grellet, Françoise. <i>Developing Reading Skills. A Practical Guide to Reading Comprehension Exercises</i> . CUP, 2003.		
Hanock, Mark. <i>English Pronunciation in Use</i> . CUP, 2003.		
McCarthy, Michael and Felicity O'Dell. <i>English Vocabulary in Use</i> (Upper-Intermediate). CUP, 2001.		
Taylor, Shirley. <i>Model Business Letters, Emails and Other Documents</i> . 6 th Edition. Financial Times Management. UK, 2003.		
Assessment		
Assignment 1 – 10 marks		
Students will be asked to make oral presentations like speech; short plays; debates and group discussions		
Assignment 2 – 10 marks		
Students will work on guided and free compositions		
Test – 15 marks		

Oral examination/viva voce – 20 marks Written examination – 60 marks
Attendance in Lectures/Participation - 5 marks
75% attendance mandatory
Summative Assessment – 100 marks
Internal Assessment – 40 marks End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 501 – The Arctic Landscape in Canadian Fiction		
	Credits: Two	Instructor: Dr. B. Hariharan
Aim of the course		
This course will explore the depiction of the Arctic Landscape in Canadian fiction.		
Course Description		
<p>The idea of the north, its mystery and its alluring fascination both for the explorer and the writer will form the context for the study of the novels of Rudy Wiebe, John Moss and Aritha Van Herk. Each of these writers sees the Arctic from their subjective position, which is rooted in their diverse cultural background. Concepts such as historiography, georafictione and spatiality will be analyzed with reference to these writers.</p>		
Prescribed Books		
1. Rudy Wiebe: <i>Playing Dead</i> 2. John Moss: <i>Enduring Dreams: An Exploration of Arctic Landscape</i> 3. Aritha Van Herk: <i>Places Far From Ellesmere: A Georafictione</i>		
Assessment		
Assignment 1		
Students are required to make a seminar presentation on an area that concerns the Canadian Arctic. Max marks: 10		
Assignment 2		
Students are required to submit a term paper on the texts prescribed for study. Students are welcome to engage in interdisciplinary research, to prepare their term papers. Max marks: 10		
Test		
Students are required to take a test for 15 marks		
Attendance in Lectures/Participation		
Students get 5 marks for 100% attendance		
Summative Assessment		
Internal Assessment:	40 marks	
End semester examination:	60 marks	
Total:	100 marks	

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 503 – Diaspora Writing: Theory and Practice		
	Credits: Two	Instructor: Dr. B. Hariharan
Aim of the course		
The theory of Diaspora Writing is significant in the context of globalization and multicultural societies and so this course introduces the student to some of the basic concepts about Diaspora.		
Course Description		
Languages and cultures are transformed as they come into contact with other languages and cultures. Immigration/Exile has created new dimensions of nationhood and narration. Writing from adopted homelands of a ‘lost world’; has paved the way for a literature that is both heterogeneous and culture specific. This course will include essays on theorizing Diaspora and select novels/film of diaspora writers like Salman Rushdie, Jhumpa Lahiri and Michael Ondaatje.		
Prescribed Texts		
1. Salman Rushdie:	<i>Imaginary Homelands</i>	
2. Vijay Mishra	The Diasporic Imaginary: Theorizing the Indian Diaspora	
3. Stuart Hall:	Culture, Identity and Diaspora	
4. Jhumpa Lahiri:	<i>The Namesake</i>	
5. Michael Ondaatje:	<i>Anil’sGhost</i>	
6. Deepa Mehta:	<i>Water</i> (Film)	
Assessment		
Assignment 1 Students are required to make a seminar presentation on an area that concerns Diaspora Studies. Max marks: 10		
Assignment 2 Students are required to submit a term paper on the texts prescribed for study. Students are welcome to engage in interdisciplinary research to prepare their term papers. Max marks: 10		
Test Students are required to take a test for 15 marks		
Attendance in Lectures/Participation		
Students get 5 marks for 100% attendance		
Summative Assessment		
Internal Assessment:	40 marks	
End semester examination:	60 marks	
Total:	100 marks	

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 5020 – Translation and its Contexts		
	Credits: Two	Instructor: Dr. B. Hariharan
Aim of the course		
This elective aims to introduce the learner to some of the contexts in which translation functions.		
Course Description		
The purpose is to enable an understanding of some of the ways in which translation impacts everyday living. While the texts listed for study are essays that theorize different translation contexts, the learner will engage in translation practice bearing in mind the issues that emerge in classroom discussions.		
Prescribed Texts		
<ol style="list-style-type: none"> 1. Walter Benjamin. “The Task of the Translator.” <i>The Translation Studies Reader</i>. Ed. Lawrence Venuti. 15–25. 2. Susan Bassnett and Harish Trivedi. “Introduction: of Colonies, Cannibals and Vernaculars.” <i>Postcolonial Translation Theory</i>. 1–18. 3. Michael Cronin. “Globalization and the New Politics of Translation.” <i>Translation and Globalization</i>. 104–137. 4. Esperança Bielsa and Susan Bassnett. “Translation in Global News Agencies.” <i>Translation in Global News</i>. 56–73. 5. Michael Cronin. “Translation and Migration.” <i>Translation and Identity</i>. 43–74. 6. Mary Snell-Hornby. “The Turn of the 1990s.” <i>The Turn of Translation Studies: New Paradigms or Shifting Viewpoints?</i> 115–148. 		
Assessment		
Assignment 1		
Students are required to make a seminar presentation on an area that concerns Translation Studies. Max marks: 10		
Assignment 2		
Students are required to submit a term paper on the texts prescribed for study. Students are welcome to engage in interdisciplinary research to prepare their term papers. Max marks: 10		
Test		
Students are required to take a test for 15 marks		
Attendance in Lectures/Participation		
Students get 5 marks for 100% attendance		
Summative Assessment		

Internal Assessment:	40 marks
End semester examination:	60 marks
Total:	100 marks

Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature
Intra-Departmental Elective Courses – Course Descriptions

ENG 5022 – An Introduction to Canadian Studies

Credits: Two

Instructor: Dr. B. Hariharan

Aim of the course

This course provides an introduction to the study of Canada from an interdisciplinary perspective. It will introduce some concepts and concerns that shape Canada.

Course Description

The paper will discuss four major narratives, namely, History, Multiculturalism and Diaspora, Land and Environment, and Hockey. The course will also introduce the student to interdisciplinary study in a specific area.

Prescribed Texts

a. History

1. Trigger, Bruce G. "The Historians' Indian: Native Americans in Canadian Historical Writing from Charlevoix to the Present." *The Native Imprint: The Contribution of First Peoples to Canada's Character*. Vol 1: To 1815. Ed. Dickason, Olivia Patricia. Np: Athabasca University. 1995: 423–450.
2. Shorten, Lynda. "Limmy Mix." *Without Reserve: Stories from Urban Natives*. Edmonton: Newest, 1991.

b. Multiculturalism and Diaspora

3. Kortenaar, Neil Ten. "Multiculturalism & Globalization." *Cambridge History of Canadian Literature*. Ed. Coral Ann Howells & Eva Marie Kroeller. London: Cambridge UP, 2009: 556–580.
4. Hua, Anh. "Diaspora and Cultural Memory." 2005. *Diaspora, Memory and Identity: A Search for Home*. Ed. Vijay Agnew. Toronto: U of Toronto P, 2008: 191–208.
3. Alistair Macleod. *No Great Mischief*. 1999. Toronto: Emblem, 2001.

c. Sports

5. Jason Blake. "Hockey as a Symbol of Nationhood." *Canadian Hockey Literature: A Thematic Study*. Toronto: U of Toronto P. 2010: 17–38.
6. Richards, David Adams. *Hockey Dreams: Memories of a Man who Couldn't Play*. 1996. Toronto: Doubleday, 1996.

d. Land and Environment

7. MacEachern, Alan. "Changing Ecologies: Preservation in Four National Parks." *Canadian Environmental History*. Ed. David Freeland Duke. Toronto: Canadian Scholars' P, 2006: 361–386.

Assessment**Assignment 1**

Students are required to make a seminar presentation on an area that concerns Canadian Studies. Max marks: 10

Assignment 2

Students are required to submit a term paper on the texts prescribed for study. Students are welcome to engage in interdisciplinary research to prepare their term papers. Max marks: 10

Test

Students are required to take a test for 15 marks

Attendance in Lectures/Participation

Students get 5 marks for 100% attendance

Summative Assessment

Internal Assessment: 40 marks

End semester examination: 60 marks

Total: 100 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 5010 – European Fiction		
	Credits: Two	Instructor: Dr. Suja Kurup P. L.
Aim of the course		
The course aims to familiarize students with the rich variety of works in European Fiction based on a selection of works from France, Germany, erstwhile USSR and Greece.		
Course Description		
<ol style="list-style-type: none"> 1. The beginnings of fiction in Europe 2. Italian renaissance 3. Contributions of Boccaccio, Rabelais and Cervantes 4. The Romantic Movement 5. The picaresque novel – Gothic novel – Historical Romance 6. Contributions of Goethe, Balzac, Stendhal, Hugo, Turgenev, Dostoevsky, Tolstoy, Kafka and Proust 7. Modernism in European fiction – 20th Century German novel – Thomas Mann – Herman Hesse – 20th century French novel – Camus – modern Italian fiction – Alberto Moravio 8. Neo Romanticism – Post-war Russian novel – Solzhenitsyn 9. Post-modernism – Milan Kundera. 10. Contemporary Greek fiction – Kazantzakis. 		
Prescribed Books		
<ol style="list-style-type: none"> 1. Emile Zola: <i>Nana</i> 2. Thomas Mann: <i>Death in Venice</i> 3. Fyodor Dostoevsky: <i>Crime and Punishment</i> 4. Marcel Proust: <i>Swann's Way</i> 5. Gustave Flaubert: <i>Madame Bovary</i> 6. Boris Pasternak: <i>Doctor Zhivago</i> 7. Herman Hesse: <i>Siddhartha</i> 8. Milan Kundera: <i>The Joke</i> 9. Nikos Kazantzakis: <i>Zorba the Greek</i> 		
Assessment		
Assignment 1 – 10 marks		
Students will be asked to make seminar presentations on topics related to their area of study.		
Assignment 2 - 10 marks		

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala
 MA (CSS) Degree Course in English Language and Literature
 Intra-Departmental Elective Courses – Course Descriptions

ENG 5014 – European Drama

Credits: Two

Instructor: Dr. Suja Kurup P. L.

Aim of the course

The course aims to familiarize students with European Drama, tracing the beginnings from Greek tragedy through to plays in twentieth – century Europe.

Course Description

1. The origin of drama in Europe – Dithyramb and Greek Chorus
2. Greek stage – production and acting methods
3. Tragedy – Comedy – Aristotle’s views on tragedy
4. Contributions of Aeschylus, Sophocles, Euripides, Aristophanes
5. Old Comedy and New Comedy
6. Christian elements in medieval theatre – Renaissance Italian drama
7. French classical tragedy and comedy – contributions of Racine
8. Modern age – the contributions of: Ibsen – Bertolt Brecht – Pirandello – Chekhov – Ionesco – Camus
9. Major dramatic/literary movements of the 19th and 20th centuries – naturalism, realism, dadaism, expressionism, surrealism, [postmodernism](#).
10. Major Theatre movements of the 19th and 20th centuries – Moscow Art Theatre, Theatre of the Absurd, Epic Theatre, Theatre of Cruelty, Poor Theatre.
11. Major contributors to modern European Theatre – Strindberg, Chekhov, Stanislavski, Artaud, Lorca, Camus, Brook, Grotowski, Barba.

Prescribed Books

- | | |
|--------------------------|--|
| 1. Sophocles: | <i>Oedipus Rex</i> [Penguin edition] |
| 2. Aristophanes: | <i>The Frogs</i> [Penguin edition] |
| 3. Henrik Ibsen: | <i>Ghosts</i> [Penguin edition] |
| 4. Bertolt Brecht: | <i>Mother Courage and Her Children</i> [OUP edition] |
| 5. Anton Chekov: | <i>The Cherry Orchard</i> [Penguin edition] |
| 6. Jean-Baptiste Racine: | <i>Phaedra</i> [Penguin edition] |
| 7. Luigi Pirandello: | <i>Six Characters in Search of an Author</i> [Penguin edition] |
| 8. Albert Camus: | <i>Caligula</i> [Penguin edition] |
| 9. Eugene Ionesco: | <i>Rhinoceros</i> [Penguin edition] |

Recommended Reading:

- Abrams, M. H. *A Glossary of Literary Terms*. 6th edition. Bangalore: Prism, 1993.
- Banham, E. Martin. *The Cambridge Guide to the Theatre*. Cambridge: Cambridge UP, 1993.
- Gascoigne, Bamber. *Twentieth Century Drama*. London: Hutchinson, 1974.
- Gassner, John, and Edward Quinn. *The Reader’s Encyclopedia of World Drama*. London: Methuen, 1975.
- McGuire, Susan Bassnett. *Luigi Pirandello*. London: Macmillan, 1983.
- Trussler, Simon. *20th Century Drama*. London: Macmillan, 1983.
- Williams, Raymond. *Drama from Ibsen to Brecht: A Critical Account and Revaluation*.

England: Penguin, 1983.

- Howatson, M. C. *The Oxford Companion to Classical Literature*. New Delhi: Oxford UP, 2011.

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75 % attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 5023 – Asian Canadian Literature		
	Credits: Two	Instructor: Dr. Suja Kurup P. L Vishnu Narayanan
Aim of the course		
<p>The course aims to familiarize students with minority literature’s divergences and convergences with multicultural writing, with specific emphasis on Asian Canadian writing.</p>		
Course Description		
<p>Canadian society is a multicultural mosaic of people from a variety of nations, cultures, races and religions. Each group preserves its unique identity even as it blends with the whole. Asians, who form a significant proportion of the immigrant population, are part of the ‘visible minority’ among Canadian citizens. Though they come from very different backgrounds, their Asian identity serves as a unifying factor, and the Asian-Canadian identity is distinct enough to merit separate study. The struggle of the immigrants to carve their own space in the adopted country without entirely giving up their culture and traditions is reflected in their writing. This course will examine prominent writers from all areas, highlighting commonalities and differences.</p>		
Prescribed Books		
<p>Poetry</p> <ol style="list-style-type: none"> 1. Lakshmi Gill: Me; Letter to a Prospective Immigrant; Manna 2. Himani Bannerji: Paki Go Home; Wife 3. Cyril Dabydeen: The Forest; Elephants Make Good Stepladders 4. Fred Wah: From “Waiting for Saskatchewan” <p>(From <i>Canadian Voices</i>. Ed. Shirin Kudchedkar & Jameela Begum)</p> <ol style="list-style-type: none"> 5. Michael Ondaatje: Light <p>Drama</p> <ol style="list-style-type: none"> 6. Uma Parameswaran: <i>Rootless but Green are the Boulevard Trees</i> <p>Fiction</p> <ol style="list-style-type: none"> 7. Joy Kogawa: <i>Obasan</i> 8. M. G. Vassanji: <i>No New Land</i> 9. Cyril Dabydeen: “Homecoming” (from <i>Black Jesus and Other Stories</i>) 10. Rohinton Mistry: “Swimming Lessons” (from <i>Tales from Firozsha Baag</i>) 		
Assessment		
Assignment 1 – 10 marks		
Students will be asked to make seminar presentations on topics related to their study.		

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 5028 – Australia: History, Culture and Literature		
	Credits: Two	Instructor: Dr. Suja Kurup P. L
Aim of the course		
The course aims to initiate and enhance understanding of the vibrant diversities of Australia.		
Course Description		
<p>This course is aimed at acquainting the students with Australian history, culture and literature. Since its days as a British colony, Australia has developed a complex national culture with immigrants from many parts of the world as well as an indigenous Aboriginal and Torres Strait Islanders population. The historical experience of convictism, pioneering, the bush, Gold fever and the post-war boom is essentially bound up with perceptions of the Australian character as egalitarian, anti-authoritarian and irreverent toward social pretension. Excerpts from books on Australian history and culture and select poems, novels and plays are included in the syllabus to increase an in-depth awareness of Australian history, culture and literature.</p>		
Prescribed Books		
<p>a. Australian History and Culture</p> <ol style="list-style-type: none"> 1. David Day: <i>Changing a Continent: A New History of Australia</i> 2. John Hirst: <i>The Australians</i> 3. Mudrooroo: <i>Us Mob: History, Culture and Struggle: An Introduction to Indigenous Australia</i> 4. Whitlock and Carter: <i>Images of Australia</i> <p>b. Australian Literature</p> <p>(i) Poetry:</p> <ol style="list-style-type: none"> 1. Aboriginal Songs from the 1850s 2. Barron Field: “The Kangaroo” 3. Henry Lawson: “The Men Who Come Behind” 4. C. J. Dennis: “The Traveller” 5. Les Murray: “Immigrant Voyage” 6. Fay Zwicky: “Reckoning” 7. Chris Wallace-Crabbe: “The Shape-Changer” 8. Barry Humphries: “Edna’s Hymn” 9. Richard Allen: “Epitaph for the Western Intelligentsia” <p style="text-align: center;">(Poems selected from Les Murray, ed. <i>The New Oxford Book of Australian Verse</i>, and Robert Gray and Geoffrey Lehman, eds. <i>Australian Poetry in the 20th Century</i>)</p> <p>(ii) Fiction</p> <ol style="list-style-type: none"> 1. Sally Morgan: <i>My Place</i> 2. Colleen McCullough: <i>Thornbirds</i> 3. Thomas Keneally: <i>The Playmaker</i> 4. Peter Carey: <i>Illywhacker</i> <p>(iii) Drama</p> <ol style="list-style-type: none"> 1. Jack Davis: <i>No Sugar</i> 		

2. David Williamson: <i>The Brilliant Lies</i>
Assessment
Assignment 1 – 10 marks
Students will be asked to make seminar presentations on topics related to their area of study.
Assignment 2 – 10 marks
Students will be asked to submit term papers on topics related to their area of study.
Test – 15 marks
A written Mid – semester examination will be conducted.
Attendance in Lectures/Participation – 5 marks
75 % attendance mandatory.
Summative Assessment – 100 marks
Internal Assessment – 40 marks
End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions																												
ENG 507 – Native Canadian Studies																												
	Credits: Two	Instructors: Dr. Maya Dutt Vishnu Narayanan																										
Aim of the course																												
The course aims at providing a comprehensive introduction to Native literature in Canada, focusing on the works of selected poets, prose writers, dramatists and novelists.																												
Course Description																												
The course covers the socio-political, cultural and historical background, against which the literature is set.																												
Prescribed Books																												
<p>a. Poetry:</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 40%;">1. Traditional Songs:</td> <td>My Breath</td> </tr> <tr> <td>2. Traditional Orature:</td> <td>Fragment of a Song.</td> </tr> <tr> <td>3. Rita Joe:</td> <td>Today's Learning Child; I Lost My Talk;</td> </tr> <tr> <td>4. Jeannette Armstrong:</td> <td>History Lesson; Stone Age; Mary Old Owl; Dark Forests.</td> </tr> <tr> <td>5. Daniel David Moses:</td> <td>The Sunbather's Fear of the Moon; The Line; Inukshuk</td> </tr> <tr> <td>6. Duke Redbird:</td> <td>I Am Canadian</td> </tr> </table> <p>a. Prose:</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 40%;">1. D. D. Moses and T. Goldie:</td> <td>Two Voices.</td> </tr> <tr> <td>2. Duke Redbird:</td> <td>We Are Metis (selections from this essay.)</td> </tr> <tr> <td>3. Harold Cardinal:</td> <td>A Canadian <i>What the Hell's It's All About.</i></td> </tr> <tr> <td>4. Jeannette Armstrong:</td> <td>The Disempowerment of First North American Native Peoples and Empowerment through their Writing</td> </tr> </table> <p>c. Drama:</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 40%;">Tomson Highway:</td> <td><i>The Rez Sisters</i></td> </tr> </table> <p>d. Fiction:</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 40%;">1. Beatrice Culleton:</td> <td><i>In Search of April Raintree</i></td> </tr> <tr> <td>2. Basil H. Johnston:</td> <td><i>Moosemeat and Wild Rice</i></td> </tr> </table> <p><u>Reference:</u></p> <p>Daniel David Moses and Terry Goldie, eds. <i>An Anthology of Canadian Native Literature in English</i></p>			1. Traditional Songs:	My Breath	2. Traditional Orature:	Fragment of a Song.	3. Rita Joe:	Today's Learning Child; I Lost My Talk;	4. Jeannette Armstrong:	History Lesson; Stone Age; Mary Old Owl; Dark Forests.	5. Daniel David Moses:	The Sunbather's Fear of the Moon; The Line; Inukshuk	6. Duke Redbird:	I Am Canadian	1. D. D. Moses and T. Goldie:	Two Voices.	2. Duke Redbird:	We Are Metis (selections from this essay.)	3. Harold Cardinal:	A Canadian <i>What the Hell's It's All About.</i>	4. Jeannette Armstrong:	The Disempowerment of First North American Native Peoples and Empowerment through their Writing	Tomson Highway:	<i>The Rez Sisters</i>	1. Beatrice Culleton:	<i>In Search of April Raintree</i>	2. Basil H. Johnston:	<i>Moosemeat and Wild Rice</i>
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Assessment																												
Assignment 1 – 10 marks																												

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75 % attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 508 – Dalit Writing		
	Credits: Two	Instructor: Vishnu Narayanan
Aim of the course		
<p>This course aims to help the students extend their appreciation and enjoyment of Dalit literature, to provide curricular recognition to the experience, art and knowledge of a marginalized community and to expose students to the Dalit renewal of the discussion on democracy, humanism and literature and extend their awareness of the social and aesthetic questions being raised in the Dalit writing.</p>		
Course Description		
<p>The course covers the writings of the key modern Dalit writers and thinkers and the issues at stake in the contemporary Dalit movement.</p> <ol style="list-style-type: none"> 1. Definitions of Dalit 2. Varna and caste hierarchy 3. Opposition to Brahminical hegemony and ideology 4. Bhakti Movement 5. B. R. Ambedkar’s contributions to Dalit Movement 6. Dalit Panther Movement 7. Adi Dharm Movement 8. Dalit Buddhist Movement 9. Role of Brahmo Samaj and Arya Samaj 10. Dalit Movement in Kerala and contributions of Sri Ayyankali 		
Prescribed Books		
<p>a. Poetry:</p> <ol style="list-style-type: none"> 1. Satish Chandar. “PanchamaVedam.” K. Satyanarayana and Susie Tharu, eds. <i>From Those Stubs Steel Nibs are Sprouting: New Dalit Writing from South India: Kannada and Telugu</i>. 2. N. D. Rajkumar. “Our Gods do not Hide”. <i>Give us this Day a Feast of Flesh</i>. New Delhi: Navayana, 2011. 3. S. Joseph. “Identity Card.” <i>No Alphabet in Sight</i>. New Delhi: Penguin, 2011. 4. Poikayil Appachan. “Song”. M. Dasan, et al, eds. <i>The Oxford India Anthology of Dalit Literature</i>. New Delhi: Oxford UP, 2012. Pp. 5-6. 5. M. R. Renukumar. “The Poison Fruit”. M. Dasan, et al, eds. <i>The Oxford India Anthology of Dalit Literature</i>. Pp. 32-33. 6. Prathiba Jeyachandran. “Dream Teller”. Ravikumar and Azhagarasan, eds. <i>The Oxford Anthology of Tamil Dalit Writing</i>. New Delhi: Oxford UP, 2012. Pp. 5-6. 7. N. K. Hanumanthiah. “Untouchable, Yes I am!” <i>From Those Stubs Steel Nibs are</i> 		

Sprouting.

8. Madduri Nagesh Babu. "A This-Worldly Prayer"; What People are You?" *From Those Stubs Steel Nibs are Sprouting.*

9. Namdeo Dhasal. "Cruelty." *A Current of Blood.* New Delhi: Navayana, 2011.

10. G. Sasi Madhuraveli. "With Love". Dasan, et al, eds. *The Oxford India Anthology of Dalit Literature.* New Delhi: Oxford UP, 2012. Pg. 22.

b. Prose:

1. R. Ambedkar. "Annihilation of Caste." Valerian Rodrigues, ed. *The Essential Writings of B. R. Ambedkar.* New Delhi: Oxford UP, 2002. Pp. 263-305.

2. Gopal Guru. "Dalit Women Talk Differently." *EPW*, Vol. XXX. No. 41-42, October 14, 1995.

3. T. M. Yesudasan. "Towards a Prologue to Dalit Studies." K. Satyanarayana and Susie Tharu, eds. *No Alphabet in Sight.* New Delhi: Penguin, 2011. pp. 611-630.

c. Autobiography:

1. Sharan Kumar Limbale. *The Outcaste.* New Delhi: Oxford UP, 2003.

2. Om Prakash Valmiki. *Jhootan.*

3. Balbir Madhopuri. *Changia Rukh.* Trans. Tripti Jain. New Delhi. Oxford UP, 2010.

d. Drama:

1. A. Santhakumar. *Dreamhunt.* M. Dasan, et al, eds. *The Oxford Anthology of Malayalam Dalit Writing.* New Delhi: Oxford UP, 2012. Pp. 168-179.

2. K. Gunashekar. *Touch.* Ravikumar and Azhagarasan, eds. *The Oxford Anthology of Tamil Dalit Writing.* Oxford UP, 2012. Pp 163-168.

e. Fiction:

1. Potheri Kunhambu. *Saraswathi Vijayam.* Trans. Dilip Menon. New Delhi: The Book Review Literary Trust, 2002.

2. Gogu Shyamala. *Father May Be an Elephant and Mother only a Small Basket, But.....* New Delhi: Navayana, 2012.

3. P. Sivakami. *The Grip of Change and Author's Notes.* Translated by the Author. Hyderabad: Orient BlackSwan, 2006.

4. Paul Chirakkarode. "Nostalgia". Dasan, et al, eds. Pg. 61.

5. C. Ayyappan. "Madness." Dasan, et al, eds. Pg. 68.

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75 % attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature
Intra-Departmental Elective Courses – Course Descriptions

ENG 5012 – Travel Literature on India

Credits: Two

Instructor: Vishnu Narayanan

Aim of the course

The paper aims to explore and study the wonderfully varied ingredients of a travel book: politics, archaeology, history, philosophy, art or magic. Even to possibly cross-fertilize the genre with other literary forms—biography, or anthropological writing—or, perhaps more interesting still, to follow in the traveller’s footsteps and muddy the boundaries of fiction and non-fiction by crossing the travel book with some of the wilder forms of the novel.

By the end of this course, students should be able to read the rhetoric of travel writing, demonstrate a sound knowledge of the various primary sources studied on the course and develop the ability to engage with them critically to reach conclusions both about the society observed and the subjectivity of the observer. They must be able to critically engage with the theoretical issues involved with using colonial and travel literature as a source and critically engage with wider categories, concepts and issues such as race, gender, class, caste, criminality, coercion, resistance, identity etc.

The paper also intends to help the student to analyze travel texts different theoretical perspectives and historical methodologies and help to develop the ability to evaluate and use effectively the relevant information and the capacity for analytical and critical thinking.

At the end of the course it is expected that the student will be able to comprehend the theoretical positions of “gaze” and how it infiltrates society at large.

Course Description

1. The varied ingredients of a travel book: politics, archaeology, history, philosophy, art or magic.
2. Cross-fertilization of the genre with other literary forms - biography, or anthropological writing.
3. Analysis of the various primary sources on the course.
4. Evaluate the ability to reach conclusions both about the society observed and the subjectivity of the observer.
5. Critically engage with the theoretical issues involved with using colonial and travel literature.
6. Concepts and issues such as race, gender, class, caste, criminality, coercion, resistance, identity etc.
7. Different theoretical perspectives and historical methodologies.

Prescribed Books

Unit 1: Reversing the Gaze: It is an interesting turn of event to read the curiosity of a cultural encounter seen from the eyes of a native who visits a foreign land during the colonial period. In the following texts we can find Indians writing to define their identity and place abroad.

1. Meera Kosambi, ed. & trans. Pandita Ramabai's American Encounter: The Peoples of the United States (1889). Indiana UP, 2003.

2. Fisher, M. H., ed. The Travels of Dean Mahomet: An Eighteenth-Century Journey through India. London: U of California P, 1997.

Further reading:

- Reina Lewis. *Gendering Orientalism: Race, Femininity and Representation*. Routledge, 1996.
- Sara Mills. *Discourses of Difference: An Analysis of Women's Travel Writing and Colonialism*. Routledge, 1991.

Unit 2: British Writings on India: This section gives an introduction to the blasé tone of racial dominance rendered by the colonial British writings on India. It nevertheless looks at the concepts and issues such as race, gender, class, caste, criminality, coercion, resistance, identity etc inscribed in the texts.

1. W. H. Sleeman. *Rambles and Recollections of an Indian Official*. Constable, 1893.
(Available online)

2. Fanny Parkes Parlb. *Wanderings of a Pilgrim in Search of the Picturesque*. Manchester: Manchester UP, 2001.

Further reading:

- Nandini Bhattacharya. *Reading the Splendid Body: Gender and Consumerism in Eighteenth-century British Writing on India*. Delaware: University of Delaware P, 1998.
- Pramod K. Nayar. "Marvelous Excesses: English Travel Writing and India, 1608-1727", *Journal of British Studies*, 44, 2005, pp. 213–238.
- Pramod K. Nayar. "The Sublime Raj: English Writing and India, 1750-1820." *Economic and Political Weekly*, Vol. 39, No. 34. Aug. 21-27, 2004. pp. 3811-3817.
- Indira Ghose. *Women Travelers in Colonial India: The Power of the Female Gaze*. Calcutta: Oxford UP, 1998.
- J. Nair. "Uncovering the Zenana: Visions of Indian Womanhood in Englishwomen's Writing, 1813- 1940", *Journal of Women's History*.vol. 2:1, 1990.

Unit 3: On the Threshold of the Twilight: This session deals with the interesting points of view of travel writers of the 30s to 50s, who had divided opinions of the Raj as well as equally interesting views on the people of the Raj. Through a series of recaptured incidences and in the fictionalized travel experiences, we will be looking into the changing face of the Raj as well as the aesthetic progression of travel writing as a genre. This session will also give a contrary perspective to seeing travel writers as outriders of colonialism, attempting to demonstrate the superiority of western ways by "imagining" the east as decayed and degenerate.

1. George Orwell: *Burmese Days*

2. Aldous Huxley: *Jesting Pilate: The Diary of a Journey*

Further reading:

- Nigel Leask. *Curiosity and the Aesthetics of Travel Writing, 1770-1840: "From an Antique*

Land”. Oxford UP, 2004. Introduction.

- Mary Louise Pratt. *Imperial Eyes: Travel Writing and Transculturation*. Routledge, 1992. Introduction, “British Travel Writing and Imperial Authority”.

Unit 4: (a) Travels with(out) Colonial Burden and (b) Indian Travel Writing Masterpieces

a) Travels with(out) the Colonial Burden: After independence, the nature of the encounter altered. Indians were writing on their own terms, and debating national issues which had no requirement for an external opinion. By the end of the 20th century, fiction set in India written by foreigners, which had been a mainstay of earlier generations, had dried up. Instead there were travel books, the amateur passing through and catching local colour— scooters, cows, dialogue, etc. became more fashionable.

1. William Dalrymple: *The City of Djinn*s, 1993.
2. Michael Wood: *The Smile of Murugan: A South Indian Journey*, 1995.

b) Indian Travel Writing Masterpieces: Not long after India’s economy was liberalised, a further change took place: its literature became globally desirable. Indian travellers have by and large left their indelible mark on the literature of travel.

1. Pico Iyer: *Video Night in Kathmandu*. Vintage, 1989.
2. Amitav Ghosh: *In an Antique Land: History in the Guise of a Traveler’s Tale*. Vintage, 1994.

Further reading:

- Bernard Cohn. “Notes on the History of the Study of Indian Society and Culture”, in *An Anthropologist among the Historians and Other Essays*. New Delhi: Oxford UP, 1987. pp. 136-171.
- Steven H. Clark. *Travel Writing and Empire: Postcolonial Theory in Transit*. Zed, 1999.
- Casey Blanton. *Travel Writing: The Self and the World*. Routledge, 2002. Chapter 1.

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75 % attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 5024 –Phonetics and Spoken English		
	Credits: Two	Instructors : Dr. Maya Dutt Vishnu Narayanan
Aim of the course		
<p>This course seeks to improve the speaking skills of the students. It begins by familiarizing students with the basic sounds, stress and intonation patterns in English, the difference between British, American and Indian varieties of English, the common mistakes made due to mother-tongue influence, and the peculiarities to look out for while interacting with native speakers of English. Great importance will be placed on the simultaneous deployment of both the listening and speaking skills. At the end of the course they will be able to understand the speech of native speakers and have enough acquaintance with strategies necessary for simple, small-scale conversation.</p>		
Course Description		
<p>Teaching will be based on sample materials of native speakers. It starts off with speech sounds, moves on to sentences, and finally conversations. Alongside the exposure, the students will be urged to make conversations, initially two-to-four-liners. This lets them practice what they have learned. The students will also be trained to speak accurately and fluently on any topic given to them for extempore speech.</p> <ol style="list-style-type: none"> 1. Organs of speech 2. Cardinal Vowels 3. Segments of RP – Vowels and Consonants – Allophonic variations – Phonemic and Allophonic transcription – Vowel sequences 4. The Syllable 5. Stress, Rhythm and Intonation in connected speech 6. Differences between RP, GIE and Malayali English 7. Mother Tongue Interference – remedial measures 8. Listening Comprehension – RP and GIE 9. Speech Practice – strategies for initiating and repairing communication 		
Prescribed Books		

Baker, Ann. *Ship or Sheep: An Intermediate Pronunciation Course*. London: Cambridge UP, 1981.

Balan, Jayasree. *Spoken English*. Chennai: Vijay Nicole, 2006.

Hancock, Mark. *English Pronunciation in Use*. London: Cambridge UP, 2003.

Scarborough, David. *Reasons for Listening*. London: Cambridge UP, 1984.

Sinha, Thakur K. B. P. *Better English Pronunciation*. Chennai: Vijay Nicole, 2005.

Syamala, V., and Ganga Dhanesh. *Speak English in Four Easy Steps*.
Thiruvananthapuram: Improve English Foundation, 2006.

Richards, Jack C. *BASIC Tactics for Listening*. London: Oxford UP, 1996.

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75 % attendance mandatory.

Summative Assessment – 100 marks

Internal Assessment – 40 marks

End Semester Assessment – 60 marks

Institute of English, University of Kerala MA (CSS) Degree Course in English Language and Literature Intra-Departmental Elective Courses – Course Descriptions		
ENG 509 – Writing for the Media		
	Credits: Two	Instructor:
Aim of the course		
It aims to enable the students to write with confidence in a variety of media situations. It offers a systematic and critical approach to mass media writing making the students aware of the specific strategies and skills.		
Course Description		
1. Dynamics of communication 2. Types of communication 3. Uses and functions of Mass Communication 4. Types of writing – essays, features, monographs/abstracts 5. Writing for the print medium 6. Literature and Mass Media 7. Writing for the Broadcast Media 8. Computer as a Mass Medium.		
Prescribed Books		
<p>Unit 1: Communication – Definitions and types – interpersonal communication, intrapersonal communication, gestures, chemical communication, proxemics – communication and culture – ‘Mass culture’, ‘Popular culture’, and ‘Folk culture’ – communication and language – Mass Communication – major Mass Media – their characteristics and functions.</p> <p>Unit 2: Writing for the print medium – news – types, structure, values – basics of reporting – newspaper, magazine, newsletter – reporting skills – types of reporting – crime, court, civil, political, business, science and technology, sports, culture – writing techniques – OP-ED, letter to the Editor, film review, book review, sports review – terms used in broadcast journalism – print medium and Indian Independence Struggle.</p> <p>Unit 3: Writing for the Broadcast Media – Radio – Radio Journalism – key elements of radio writing – preparation of radio news – characteristics of a radio script – radio feature, documentary, drama, interview, discussions, and commercials/jingles – future of radio – TV – similarities and differences between print and broadcast journalism – writing for visuals – Spots (TV ads) and creation of spots – live news reports – live shows – anchoring – interviews – terms used in TV journalism – Web writing – online journalism – features – interactivity – hypermedia – media studies</p>		
Recommended reading:		
1. David K. Berlo:	<i>The Process of Communication</i>	
2. Marshall McLuhan:	<i>Understanding Media</i>	
3. Ault, Emery, et al:	<i>Mass Communication</i>	
4. George A. Miller:	<i>The Psychology of Communication</i>	
5. Richard Keeble:	<i>Newspaper Handbook</i>	
6. Thomas S. Kane:	<i>The New Oxford Guide to Writing</i>	
7. Fred Fedle:	<i>Reporting for the Media</i>	
8. Bonime and Pohlmen:	<i>Writing for the News Media</i>	

9. Robert McLeish:	<i>Techniques of Radio Production</i>
10. William Van Nostram:	<i>Script writer's Handbook</i>
11. Delancy and Landow:	<i>Hypermedia and Literary Studies</i>
12. Allen Rosenthal	<i>Writing, Directing and Producing Documentaries</i>
13. Nigel D. Turton:	<i>ABC of Common Grammatical Errors</i>
Assessment	
Assignment 1 – 10 marks	
Students will be asked to make seminar presentations on topics related to their area of study.	
Assignment 2 – 10 marks	
Students will be asked to submit term papers on topics related to their area of study.	
Test – 15 marks	
A written Mid-semester examination will be conducted.	
Attendance in Lectures/Participation – 5 marks	
75% attendance mandatory	
Summative Assessment – 100 marks	
Internal Assessment – 40 marks	
End Semester Assessment – 60 marks	