

**UNIVERSITY OF KERALA**

**REVISED SCHEME AND SYLLABUS OF  
MA DEGREE COURSE IN ENGLISH LANGUAGE AND LITERATURE  
FOR 2013 ADMISSIONS ONWARDS**

**University of Kerala**  
**Scheme and Syllabus for the M.A. Degree Course in English Language and**  
**Literature for 2013 Admissions onwards**  
**Course Structure and Marks Distribution**

Semester 1	Core / Elective	Course Code	Name of Paper	Instructional hours/week	Marks	
					ESE	CA
Paper 1	Core	EL 211	Chaucer to the Elizabethan Age	6	75	25
Paper 2	Core	EL 212	Shakespeare	6	75	25
Paper 3	Core	EL 213	The Augustan Age	7	75	25
Paper 4	Core	EL 214	The Romantic Age	6	75	25
<b>Semester 2</b>						
Paper 5	Core	EL 221	The Victorian Age	6	75	25
Paper 6	Core	EL 222	The 20 <sup>th</sup> century	7	75	25
Paper 7	Core	EL 223	Indian Writing in English	6	75	25
Paper 8	Core	EL 224	Literary Theory 1	6	75	25
<b>Semester 3</b>						
Paper 9	Core	EL 231	Linguistics & Structure of the English Language	7	75	25
Paper 10	Core	EL 232	Literary Theory 2	6	75	25
Paper 11	Elective 1	EL 233		6	75	25
Paper 12	Elective 2	EL 233		6	75	25
<b>Semester 4</b>						
Paper 13	Core	EL 241	English Language Teaching	6	75	25
Paper 14	Core	EL 242	Introduction to Cultural Studies	7	75	25
Paper 15	Elective 3	EL 243		6	75	25
Paper 16	Elective 4	EL 243		6	75	25
Paper 17	Compr Ppr	EL 244	Comprehensive Paper		100	
Paper 18	Project	EL 245	Project & Project based Viva Voce		80	20
					<b>Grand Total = 1800</b>	

# Syllabus & Text books for 2013 Admissions

## Semester One

### Paper I – Chaucer to the Elizabethan Age [6 hours/week]

#### Course description - Topics to be covered

1. Socio-political background of Chaucer's Age
2. Chaucer and his contemporaries – Langland and Gower
3. The Renaissance in England
4. Ballads and sonnets – Wyatt, Surrey, Sidney, Spenser
5. Metaphysical poetry – Donne, Herbert, Vaughan, Marvell
6. The development of prose – More, Sidney, Bacon, Browne, Isaac Walton, Thomas Hobbes
7. The rise of English drama – Miracle plays, Morality plays, Interlude
8. Classical influence – Revenge tragedy – Seneca – Kyd
9. University Wits – Ben Jonson – Comedy of Humours
10. Elizabethan Romantic drama – Marlowe – Shakespeare
11. Jacobean drama – Webster, Beaumont and Fletcher, Massinger, Dekker

#### Text Books

#### Detailed study

##### (a) Poetry:

- Chaucer: “The Prologue to the Canterbury Tales” – Lines 1-41, The Knight lines 42-80, The Prioress – lines 122-166, The Oxford Cleric – lines 295-318, The Franklin – lines 341-370, The Wife of Bath – lines 455-486, The Summoner – Lines 641-688.  
(Modern version by Nevil Coghill)
- Spenser: “Prothalamion”
- Donne: “A Hymn to God the Father” & “The Canonization”.

##### (b) Prose:

- Bacon: “Of Marriage and Single Life” & “Of Parents and Children”
- Sidney: Extract from *Apology for Poetry* – pgs. 40 to 48.  
(Edited by V. Chatterjee. Chennai: Orient Blackswan).

##### (c) Drama:

- Marlowe: *Dr. Faustus*

#### Non-detailed study

##### (a) Poetry:

- Herbert: “The Collar”
- Vaughan: “The Retreat”
- Andrew Marvell: “To His Coy Mistress”.
- [Ballad]: “Sir Patrick Spens”

##### (b) Fiction:

- More: *Utopia*

##### (c) Drama:

- Kyd: *The Spanish Tragedy*.

## Paper II – Shakespeare [6 hours/week]

### Course description - Topics to be covered

1. Shakespeare and his age
2. Elizabethan theatre and audience
3. Life and works of Shakespeare – sources – early comedies – histories – problem plays – tragedies – 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 – post-1950.

### Text Books

#### Detailed study:

- ❖ *Hamlet*
- ❖ *As You Like It*
- ❖ *Sonnets*: Nos. 18 [“Shall I compare thee to a summer’s day?”]  
30 [“When to the sessions of sweet silent thought”]  
127 [“In the old age black was not counted fair”], &  
130 [“My mistress’ eyes are nothing like the sun”]

#### Non-detailed study:

- ❖ *Antony and Cleopatra*
- ❖ *The Tempest*

#### Suggested reading:

A. C. Bradley: *Shakespearean Tragedy* [Lecture 1]

Ernest Jones: “The Psychoanalytical Solution” (Chapter Three of *Hamlet and Oedipus*, pp. 45-70)

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

**Paper III – The Augustan Age [7 hours/week]****Course description - Topics to be covered**

1. The Reformation
2. Milton – life and works – early and later poetry
3. The Restoration
4. The poetry of Dryden and Pope
5. Transitional poetry – Gray, Collins, Cowper, Burns
6. The rise of modern prose – criticism, satire, diaries – Milton, Dryden, Swift, Locke, Pepys
7. The periodical essay – Addison and Steele
8. Dr. Johnson and his circle – Boswell
9. Milton’s drama
10. Restoration drama – Comedy of Manners – Heroic drama – anti-sentimental comedy – Wycherley, Congreve, Goldsmith, Sheridan
11. The rise of the novel – Richardson, Fielding, Sterne, Smollett

**Text Books****Detailed study****(a) Poetry:**

Milton:	<i>Paradise Lost Book I</i>
Dryden:	“Mac Flecknoe”
Gray:	“An Elegy Written in a Country Churchyard”

**(b) Prose:**

Dr. Johnson:	<i>Preface to Shakespeare</i> – paras 1–40
Burke:	<i>Letter to a Noble Lord</i> – paras 1–10

**(c) Drama:**

Sheridan:	<i>The Rivals</i>
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**Non-detailed study****(a) Poetry:**

Blake:	“A Cradle Song”, “Lamb”
Burns:	“Auld Lang Syne”, “A Red Red Rose”
Pope:	“An Epistle to Dr. Arbuthnot”

**(b) Fiction:**

Richardson:	<i>Pamela</i>
Sterne:	<i>Tristram Shandy</i>

**(c) Drama:**

Goldsmith:	<i>She Stoops to Conquer</i>
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**Paper IV – The Romantic Age [6 hours/week]****Course description - Topics to be covered**

1. The Romantic Revival
2. The poetry of Wordsworth, Coleridge, Byron, Shelley, Keats
3. Prose – modern review, magazines, essay, criticism – De Quincey, Coleridge, Hazlitt, Lamb, Mary Wollstonecraft
4. Fiction – early 19<sup>th</sup> century novel – historical novel, gothic novel, domestic novel – Scott, Jane Austen, Horace Walpole, Mary Shelley

**Text Books****Detailed study****(a) Poetry:**

Wordsworth:	“Tintern Abbey”
Coleridge:	“Kubla Khan”
Shelley:	“Ode to the West Wind”
Keats:	“Ode on a Grecian Urn”

**(b) Prose:**

Lamb:	“Mackery End in Hertfordshire”.
Coleridge:	<i>Biographia Literaria</i> – Chapter 14
Mary Wollstonecraft:	“The Rights and Involved Duties of Mankind Considered”. [from <i>A Vindication of the Rights of Woman</i> . Part I. Chap. I]

**Non-detailed study****(a) Poetry:**

Wordsworth:	“London 1802” & “Upon Westminster Bridge”.
Byron:	“Euthanasia”
Keats:	“The Eve of St. Agnes”.

**(b) Fiction:**

Sir Walter Scott:	<i>Ivanhoe</i>
Jane Austen:	<i>Persuasion</i>
Mary Shelley:	<i>Frankenstein</i> .

## Semester Two

### Paper V – The Victorian Age [6 hours/week]

#### Course description - Topics to be covered

1. Social and political background –change in mood and temper – Parliamentary Reform – political stability
2. The politics of colonization
3. Science and religion – the Victorian compromise
4. Contemplative poetry, love poetry, dramatic monologue – Tennyson, Arnold, Clough, Elizabeth Barrett Browning, Browning.
5. Pre-Raphaelites – Rossetti, Swinburne, Morris and their group.
6. Precursors to modernist poetry – Hopkins, Hardy, Kipling, Thompson, Houseman, Bridges.
7. Prose and criticism – Carlyle, Ruskin, Arnold, Pater, Leslie Stephen, Huxley, Newman.
8. Social novel, moral and philosophical novel, realistic novel, Wessex novels – Dickens, Thackeray, George Eliot, Emily Bronte, Charlotte Bronte, Meredith, Stevenson, Hardy.
9. Precursors to modernist fiction – Butler.
10. The decline of drama – dramatists of transition and stage naturalism – Robertson.
11. Problem play – Pinero and Jones – comedy of manners – Wilde.

#### Text Books

#### Detailed study

**(a) Poetry:**

Tennyson:	“The Lotos Eaters”
Browning:	“Fra Lippo Lippi”
Arnold:	“Dover Beach”
Hopkins:	“The Windhover”

**(b) Prose:**

Arnold:	<i>Culture and Anarchy</i> . Chapter I, “Sweetness and Light.” pp. 1-19.
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**(c) Drama:**

Oscar Wilde:	<i>The Importance of Being Earnest</i>
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#### Non-detailed study

**(a) Poetry:**

D. G. Rossetti:	“The Blessed Damozel”
Morris:	“Haystack in the Floods”

**(b) Fiction:**

Dickens:	<i>A Tale of Two Cities</i>
Emily Bronte:	<i>Wuthering Heights</i>
Charlotte Bronte:	<i>Jane Eyre</i>
Hardy:	<i>The Mayor of Casterbridge</i>

**Paper VI – The Twentieth Century [7 hours/week]****Course description - Topics to be covered**

1. The 20<sup>th</sup> century – socio-political background – literature and society – 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 – 60’s and 70’s – Heaney, Motion, Geoffrey Hill – 1980s – 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.

**Text Books****Detailed study****(a) Poetry:**

W. B. Yeats	“The Second Coming”
T. S. Eliot:	“The Waste Land”
W. H. Auden:	“In Memory of W. B. Yeats”
Dylan Thomas:	“Poem in October”

**(b) Prose:**

T. S. Eliot:	“Tradition and the Individual Talent”
I. A. Richards:	“Four Kinds of Meaning”

**(c) Drama:**

Harold Pinter:	<i>The Birthday Party</i>
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**Non-detailed study****(a) Poetry:**

Philip Larkin:	“Church Going”
Ted Hughes:	“Thought Fox”
Seamus Heaney:	“Punishment”

**(b) Prose:**

Virginia Woolf:	“The Russian Point of View”
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**(c) Drama:**

G. B. Shaw:	<i>The Doctor’s Dilemma</i>
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**(d) Fiction:**

Josef Conrad:	<i>The Heart of Darkness</i>
James Joyce:	<i>The Portrait of an Artist as a Young Man</i>
D. H. Lawrence:	<i>Women in Love</i>



**Paper VII – Indian Writing in English [6 hours/week]****Course description - Topics to be covered**

1. Historical context for the rise of Indian Writing in English
2. Indian Renaissance – Rise of Indian nationalism
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 – contributions of Nissim Ezekiel, Dom Moraes, Ramanujan, Parthasarathy and Kamala Das
7. Women novelists – their contributions
8. Indian English drama – Tagore – Karnad – Tendulkar
9. Major concerns in the fictional works of Salman Rushdie – Vikram Seth – Amitav Ghosh – Arundhati Roy – Shashi Tharoor
10. Recent trends in Indian English writing.

**Text Books****Detailed study****(a) Poetry:**

Parthasarathy:	“As a Man Approaches Thirty He May”
Nissim Ezekiel:	“Goodbye Party to Miss Pushpa T. S.”
Kamala Das:	“Daughter of the Century”
Tishani Doshi:	“The Day We Went to the Sea”

**(b) Drama:**

Girish Karnad:	<i>Tughlaq</i>
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**(c) Prose:**

G. B. Mohan Thampi:	“Rasa as Aesthetic Experience.” pp. 9-23 from <i>The Response to Poetry</i> .
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**Non-detailed study****(a) Poetry:**

Toru Dutt:	“Our Casuarina Tree”
Sarojini Naidu:	“Bangle Sellers”
Tagore:	Songs 1, 6, 50, 81, 95 & 103 [from <i>Gitanjali</i> ]
Jayanta Mahapatra:	“Freedom”
Dom Moraes:	“Absences”
Arun Kolatkar:	“An Old Woman”

**(b) Prose:**

A. K. Ramanujan:	“Is There an Indian Way of Thinking: An Informal Essay”.
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**(c) Drama:**

Vijay Tendulkar:	<i>Kanyadaan</i>
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**(d) Fiction:**

R. K. Narayan:	<i>The Man-eater of Malgudi</i>
Shashi Tharoor:	<i>The Great Indian Novel</i>
Salman Rushdie:	<i>The Moor’s Last Sigh</i>
Bama:	<i>Sangati</i>

**(e) Short Stories:**

Mulk Raj Anand:	“The Barbers’ Trade Union”
Mahaswetha Devi:	“The Breast Giver”

## Paper VIII – Literary Theory 1[6 hours/week]

### Course description - Topics to be covered

This course will enable the students to understand that:

1. Language is a system of signs.
2. There are certain fundamental structures underlying all human behaviour and production.
3. Meaning is not fixed; rather it is a fluid, ambiguous domain of human experience.
4. Human beings are motivated by desires, fears, conflicts and needs of which they are unaware.
5. Unconscious is the storehouse of painful and repressed emotions.
6. Unconscious is structured like language.
7. Cultural productions reinforce the economic, political, social and psychological oppression.
8. Reader's response is pivotal in the analysis of literary texts.
9. Reader actively participates in creating the meaning of the text.

#### **Module I: Theories of Structuralism**

The basic principle of Structuralism is that language structures our perception of the world around us. Literature and other cultural representations are manifestations of systems of signs that can be studied both synchronically and diachronically.

- **Ferdinand de Saussure.** Sections from *Course in General Linguistics*. *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998. Pp. 76-90.

#### **Module II: Theories of Deconstruction**

Theories of Deconstruction rest on the belief that there is no transcendental signified and that there is nothing outside of the text. However, texts betray traces of their own instability, making the possibility of determinate meaning suspect.

- **Jacques Derrida.** "Structure, Sign and Play in the Discourse of Human Sciences." *Modern Criticism and Theory: A Reader*. Ed. David Lodge. UK: Longman, 2000. Pp. 89-103.

#### **Module III: Psychoanalytic Theories**

The existence of the unconscious is central to all psychoanalytic theories. Individuals move through developmental stages early in life, and traumas or experiences during that process may have a lasting effect on personality. Literary and other cultural texts may have a psychological impact on readers or meet a psychological need in them.

- **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. Pp. 178-183.

#### **Module IV: Feminist Theories**

Language, institutions, and social power structures have reflected patriarchal interests throughout history; and this has had a profound impact on women's ability to express themselves and the quality of their daily lives. This combination of patriarchal oppression and women's resistance to it is apparent in many literary and other cultural texts.

- **Elaine Showalter.** "Towards a Feminist Poetics." *Women Writing and Writing about Women*. London: Croom Helm, 1979. Pp.10-22

**Recommended reading:**

1. Roman Jakobson. "Linguistics and Poetics" *Modern Criticism and Theory: A Reader* Ed. David Lodge and Nigel Wood. England: Pearson, 2007. Pp. 141-164.
2. Claude Levi-Strauss. "The Structural Study of Myth." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
3. Jonathan Culler. *Structuralist Poetics*. Routledge, 1975.
4. Roland Barthes. "The Death of the Author." *Modern Criticism and Theory: A Reader* Ed. David Lodge and Nigel Wood. England: Pearson, 2007. Pp. 313-316.
5. Jean-Francois Lyotard. "The Postmodern Condition." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
6. Madan Sarup. *An Introductory Guide to Post-Structuralism and Post-modernism*. Longman, 1993.
7. Sigmund Freud. "The Interpretation of Dreams." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
8. Gilles Deleuze and Felix Guattari. "The Anti-Oedipus." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
9. Maud Ellman. *Psychoanalytic Literary Criticism*. Longman, 1994.
10. Luce Irigaray. "The Power of discourse and the Subordination of the Feminine." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
11. Simone de Beauvoir. "Myth and Reality." *Modern Criticism and Theory: A Reader* Ed. David Lodge and Nigel Wood. England: Pearson, 2007. Pp. 95- 102.
12. Mary Eagleton, ed. *Feminist Literary Criticism*. London: Longman, 1991.

## Semester Three

### Paper IX – Linguistics and Structure of the English Language [7 hours/week]

#### Course description – Topics to be covered

This paper aims to introduce the latest trends in 20<sup>th</sup> century linguistic theory, from the beginnings of modern linguistic theory to the characterization of linguistics today. Various schools of thought including Bloomfield's American Structuralism, Noam Chomsky's T. G. Grammar among others, will be studied in addition to Singulary and Double-based transformations in T. G. Grammar, and the derivation of sentences. The paper also looks at the various aspects of Semantics and Pragmatics, Sociolinguistics and Psycholinguistics, as well as aspects of Stylistics and Phonetics. Theories of meaning, the study of language use and communication, the study of language acquisition and linguistic behaviour and the psychological mechanisms responsible for them, the concepts of society, culture and language, language in its social context, aspects of linguistics style study, aspects of segmental and supra-segmental phonemes, including stress, rhythm and intonation also have to be discussed.

**Unit-1: The Nature of Language** – linguistics as the scientific study of language – the properties of natural human languages – human languages and systems of animal communication – langue and parole – the concept of grammar – prescriptive – descriptive – the fallacies of Traditional Grammar.

**Unit-2: Structuralism** – its roots and theoretical formulation. **Structural Phonology** – phoneme theory – environment and distribution – principles of phonemic analysis. **Structural Morphology** – morphemes – classification – lexical and Grammatical – free and bound morphemes – stem, root and affixes – allomorphs – zero allomorph. **Structural Syntax** – word classes – form class, function words – Immediate Constituent Analysis – the problem of the Structuralist Paradigm – syntax – structure of phrases, clauses and sentences. **TG Grammar** – Noam Chomsky and his theories – linguistic competence – Transformations – (a) Singulary: Interrogation (Y/N and Wh); Negation; Passivization; Tag Questions – (b) Double-based: Relativization, Complementation, Adverbialization, Co-ordination.

**Unit-3: Phonetics**, phonemics, phonology – phonemes – allophones – supra-segmental features – word stress, sentence stress, rhythm, pitch and intonation – comparison between RP, GIE and Malayalam sounds – difficulties of Malayali speakers – remediation – distinction between phonetic and phonemic transcription.

**Unit-4: Semantics and Pragmatics** – context and meaning – invisible meaning – speech act – discourse and conversation – communicative competence. **Psycholinguistics** – language acquisition, linguistic behaviour, motivation and aptitude. **Sociolinguistics** – basic concepts – Dialect – Register – regional and social varieties of English – British, American, South Asian and Indian – gendered speech. **Stylistics** – linguistic style study.

#### Recommended Reading:

David Crystal:	<i>Linguistics</i>
Frank Palmer:	<i>Grammar</i>
George Yule:	<i>The Study of Language</i>
C. C. Fries:	<i>The Structure of English.</i>
Peter Trudgill:	<i>Sociolinguistics: An Introduction to Language and Society</i>
M. Garman.	<i>Psycholinguistics.</i>
R. Titone and M. Danesi:	<i>Applied Psycholinguistics</i>
T. Balasubramaniam:	<i>A Textbook on Phonetics for Indian Students.</i>
S. K. Verma and N. Krishnaswamy:	<i>Modern Linguistics</i>
Adrian Akmajain, et al.	<i>Linguistics: An Introduction to Language and Communication</i>
Graham Hough:	<i>Style and Stylistics.</i>

## Paper X – Literary Theory II [6 hours/week]

### Course description - Topics to be covered

The course will help the student to understand that:

1. Human societies are structured by the economic system.
2. All social and political activities aim at gaining and sustaining economic power.
3. History is not linear and progressive.
4. It is impossible to analyze history objectively.
5. The mundane activities and conditions of everyday life can tell us much about the belief systems of a time period.
6. Discourses wield power for those in charge and they do not remain permanent.
7. Colonization is a process of political domination mainly based on race, ethnicity, economic greed and expansionism.
8. A literary text represents various aspects of colonial oppression.
9. Media has its effects on society and culture.
10. Media's relationship with other forms of arts and society is informed by ideology.

#### **Module I: Marxist Theories**

Literary and other cultural texts are ideological in background, form and function and the production and consumption of texts reflects class ideologies. An attention to the material conditions of life and a critical engagement with our attitudes about those conditions are essential for achieving positive social change.

- **Raymond Williams. "Literature."** *Marxism and Literature*. USA: Oxford UP, 1978. Pp. 45-54.

#### **Module II: Theories of New Historicism**

History is not linearly progressive and is not reducible to the activities of prominent individuals. The mundane activities and conditions of everyday life can tell us much about the belief systems of a time period. Literary texts are connected in complex ways to the time period in which they were created and systems of social power are both reflected in and reinforced by such texts.

- **Michel Foucault. "What is an Author?"** *Modern Criticism and Theory: A Reader*. Ed. David Lodge. UK: Longman, 2000. Pp. 174-187.

#### **Module III: Postcolonial Theories**

The analysis of racism and ethnocentrism in texts from the past may have relevance to the ways we live our lives today. Textual analysis of race, ethnicity, and postcoloniality can serve as a starting point for positive forms of social change in the future.

- **Edward W. Said. "Introduction".** *Orientalism*. UK: Penguin. 1900. Pp. 1-28.

#### **Module IV: Theories of New Media**

Media theories examine the reciprocal relationship between media and its audience. The development of print media and digital media is associated with the development of consumerism and commercialism. Media theory emphasizes the fact that media cannot exist outside the ideological constraints and become constitutive of the very ideology it re-presents.

- **Manuel Castells. "The Network Society: from Knowledge to Policy".** *The Network Society: From Knowledge to Policy*. Eds. Manuel Castells and Gustavo Cardoso. Washington, DC: Johns Hopkins Center for Transatlantic Relations, 2005. Pp. 3-21. Web.

### Recommended Reading:

1. Marx. "The German Ideology: Wage, Labour and Capital." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998. Pp. 653-658.
2. Althusser. "Ideology and Ideological State Apparatus." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998. Pp. 693-702.
3. Terry Eagleton. *Marxism and Literary Criticism*. London: Routledge, 1976.
4. Stephen Greenblatt. "Towards a Poetics of Culture." *The New Historicism*. Ed. H. Aram Veerer. London: Routledge, 1989. Pp. 1-14.
5. Dipesh Chakrabarty. "Post Coloniality and the Artifice of History." *Representations* 37, Special Issue: Imperial Fantasies and Postcolonial Histories (Winter, 1992). Pp. 1-26.
6. Jonathan Dollimore and Alan Sinfield. *Political Shakespeare: New Essays in Cultural Materialism*. Manchester: Manchester UP, 1994.
7. Franz Fanon. "On National Culture." *The Wretched of the Earth*. Trans. Constance Farrington. Penguin, 1967. Pp. 168-78.
8. Partha Chatterjee. "Nationalism as a Problem in the History of Political Ideas." *Nationalist Thought and the Colonial World: A Derivative Discourse? The Partha Chatterjee Omnibus*, New Delhi: Oxford UP, 1994. Pp. 1-35.
9. Ania Loomba. *Colonialism/ Post-Colonialism*. London: Routledge, 2005.
10. Nancy Fraser. "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy." *The Cultural Studies Reader*. 2<sup>nd</sup> ed. Ed. Simon During. London: Routledge, 2007. Pp. 518-536.
11. M. Madhava Prasad. "The Absolutist Gaze: Political Structure and Cultural Form." *Ideology of the Hindi Film: A Historical Construction*. Pp. 52-87.
12. Dan Laughey. *Key Themes in Media Theory*. London: McGraw-Hill, 2007.

**Paper XI – Elective 1 [6 hours/week]**

**Paper XII – Elective 2 [6 hours/week]**

## Semester Four

### Paper XIII – English Language Teaching [6 hours/week]

This paper aims to introduce students to the basic concepts and principles of language teaching. In addition to the schools of thought and their impact on language teaching, the role of sociolinguistics and psychology in language teaching and different teaching methods will also be taken in. Students will be introduced to the manifold classroom strategies, teaching aids, the lesson plan to teach the language skills and different genres, and also the process of testing and evaluation.

#### **Unit I**

Conceptual framework – basic terms and concepts – L1, L2, ELT and ELS – bilingualism, multilingualism, teaching/learning distinction, acquisition/learning distinction – principles of language teaching – aspects of language study – schools of thought – structuralism – neo-Firthian theory.

#### **Unit II**

Culture and language – aspects of sociolinguistics – ethnography of communication – communicative competence vs linguistic competence – psychological approaches to language learning – behaviourism, cognitivism, constructivism – Skinner, Chomsky, Rivers – the role of psychology in language learning – learner factors – age, aptitude, personality, conditions of learning and environment.

#### **Unit III**

Methods of Language Teaching – Grammar Translation method, Direct method, Audio-lingual method, Audio-visual method, Communicative Language Teaching, CALL, Structural method, functional-notional approach, the Silent Way, Suggestopaedia, Community Language Learning. Classroom Procedures – Literature and Language Teaching – teaching without lecturing – student participation – group work, seminars, tutorials and library work – Lesson Plan to teach grammar, prose, poetry and fiction.

#### **Unit IV**

Testing and Evaluation – types of tests, types of questions – objectivity in evaluation – internal and external evaluation – Practice in classroom teaching (to be given by the teacher concerned as part of the Internal Assessment).

#### **Books for Reference:**

H. H. Sterne	<i>Fundamental Concepts of Language Teaching</i> (OUP)
Dianne Larsen-Freeman	<i>Principles and Techniques in Language Teaching</i> (OUP)
J. C. Richards and T. S. Rodgers	<i>Approaches and Methods in Language Teaching</i> (CUP)
Wilga Rivers	<i>Teaching Foreign Language Skills</i>
Ruth Gairns and Stuart Redman	<i>Working with Words: A Guide to Teaching Vocabulary</i> (CUP)
Harold V. Allen	<i>Teaching English as a Second Language</i>
D. H. Harding	<i>New Patterns of Language Teaching</i>
Rosamond Mitchell & Florence Myle	<i>Second Language Learning Theories</i>
Jean Forester	<i>Teaching without Lecturing</i>
M. L. Tickoo	<i>English Language Teaching</i>



## Paper XIV – Introduction to Cultural Studies [6 hours/week]

### Course description – Topics to be covered

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.

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. Culture and Power
7. Culture and Discourse
8. Culture and Representation
9. Popular Culture
10. Methodologies
11. How to do Cultural Studies

#### **Unit I: Cultural Studies: Ideas and Concepts**

- Toby Miller, “What it is and what it isn’t: Introducing Cultural Studies,” *A Companion to Cultural Studies*, Ed. Toby Miller. Blackwell, 2001. Pp. 1-5.

[Toby Miller What is Cultural Studies.pdf](#)

- Simon During – Cultural Studies Reader, Introduction. Pp. 1-6.  
[culturestudies reader.pdf](#)

#### **Unit II: Cultural Studies: Theory**

- Adorno and Horkheimer – excerpts from “The Culture Industry: Enlightenment as Mass Deception”  
<http://www.scribd.com/doc/3998279/The-Culture-Industry-Enlightenment-as-Mass-Deception-Adorno-Horkheimer>
- Raymond Williams – excerpts from “Culture Is Ordinary”  
<http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/Williams.Ordinary.pdf>

#### **Unit III: Cultural Studies: Methodology**

- Stuart Hall - “Encoding, Decoding”  
<http://www9.georgetown.edu/faculty/irvinem/theory/SH-Coding.pdf>
- Paul du Guy- Doing Cultural Studies: The Story of the Sony Walkman (Introduction)  
[The Story of the Sony Walkman.pdf](#)

#### **Unit IV: Cultural Studies: Praxis**

- Janice Radway. Excerpts from *Reading the Romance*. UNC Press, 1984.

[https://docs.google.com/viewer?a=v&q=cache:l6PybQbgOhYJ:faculty.nipissingu.ca/wendyp/faculty/wendyp/Courses/GEND2217syllabus/files/page9\\_1.pdf+&hl=en&gl=in&pid=bl&srcid=ADGEESjDOSue6z9QRMQkaX34RxImRqFoPAln0eyXEoeBIm3mReu2T5IkNMZkIjSNHV6HF7BSxAlMx-qYICdIYORoeIG7Em7a5MsMOHsCOBxB8q-MHhKKi0PPQ16hdfyaoIfeQjTfGd3T&sig=AHIEtbQ8Xg0bZCtpFaCtdrWNYylojGWJ5Q](https://docs.google.com/viewer?a=v&q=cache:l6PybQbgOhYJ:faculty.nipissingu.ca/wendyp/faculty/wendyp/Courses/GEND2217syllabus/files/page9_1.pdf+&hl=en&gl=in&pid=bl&srcid=ADGEESjDOSue6z9QRMQkaX34RxImRqFoPAln0eyXEoeBIm3mReu2T5IkNMZkIjSNHV6HF7BSxAlMx-qYICdIYORoeIG7Em7a5MsMOHsCOBxB8q-MHhKKi0PPQ16hdfyaoIfeQjTfGd3T&sig=AHIEtbQ8Xg0bZCtpFaCtdrWNYylojGWJ5Q)

- ChandrimaChakraborty. Bollywood Motifs: Cricket Fiction and Fictional Cricket.  
Bollywood Motifs

**Paper XV – Elective 3 [6 hours/week]**

**Paper XVI – Elective 4 [6 hours/week]**

**Paper XVII – Comprehensive Paper**

**Paper XVIII – Project and Project-based Viva Voce**

**Distribution of Electives for Semesters 3 & 4**

Sl no	Semester	Course Code	<b><u>Names of the Elective Papers</u></b> <b>Semester Three</b>	Instructional hours/week	Marks	
					ESE	CA
1.	3	EL 233.1	European Drama	6	75	25
2.	3	EL 233.2	Comparative Literature	6	75	25
3.	3	EL 233.3	Contemporary Malayalam Literature in English Translation	6	75	25
4.	3	EL 233.4	South Asian Fiction	6	75	25
5.	3	EL 233.5	African & Caribbean Literatures	6	75	25
6.	3	EL 233.6	Women's Writing	6	75	25
7.	3	EL 233.7	Dalit Writing	6	75	25
8.	3	EL 233.8	Writing for the Media	6	75	25
			<b>Semester Four</b>			
9.	4	EL 243.1	European Fiction	6	75	25
10.	4	EL 243.2	American Literature	6	75	25
11.	4	EL 243.3	Canadian & Australian Literatures	6	75	25
12.	4	EL 243.4	Translation Studies	6	75	25
13.	4	EL 243.5	Indian Feminist Thought	6	75	25
14.	4	EL 243.6	Travel Literature	6	75	25
15.	4	EL 243.7	Film Studies	6	75	25
16.	4	EL 243.8	Technologies of Self: Writing Lives, Making History	6	75	25

## Electives for Semester 3

### Elective 1: European Drama [6 hours/week]

#### Course description - Topics to be covered

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 19<sup>th</sup> and 20<sup>th</sup> centuries – naturalism, realism, dadaism, expressionism, surrealism, postmodernism.
10. Major Theatre movements of the 19<sup>th</sup> and 20<sup>th</sup> 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.

#### Text Books

##### Detailed study

Sophocles:	<i>Oedipus Rex</i> [Penguin edition]
Henrik Ibsen:	<i>Ghosts</i> [Penguin edition]
Bertolt Brecht:	<i>Mother Courage and Her Children</i> [OUP edition]

##### Non-detailed study

Aristophanes:	<i>The Frogs</i> [Penguin edition]
Anton Chekov:	<i>The Cherry Orchard</i> [Penguin edition]
Jean-Baptiste Racine:	<i>Phaedra</i> [Penguin edition]
Luigi Pirandello:	<i>Six Characters in Search of an Author</i> [Penguin edition]
Albert Camus:	<i>Caligula</i> [Penguin edition]
Eugene Ionesco:	<i>Rhinoceros</i> [Penguin edition]

#### Select Reading List

- Abrams, M. H. *A Glossary of Literary Terms* .6<sup>th</sup> 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. *20<sup>th</sup> 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.

## **Elective 2: Comparative Literature [6 hours/week]**

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 - Topics to be covered**

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

### **Books for Reference**

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

**Elective 3: Contemporary Malayalam Literature in English Translation [6 hours/week]****Course description - Topics to be covered**

1. Malayalam literature in translation 1900 to 1950 – post-1950 trends in translation.
2. Modern and post-modern trends in Malayalam poetry.
3. Current trends in Malayalam drama.
4. Social, political and magical realism in Malayalam fiction.
5. New genres of Malayalam prose – autobiography, travelogue – writings on culture/art forms.
6. Literature of minorities.
7. Existence, survival and recent trends in Malayalam literature.

**Text Books****Detailed study****(a) Poetry**

G. Kumara Pillai:	“EthraYadrishikam”
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>
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**Non-detailed study****(a) Poetry**

O.N.V. Kurup:	“Those Who Haven’t Finished Loving” [Trans. A. J. Thomas]
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**(b) Fiction and Short Fiction****(i) Novels:**

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) Stories:**

Karoor:	“Wooden Dolls”
Rajalekshmi:	“Aparajitha”
M. Sukumaran:	“Marichittillathavarude Smarakangal”
K. R. Meera:	“Yellow is the Colour of Longing” [Trans. by J. Devika]

**(c) Drama:**

C. J. Thomas:	<i>Behold He Comes Again</i> [Sahitya Academy]
G. Sankara Pillai:	<i>Wings Flapping Somewhere.</i>

**(d) Prose****(i) Autobiography:**

V. T. Bhattathiripad:	<i>My Tears, My Dreams</i> [Trans. Sindhu V. Nair]
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**(ii) Writings on Culture/Music:**

S. Gopalakrishnan:	<i>Gandhi Subbalekshmiye Kelkumbol</i>
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**Reference:**

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

**Elective 4. South Asian Fiction [6 hours/week]**

This paper attempts to familiarize the students with some of the important specimens in South Asian Fiction.

**Course description - Topics to be covered**

1. Socio-political Background
2. Growth of National Literatures in South Asian countries
3. Impact of National Cultures
4. Decolonization
5. Partition and its impact

**Non-detailed study**

Taslima Nasreen:	<i>The Homecoming</i>
Monica Ali:	<i>Brick Lane</i>
Tahmima Anam:	<i>A Golden Age</i>
Bapsi Sidhwa:	<i>Cracking India</i>
Hanif Kureishi:	<i>The Buddha of Suburbia</i>
Mohsin Hamid:	<i>The Reluctant Fundamentalist</i>
Muktar Mai:	<i>In the Name of Honour</i>
Yasmine Gooneratne	<i>A Change of Skies</i>
Michael Ondaatje:	<i>The English Patient</i>
Shyam Selvadurai:	<i>The Funny Boy</i>



## **Elective 5. African and Caribbean Literatures [6 hours/week]**

The elective offers an introduction to the major writers and diverse literary traditions in Africa and the Caribbean.

### **Course description - Topics to be covered**

1. Race and Ethnicity
2. Impact of colonialism/colonial encounters
3. The African diaspora
4. Creolization
5. African mythology and worldview
6. Development of African Prose and Poetry
7. Development of Caribbean Prose and Poetry
8. Post-Apartheid Literature
9. Themes of colonialism, liberation, nationalism, tradition, displacement and rootlessness in African and Caribbean literature.
10. Recent trends in African and Caribbean literatures.

### **Non-detailed study**

#### **(a) Poetry**

John Pepper Clark:	“Night Rain”
David Diop:	“Africa”
Kofi Awoonor:	“Songs of Sorrow”
Achebe	“Refugee Mother and Child “
Edward Kamau Braithwaite:	“South”
Derek Walcott:	“A Far Cry from Africa”.
Louise Bennett:	“Colonization in Reverse”

#### **(b) Prose**

Frantz Fanon.	“The Fact of Blackness”. <i>The Post-Colonial Studies Reader</i> . Ed. Ashcroft, Griffith and Tiffin. London: Routledge, 1995: 323.
George Lamming:	“The Occasion for Speaking”. <i>The Post-Colonial Studies Reader</i> . Ed. Ashcroft, Griffith and Tiffin. London: Routledge, 1995: 12.

#### **(c) Drama**

Wole Soyinka:	<i>A Dance of the Forests</i> .
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#### **(d) Novel**

Chimamanda Ngozi Adichie:	<i>Half of a Yellow Sun</i> .
Ben Okri:	<i>Songs of Enchantment</i> .
V. S. Naipaul:	<i>The Enigma of Arrival</i> .
Jean Rhys:	<i>Wide Sargasso Sea</i> .

**Elective 6: Women's Writing [6 hours/week]****Course description - Topics to be covered**

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.

**Text Books****Unit 1: Poetry****Detailed**

- |                     |                            |
|---------------------|----------------------------|
| 1. Kamala Das:      | “Too Late For Making Up”   |
| 2. Vijila:          | “A Place for me”           |
| 3. Imtiaz Dharker:  | “Minority”                 |
| 4. Alice Walker:    | “Before I Leave the Stage” |
| 5. Judith Wright:   | “Naked Girl and Mirror”    |
| 6. Carol Ann Duffy: | “Eurydice”                 |

**Non-detailed:**

- |                         |                   |
|-------------------------|-------------------|
| 1. Vijayalekshmi:       | “Thachante Makal” |
| 2. Pratibha Nandakumar: | “Poem”            |
| 3. Temsula Ao:          | “Heritage”        |

**Unit 2: Drama****Non-detailed:**

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

**Unit 3: Prose****Detailed**

- |                       |   |
|-----------------------|---|
| 1. Nabaneeta Dev Sen: | “Women Writing in India at the Turn of the “Bengali)“   |
| 2. Jasbir Jain:       | “From Experience to Aesthetics: The Dialectics of Language and Representation”. <i>Growing up as a Woman Writer</i> . New Delhi: Sahitya Akademi, 2006. Pp. 361-369.) |
| 3. Tanika Sarkar:     | “Nationalist Iconography”   |

**Non-detailed**

1. Dorothy Parker: "Good Souls"

**Unit 4: Fiction: Short Story****Non-Detailed**

1. Lalithambika Antaranam: *Goddess of Revenge*
2. P. Vatsala: *The Nectar of Panguru Flower*
3. Shashi Deshpande: *Independence Day*
4. Doris Lessing: *No Witchcraft for Sale*
5. Kumudini: *Letters from the Palace*
6. Penelope Fitzgerald: *The Axe*

## Elective 7. Dalit Writing [6 hours/week]

### Course Description – Topics to be covered

This course is intended to help 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. By the end of the course students would have made a detailed study of key modern Dalit writers and thinkers, enhanced their understanding of the issues at stake in the contemporary Dalit movement, evolved an in-depth grasp of the field at the levels of experience as well as concept and extended their awareness of the social and aesthetic questions being raised in the writing.

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 Brahma Samaj & Arya Samaj
10. Dalit Movement in Kerala and contributions of Sri Ayyankali

#### Text Books:

##### **a) Poetry:**

##### **Detailed study:**

1. Satish Chandar. "Panchama Vedam". K. Satyanarayana and Susie Tharu, eds. *From Those Stubs Steel Nibs are Sprouting: New Dalit Writing from South India: Kannada and Telugu*.
2. N. D. Rajkumar. "Our Gods do not Hide". *Give us this Day a Feast of Flesh*. New Delhi: Navayana, 2011.
3. S. Joseph. "Identity Card." *No Alphabet in Sight*. New Delhi: Penguin, 2011.
4. Poikayil Appachan. "Song". M. Dasan, et al, eds. *The Oxford India Anthology of Dalit Literature*. New Delhi: Oxford UP, 2012. Pp. 5-6.
5. M. R. Renukumar. "The Poison Fruit". M. Dasan, et al, eds. *The Oxford India Anthology of Dalit Literature*. Pp. 32-33.
6. Prathiba Jeyachandran. "Dream Teller". Ravikumar and Azhagarasan, eds. *The Oxford Anthology of Tamil Dalit Writing*. New Delhi: Oxford UP, 2012. Pp. 5-6.

##### **Non-detailed Study:**

1. N. K. Hanumanthiah. "Untouchable, Yes I am!" *From Those Stubs Steel Nibs are Sprouting*.
2. Madduri Nagesh Babu. "A This-Worldly Prayer"; "What People are You?" *From Those Stubs Steel Nibs are Sprouting*.
3. Namdeo Dhasal. "Cruelty". *A Current of Blood*. New Delhi: Navayana, 2011.
4. 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 (detailed):**

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 (non-detailed):**

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 (non-detailed):**

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 (non-detailed):**

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

**Elective 8: Writing for the Media [6 hours/week]****Course description - Topics to be covered**

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.

**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.

**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.

**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

**Books for reference:**

David K. Berlo:	<i>The Process of Communication</i>
Marshall McLuhan:	<i>Understanding Media</i>
Ault, Emery, et al:	<i>Mass Communication</i>
George A. Miller:	<i>The Psychology of Communication</i>
Richard Keeble:	<i>Newspaper Handbook</i>
Thomas S. Kane:	<i>The New Oxford Guide to Writing</i>
Fred Fedle:	<i>Reporting for the Media</i>
Bonime and Pohlmen:	<i>Writing for the News Media</i>
Robert McLeish:	<i>Techniques of Radio Production</i>
William Van Nostram:	<i>Script writer’s Handbook</i>
Delancy and Landow:	<i>Hypermedia and Literary Studies</i>
Allen Rosenthal	<i>Writing, Directing and Producing Documentaries</i>
Nigel D. Turton:	<i>ABC of Common Grammatical Errors</i>

## Electives for Semester Four

### Elective 9: European Fiction [6 hours/week]

1. The beginnings of fiction in Europe
2. Italian renaissance
3. Contributions of Boccaccio, Rabelias and Cervantes.
4. The Romantic Movement.
5. The picaresque novel – Gothic novel – Historical Romance.
6. Contributions of Goethe, Balzac, Stendal, Hugo, Turgenev, Dostoevsky, Tolstoy, Kafka and Proust.
7. Modernism in European fiction – 20<sup>th</sup> Century German novel – Thomas Mann – Herman Hesse– 20<sup>th</sup> 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.

### Text Books

### Non-detailed study

Emile Zola:	<i>Nana</i>
Thomas Mann:	<i>Death in Venice</i>
Fyodor Dostoevsky:	<i>Crime and Punishment</i>
Marcel Proust:	<i>Swan's Way</i>
Gustave Flaubert:	<i>Madame Bovary</i>
Boris Pasternak:	<i>Doctor Zhivago</i>
Herman Hesse:	<i>Siddhartha</i>
Milan Kundera:	<i>The Joke</i>
Nikos Kazantzakis:	<i>Zorba the Greek</i>

**Elective 10: American Literature [6 hours/week]****Course description - Topics to be covered**

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

**Text Books****Detailed study****(a) Poetry:**

Walt Whitman:

“Out of the Cradle Endlessly Rocking”

Emily Dickinson:

The following poems: –

254: “Hope is the Thing with Feathers”

280: “I Felt a Funeral in My Brain”

327: “Before I Got My Eye Put Out”

465: “I Heard a Fly Buzz when I Died”

1624: “Apparently with No Surprise”

Robert Frost:

“Birches” &amp; “Fire and Ice”

Allen Ginsberg:

“A Supermarket in California”

**(b) Prose:**

Ralph Waldo Emerson:

Self-Reliance

**(c) Drama:**

Eugene O’ Neill:

*Emperor Jones***Non-detailed study****(a) Poetry:**

Edgar Allan Poe:

“Raven”

Sylvia Plath:

“Daddy”

Langston Hughes:

“The Negro Mother”

William Carlos Williams:

“The Red Wheel Barrow”

**(b) Prose:**

Wimsatt and Beardsley:

“The Intentional Fallacy” &amp; “The Affective Fallacy”

**(c) Drama:**

Arthur Miller:

*The Crucible.***(d) Fiction:**

Hawthorne:

*The Scarlet Letter*

Faulkner:

*Light in August*

Hemingway:

*The Sun also Rises*



**Elective 11: Canadian and Australian Literatures [6 hours/week]****Course description - Topics to be covered**

1. Literatures in Commonwealth countries
2. Historical context of new literatures in English
3. Ethnic and cultural diversity in Canada and Australia
4. Multiculturalism Growth of 'literatures' of national cultures
5. Language of resistance – colonial and postcolonial discourse
6. Decolonization
7. The Emergence of "Englishes"

**Text Books****Detailed study****(a) Poetry**

Irving Layton:	"The Bull Calf"
Margaret Atwood:	"Notes Towards a Poem that Can Never be Written"
Claire Harris:	"Framed"
Chris Wallace Crabbe:	"Melbourne"
Judith Wright:	"Woman to Man"

**(b) Prose**

Northrop Frye	"Conclusion to <i>A Literary History of Canada</i> " in N. Frye, <i>Bush Garden</i> , pp. 213-252.
John Maclaren	"Towards Decolonising Australia" < <a href="http://vuir.vu.edu.au/17626/">http://vuir.vu.edu.au/17626/</a> >

**Non-detailed Study****(a) Poetry**

Rienzi Crusz:	"The Elephant who would be a Poet"
Patterson:	"Waltzing Matilda"
Dorothea Mackellar:	"My Country"

**(b) Drama**

Sharon Pollock:	<i>Blood Relations</i>
David Williamson:	<i>Money and Friends</i>

**(c) Fiction**

Rohinton Mistry:	<i>A Fine Balance</i>
Carol Shields	<i>The Stone Diaries</i>
Patrick White:	<i>Voss</i>
Nevil Shute:	<i>A Town like Alice</i>

**Suggested Reading:**

Braj Kachru:	<i>The Alchemy of English</i>
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**Elective 12: Translation Studies [6 hours/week]****Course description - Topics to be covered**

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.

1. Translation Studies as a discipline
2. Central issues in translation
3. Theories of translation
4. Role of the translator
5. Cultural turn in translation
6. The politics of translation.
7. Postcolonial translation studies
8. Gender in translation
9. Translation of religious texts
10. Translation today

**Unit I: Literary Translation: Domain, Debates**

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

**Unit II: Literary Translation: Histories**

- |                        |   |
|------------------------|---|
| 1. James S. Holmes:    | <i>The Name and Nature of Translation Studies</i>             |
| 2. Sukrita Paul Kumar: | <i>Language as Content: Literary Translation into English</i> |

**Unit III: Literary Translation: Debates in India**

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

**Unit IV: Processes of Translation**

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

## **Elective 13: Indian Feminist Thought [6 hours/week]**

### **Course description - Topics to be covered**

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.

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.

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. Feminisation of labour
11. Violence against women
12. Gender, culture, representation.

#### **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 TejaswiniNiranjana. "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, Gauri. “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.

## **Elective 14: Travel Literature on India [6 hours/week]**

### **Course description - Topics to be covered**

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-fertilise 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.

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.

### **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.

#### **Detailed study:**

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

#### **Non-detailed study:**

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.

### Detailed study:

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

### Non-detailed study:

Fanny Parkes Parlyb. *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.

Ghose, Indira. *Women Travelers in Colonial India: The Power of the Female Gaze*. Calcutta: Oxford UP, 1998.

Nair, J. "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.

### Detailed study:

George Orwell. *Burmese Days*

### Non-detailed study:

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.

**Detailed study:**

William Dalrymple. *The City of Djinns*, 1993.

**Non-detailed study:**

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.

**Detailed study:**

Pico Iyer. *Video Night in Kathmandu*. Vintage, 1989.

**Non-detailed study:**

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.

## **Elective 15. Film Studies [6 hours/week]**

This course aims to introduce student 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.

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.

### **Course description - Topics to be covered**

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
9. Ideology and Cinema
10. Representation and Cinema

### **Essential Reading:**

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. *Indian Popular Cinema: A Narrative of Cultural Change*. Trent: Trentham, 1998.
6. **Films for Detailed Study/viewing:**
  - Sergei Eisenstein’s *Battleship Potemkin*
  - John Ford’s *Stagecoach*
  - Mehboob’s *Mother India*
  - AdoorGopalakrishnan’s *Elippathayam*

**(All Essay and Short Questions only from Essential Reading/Viewing List)**



**Films for General Viewing:**

Robert Wiene's *The Cabinet of Dr Caligari*  
 Jean Renoir's *The Rules of the Game*  
 Carl Theodore Dreyer's *The Passion of Joan of Arc*  
 Chaplin's *Modern Times*  
 Hitchcock's *Rear Window*  
 Gene Kelly's *Singing in the Rain*  
 Godard's *Breathless*  
 Alain Resnais *Hiroshima Mon Amour*  
 Ozu's *Tokyo Story*  
 Guru Dutt's *Pyasa*  
 Satyajit Ray's *Pather Panchali*  
 Ritwik Ghatak's *Meghe Dhaka Tara*  
 K. G. George's *Yavanika*

**Reference Reading:**

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.

## Elective 16. Technologies of Self: Writing Lives, Making History [6 hours/week]

### Course description - Topics to be covered

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

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

### Text Books

### Reading list:

- Wolpert, Stanley. *Gandhi's Passion: The Life and Legacy of Mahatma Gandhi*. New York: Oxford UP, 2001.
- Namboodirippad, KanippayyurSankaran. *Ente Smaranakal*. Kunnamkulam: Panchangam, 1965.
- Menchu, Rigoberta. *I, Rigoberta Menchu: An Indian Woman in Guatemala*. London: Verso, 1984.
- Viramma and Josiane and Jean Luc Racine. *Viramma: Life of an Untouchable*. London: Verso, 1997.
- Levi, Primo. *If this is a Man*. London: Abacus, 1979.
- Kadar, Marlene. "Coming to Terms: Life Writing: From Genre to Critical Practice." In *Essays on Life Writing: From Genre to Critical Practice*. Ed. Marlene Kadar. U of Toronto P, 1992.
- Arnold, David and Stuart H. Blackburn. "Introduction: Life Histories in India." In *Telling Lives In India: Biography, Autobiography and Life History*. Ed. David Arnold and Stuart H. Blackburn. Indiana UP, 2004.
- 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.
- 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.

Agamben, Giorgio. Section 1 (*Witness*). From *Remnants of Auschwitz: The Witness and the Archive*. Zone, 2002.