

# **University of Kerala**



**Revised Syllabus for  
M.A. Degree Programme  
in  
English Language and Literature  
(2022 Admission Onwards)**

**Prepared by  
The P.G English Board of Studies 2020-23**

## **The P.G English Board of Studies 2020-23**

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## **INTRODUCTION**

The PG Degree Programme in English Language and Literature would equip students to understand and appreciate literatures and cultures worldwide, and to attain the human values necessary for living in the world. The course also aims at enhancing their communication skills in English, and equipping them to enter the teaching profession, especially in the Higher Education sector, or to take up other employment.

### **Programme Objectives**

The objectives of this Programme are

- to enable students to engage critically and creatively with a wide range of selected texts from literatures all over the world
- to develop in them an understanding of the structure and functions of language, and an appreciation of the nuances of literary language
- to help them comprehend the relationship between art and life in order to comprehend the social, political, historical, emotional, psychological, literary and cultural values reflected in literary texts
- to equip students with the critical skills and theoretical knowledge necessary to work towards a research degree in any area of their choice and in any university of their preference
- to familiarize them with the ongoing and emerging trends in literary research
- to give them insight into basic pedagogical principles and praxis relating to the teaching of both the English Language and Literature in English
- to develop their communication skills in English, both written and spoken, in a wide range of professional and practical contexts.

### **Programme Outcomes**

The student will be able

- to demonstrate the ability to engage critically with a wide range of selected texts by offering interpretations and evaluations from multiple theoretical perspectives
- to develop awareness about pertinent socio-cultural issues related to gender discrimination, environmental awareness, human rights and so on through the discussion of texts
- to demonstrate an understanding of the formal structure of the various genres of literature
- to show an awareness of the literariness of literary language
- to demonstrate the ability to analyze and explain the complexities and subtleties of human experience as reflected in literary and cultural texts
- to be able to relate the socio-politico-historical context to the evolution of the

forms, styles, and themes of texts

- to demonstrate the academic and language skills necessary to do independent, innovative research
- to show they have understood contemporary pedagogic principles and practices in teaching both language and literature
- to demonstrate an ability to communicate effectively in a variety of language situations

### COURSE STRUCTURE

Semester 1	Core / Elective	Course Code	Name of Paper	Instructional hours/ week	Marks		Min Marks		
					ESE	CA	ESE	CA	
Paper 1	Core	EL..511	British Literature I	6	75	25	30	10	
Paper 2	Core	EL.512	British Literature II	6	75	25	30	10	
Paper 3	Core	EL.513	Shakespeare Studies	6	75	25	30	10	
Paper 4	Core	EL.514	Language Studies	7	75	25	30	10	
<b>Semester 2</b>									
Paper 5	Core	EL.521	World Literatures I	6	75	25	30	10	
Paper 6	Core	EL.522	Literatures of India	6	75	25	30	10	
Paper 7	Core	EL.523	Gender Studies	6	75	25	30	10	
Paper 8	Core	EL.524	Critical Studies 1	7	75	25	30	10	
<b>Semester 3</b>									
Paper 9	Core	EL.531	World Literatures II	6	75	25	30	10	
Paper 10	Core	EL.532	Critical Studies 2	7	75	25	30	10	
Paper 11	Elective 1	EL.533		4	75	25	30	10	
Paper 12	Elective 2	EL.534		4	75	25	30	10	
Paper 13	Elective 3	EL.535		4	75	25	30	10	
<b>Semester 4</b>									
Paper 14	Core	EL.541	Kerala Culture and Literature	6	75	25	30	10	
Paper 15	Core	EL.542	English Language Teaching : Theory and Practice	7	75	25	30	10	
Paper 16	Core	EL.543	Cultural Studies	6	75	25	30	10	
Paper 17	Elective 4	EL.544		4	75	25	30	10	
Paper 18	Project	EL.545	Project & Project based Viva Voce	2	80*	20*			
<b>Grand Total = 1800</b>									
*Project (out of 80 marks)    *Project based External Viva –voce (out of 20 marks)									

**ELECTIVES: SELECTION OPTIONS**  
**Any ONE from each group SEMESTERS III & IV**

**SEMESTER III**

**Paper XI: EL.533 (4 hours / week)**

1. **EL.533.1 : European Drama**
2. **EL.533.2 : Canadian and Australian Literature**
3. **EL.533.3 : Film Studies**
4. **EL.533.4 : American Literature**
5. **EL.533.5 : Women's Writing**

**Paper XII: EL.534 (4 hours / week)**

6. **EL.534.1 : European Fiction**
7. **EL.534.2 : African and Caribbean Literature**
8. **EL.534.3 : Fiction and Film**
9. **EL.534.4 : Folklore Studies**
10. **EL.534.5 : Writing Lives, Performing Gender**

**Paper XIII: EL.535 (4 hours / week)**

11. **EL.535.1 : Indian Writing in English**
12. **EL.535.2 : South Asian Literature**
13. **EL.535.3 : Screen Writing**
14. **EL.535.4 : Environment, Ecology and Literature**
15. **EL.535.5 : Travel Writing**
16. **EL.535.6 : Content Writing**

**Paper XVII: EL.544 (4 hours / week)**

17. **EL.544.1 : Translation Studies**
18. **EL.544.2 : Regional Literatures in English Translation**
19. **EL.544.3 : Media Studies**
20. **EL.544.4 : Dalit Writing**
21. **EL.544.5 : Theorizing Sexualities**
22. **EL.544.6 : Introducing Comics Studies**

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<sup>4</sup> The Selection Options have been categorized to enable Colleges to select specialities across the two semesters. For example, a College can specialize in World Literatures by choosing Canadian and



Australian Literature and African and Caribbean Literature in Semester III and South Asian Literature and Regional Literatures in English Translation in Semester IV. Similarly, another specialization could be Film and Media Studies. Specialisation in Writing Communication can be achieved by selecting Content Writing and Media Studies. New areas of research like Environmental Studies and Comics Studies has also been introduced.

## QUESTION PAPER PATTERN

### For Core Courses

(Except Shakespeare Studies, Linguistics and Structure of the English Language, English Language Teaching, Critical Studies 1 and 2, and Cultural Studies):

The question paper shall be divided into 4 parts.

#### Part I

##### Very Short Answers (50 words)

- Choice 5 out of 8
- 2 marks for each question (5 x 2 = 10 marks)
- Questions to be based on all modules, fairly direct questions

#### Part II

**Short Notes to be answered in 150 words. Can incorporate Direct Questions progressing towards questions requiring Critical Readings, to be based on all texts prescribed for study.**

- Choice 5 out of 8
- 5 marks for each question (5 x 5 = 25 marks)

#### Part III

##### Essay Questions- 40 marks

**Two Essays of 500 words, carrying 15 marks each**

**One Critical Essay, of 150 – 200 words, carrying 10 marks.**

- Choice 3 out of 9
- 15 marks for two questions (2 x 15 = 30 marks)
- 10 marks for one question (1 x 10 = 10)
- This part shall have **three** sections. Each section shall have **three** questions. To answer **one** from each section.
  - Section A and B to be based on prescribed texts, either based on genres or period, incorporating the critical ideas of the texts prescribed for Critical Reading

- Section C is to be a shorter essay (10 marks) requiring the student to **critically comment on** any text prescribed, or any text of their choice. The options can be to hypothesize the main argument / critically comment on / agree or disagree with the ideas from a given passage ( either prescribed or a related text)

#### **Difficulty levels of the questions:**

- There are to be three levels of difficulty: EASY, AVERAGE and DIFFICULT.
- Part I: Very short answers (2 marks each; 5 questions to be answered out of 8): Difficulty level: EASY, for all 8 questions (10 marks)
- Part II: Critical Comments/ Short notes (5 marks each; 5 questions to be answered out of 8): Difficulty level: EASY and AVERAGE, (25 marks)
- Part III: Essay questions (three sets of questions with each set having three questions): Difficulty level: Any one set of three questions – EASY (15 marks); any one set of three questions – AVERAGE (15 marks); any one set of three questions – DIFFICULT (10 marks)
  - Total marks: 75
  - EASY questions: 25 marks (33%)
  - AVERAGE questions: 40 marks (53%)
  - DIFFICULT questions: 10 marks (13%)

#### **Shakespeare Studies Paper**

- Part I (10 marks; 2 mark questions; to answer 5 out of 8)
- Part II (25 marks; Critical Comments / Short notes; to answer 5 out of 8).
- Part IV: Essay (40 marks; 3 out of 9):
  - Section A (15 marks; 3 questions): THREE questions from the drama texts prescribed in Module II;
  - Section B (15 marks; 3 questions): TWO questions from the adaptations of Shakespeare's plays, and ONE from Poetry;
  - Section C (10 marks; 3 questions): Critical Question
  - Difficulty level: As in the core papers

#### **Critical Studies Paper**

- **PART 1. Answer in 50 words (2x5 =10 marks)**  
2 marks (5 out of 8). Questions from all modules with at least one from each module.
- **PART 2. Answer in 100 words (5x5 =25 marks)**  
5 marks (5 out of 8). Questions from all modules with at least one from each module.
- **PART 3. Answer in 300 words (40 marks)**  
Section A: (1 out of 3) Three essay questions from the required reading list **15 marks**  
Section B: (1 out of 3) Three essay questions from the modules to evaluate the students understanding of the theoretical paradigms and concepts **15 marks**

Section C: (1 out of 3) Questions based on critical analysis of a known or unknown text provided from three different critical perspectives **10 marks**

### **NOTE TO TEACHERS/QUESTION PAPER SETTERS**

The text for methodological application is included to help students understand how literary/cultural texts can be analysed using the theoretical tools discussed in each module. The text(s) prescribed for methodological application is only for classroom discussion. **Questions from this section should not be included in the final examination.**

### **Gender Studies**

- **PART 1. Answer in 50 words (2x5 =10 marks)**  
2 marks (5 out of 8). Include questions from all modules.
- **PART 2. Answer in 100 words (5x5 =25 marks)**  
5 marks (5 out of 8). Include questions from all modules.
- **PART 3. Answer in 300 words (45 marks)**

**Section A:** (1 out of 3) Three essay questions from **module I & II (15 marks)**

**Section B:** (1 out of 3) Three essay questions from **module III & IV (15 marks)**

**Section C:** (1 out of 3) Three essay questions from the modules to evaluate the students general understanding of concepts discussed in all modules (**10 marks**)

### **NOTE TO TEACHERS/QUESTION PAPER SETTERS**

The text for methodological application is included to help students understand the concepts discussed in each module. The text(s) prescribed for methodological application is only for classroom discussion. **Questions from this section should not be included in the final examination.**

### **Language Studies**

- Part I (10 marks; 2 mark questions; to answer 5 out of 8; ): At least one question from ALL FIVE modules.
- Part II (20 marks: Short notes; 4 out of 8). TWO questions each from FIRST FOUR modules.
- Part III (5 marks) ONE transcription passage, without choice

- Part IV (15 x 2= 30 marks)
  - Essay question: To answer 2 out of 4 questions. ONE question to be asked from the first FOUR modules
- Part V : Practical Application: (10 marks, 4 + 6)
  - To resolve TWO ambiguities out of FOUR (through IC analysis or TG grammar) (2 marks each, 2x2= 4)
  - To derive PS and T Rules for TWO singular transformation out of THREE choices (passivisation/ interrogation/ negation) (3 marks each; 3x2= 6)
- Difficulty level:
  - Part I: 8 EASY questions (to answer 5) (10 marks)
  - Part II: 8 AVERAGE questions (to answer 4) (20 marks)
  - Part III: AVERAGE (Transcription, to answer ONE ; (5 marks)
  - Part IV: EASY and AVERAGE ( Essays, to answer 2 out of 4; 30 marks)
  - Part V: DIFFICULT questions (10 marks)

### **English Language Teaching : Theory and Practice**

- Part I (2 mark questions; to answer 5 out of 8): At least ONE question from each of the FIVE modules.
- Part II (5 marks: Short notes; 4 out of 8). At least ONE question from each of the FIVE modules.
- Part III (15 marks)
  - Section A: Essay question: To answer 2 out of 4 questions. The four questions to be from the FIVE modules (with not more than ONE question from any one module).
  - Section B: Lesson Plan: To answer one out of two questions. To be based on i) a given poem or ii) a given passage to teach a grammar point.
- Difficulty level:
  - Part I: 8 EASY questions (to answer 5) (10 marks)
  - Part II: 8 AVERAGE questions (to answer 5) (25 marks)
  - Part III:
    - Section A: EASY (direct) questions (to answer 2) (30 marks)
    - Section B: DIFFICULT questions (10 marks)

### **For Electives**

#### **Part I**

- The same pattern as for core papers - very short answers of 50 words - 8 questions - 5 to be answered.
- FOUR questions each shall be asked only from Modules 2 and 3. Otherwise TWO questions each may be asked from all four modules.

#### **Part II**

- No annotations/critical comments to be asked in the elective papers. Instead, Part II of the question

paper should contain **8** questions for short notes of which **5** have to be answered. , with questions form all **THREE MODULES EQUALLY**

### **Part III**

- Essay questions- The same pattern as for core papers Difficulty level:

Part I: EASY; Part II: AVERAGE; Part III: One section EASY; one section AVERAGE; one section DIFFICULT

### **NOTE ON INTERNAL TEST QUESTION PAPER PATTERN**

- The same pattern in the 2017 syllabus may be followed.

### **NOTE ON PROJECT GUIDELINES**

- The Project Guidelines for the 2017 syllabus shall continue. **MLA 8<sup>th</sup> edition is to be followed for citations.**

## **SEMESTER 1**

### **Paper I- EL.511: British Literature I**

**(Core Course 1: 6 hours/week)**

#### **Aim:**

To acquaint the students with the origin and development of English literature from Anglo- Saxon period to the age of Transition in the 18<sup>th</sup> century.

#### **Course Objectives:**

The objectives of this Course are to

- familiarize the students with the socio-political background of English literature
- develop in students a historical awareness of the evolution of poetry, drama, prose, fiction, and literary criticism through these ages.
- help them examine critically the contributions of poets, dramatists, prose writers, and critics during the period.
- Teach them the structural/formal and stylistic features of various representative texts of the period.

#### **Course Outcomes**

The students would have

**CO 1:** Comprehended the various socio-political and literary movements from the Anglo-Saxon to the age of Transition.

**CO 2:** Identified the writers and their works of the period from Anglo-Saxon to the age of Transition.

**CO 3:** Analysed the characteristic literary styles of the essayists, dramatists, and writers from Anglo-Saxon to the age of Transition.

#### **COURSE OUTLINE**

##### **Module I :Old English Literature to the Renaissance**

##### **Module outcomes:**

Students would have

MO 1: understood the socio-political and literary movements in the Anglo- Saxon, Norman and th Renaissance periods.

MO 2: appreciated the poetry of Bede, Chaucer, and other works of the Anglo - Saxon, Norman and the Renaissance periods.

MO 3: analysed the literary style of the writers in the Anglo-Saxon, Norman and the Renaissance periods.

## **Unit 1**

Anglo-Saxon literature—Christianity and Old English Poetry- Bede, Beowulf, Caedmon, Cynewulf, Anglo- Saxon Prose- King Alfred, Norman Conquest- Romances- Chaucer, William Langland, John Gower, Travels of Sir John Mandeville, John Wycliff- the English Chaucerians- Scottish Chaucerians- Ballads- Printing Press and Caxton-Tyndale- Bible Translations- Mystery plays- Moralities and Interludes-Sir Thomas Wyatt- Surrey-Thomas More

Venerable Bede- “Death Song” <https://rpo.library.utoronto.ca/content/bedes-death-song-0>

Chaucer: “The Legend of Cleopatra” (Excerpt from The Legend of Good women) <http://public-library.uk/ebooks/41/3.pdf>

<https://www.poetryintranslation.com/PITBR/English/GoodWomen.php>

Thomas More- *Utopia*

Ballads- “Sir Patrick Spens.”

Sir Thomas Wyatt- “Farewell Love”

## **Module II :The Elizabethan Age and the Age of Milton**

### **Module outcome:**

Students would have

MO 1: Related to the socio-political and literary movements from the era of Queen Elizabeth to Milton

MO 2: critically read the poets, writers and major works from the Elizabethan age to Milton’s age

MO 3. Analysed the literary style of the writers from the Elizabethan age to Milton’s age.



## Unit 2

Golden Age of Literature- Elizabethan poetry- Jacobean Poetry-Sir Philip Sydney, Edmund Spenser, Sonnets, Shakespeare, Ben Jonson, John Donne, Francis Bacon, Prose Romances- The University Wits, John Webster

Sir Philip Sidney: Astrophil and Stella 3: “Let dainty wits cry on the sisters nine”

<https://www.poetryfoundation.org/poems/45153/astrophil-and-stella-3-let-dainty-wits-cry-on-the-sisters-nine>

Spenser- *Prothalamion*

Francis Bacon- “Of Truth”, “Of Marriage and Single Life”

Thomas Kyd- *The Spanish Tragedy*

## Unit 3

The Stuart Age- Puritanism- John Milton- John Donne- Metaphysical Poetry-Cavalier Poets- Sir Thomas Browne

John Milton- *Paradise Lost*, “Book X” lines 1-228. (Meanwhile....intercession sweet)

<https://resources.saylor.org/wwwresources/archived/site/wp-content/uploads/2012/08/ENGL402-Milton-Paradise-Lost-Book-10.pdf>

John Donne- “Batter my Heart”

Andrew Marvell- “To His Coy Mistress”

### Critical Reading:

H. W. Peck. “The Theme of Paradise Lost.” PMLA 29.2 (1914): 256-69. JSTOR. Web.

<http://www.jstor.org/stable/pdf/457078.pdf>

## Module III :Restoration to the 18th century

### Module outcome:

Students would have

MO 1: Understood the socio-political and literary movements from the Restoration age to the 18<sup>th</sup> century.

MO 2: Distinguished the poets, writers and major works from the Restoration age to the 18<sup>th</sup> century.

MO 3. Evaluated the literary style of the writers from the Restoration age to the 18<sup>th</sup> century.

#### **.Unit 4**

The Restoration- Neo Classicism- Dryden- Rise of Prose-John Bunyan -Restoration Drama- Comedy of Manners- Rise of Political Parties- Clubs and Coffee Houses- Alexander Pope- Periodical essay- Daniel Defoe- Jonathan Swift- Steele- Addison- Dr.Johnson-

John Dryden “Macflecknoe”

Alexander Pope- “Rape of the Lock”

Jonathan Swift- “A Vindication of Sir Issac Bickerstaff”

#### **Module IV: The Age of Transition**

##### **Module outcome:**

Students would have

MO 1: Comprehended the literary changes during the Transition age.

MO 2: Distinguished the poets, writers and major changes that happened with the rise of novel in the mid 18<sup>th</sup> century.

MO 3. Evaluated the literary style of the writers in the transitional 18<sup>th</sup> century.

#### **Unit 5**

Transitional Poets- Robert Burns- William Blake-Thomas Gray-Oliver Goldsmith- Sentimental Comedy- Colley Cibber – Richard Steele — Anti-Sentimental Comedy– Oliver Goldsmith - R B Sheridan

Robert Burns- “A Red Red Rose”, “Halloween”

Thomas Gray- “Elegy Written in a Country Churchyard”.

R B Sheridan- *The School for Scandal*

#### **Unit 6**

The Four Wheels of the Novel- Realism- Gothic Romance- Miss Fanny Burney- Mrs. Anne Radcliffe- Mary Wollstonecraft- Mary Shelley

Samuel Richardson- *Pamela*

Mary Shelley - *Frankenstein*

### **Critical Reading**

Watt, Ian. "Realism and the Novel Form." *The Rise of the Novel*. 1957. 2nd American ed. California: U of California P, 2001. 9-30.

### **Reading List**

Alden, Raymond M. *Elizabethan Humours and the Comedy of Ben Jonson*. archive.org.

Web. <<https://archive.org/stream/elizabethanhumo01clubgoog#page/n9/mode/2up>>.

Boitani, Piero and Jill Mann, ed. *The Cambridge Companion to Chaucer*. UK: Cambridge UP, 2003.

Caudle, Mildred Witt. "Sir Thomas More's Utopia: Origins and Purposes." *Social Science* 45.3 (1970): 163-69. JSTOR. Web. <<http://www.jstor.org/stable/41959507>>.

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

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

Ellis-Fermor, Una. *Jacobean Drama: An Interpretation*. London: Methuen, 1936.

Engeman, Thomas S. "Hythloday's Utopia and More's England: An Interpretation of Thomas More's Utopia." *The Journal of Politics* 44.1 (1982): 131-49. JSTOR. Web. <<http://www.jstor.org/stable/2130287>>.

Ford, Boris, ed. *The Age of Chaucer. The Pelican Guide to English Literature*. Vol.1. Harmondsworth: Penguin, 1972.

Grierson, Herbert J.C., ed. *Metaphysical Lyrics and Poems of the 17th Century*. Revised by Alastair Fowler. London: Oxford UP, 1995.

Kamholtz, Jonathan Z. "Thomas Wyatt's Poetry: The Politics of Love." *Criticism* 20.4 (1978): 349-65. JSTOR. Web. <<http://www.jstor.org/stable/23102683>>.

Kay, Carol McGinnis. "Deception through Words: A Reading of The Spanish Tragedy." *Studies in Philology* 74.1 (1977): 20-38. JSTOR. Web. <<http://www.jstor.org/stable/4173925>>.

Sampson, George. *The Concise Cambridge History of English Literature*. 3rd ed. Cambridge: Cambridge UP, 1970.

*The Cambridge History of English and American Literature*. Bartelby.com. Web. <<http://www.bartleby.com/cambridge/>>

## **SEMESTER I**

### **Paper II: EL.512 : British Literature II**

**(Core Course 2: 6 hours/ week)**

#### **Aim**

To acquaint students with the origin and development of English literature from Romantic Age to 20<sup>th</sup> century.

#### **Course Objectives**

The objectives of this Course are to

- familiarize the students with the socio-political background of English literature
- develop in students a historical awareness of the evolution of poetry, drama, prose, fiction, and literary criticism through these ages.
- help them to examine critically the contributions of poets, dramatists, prose writers, and critics during the period.
- Teach them to explore the structural/formal and stylistic features of various representative texts of the period.

#### **Course Outcome**

The students would have

CO 1: comprehended the various socio-political and literary movements from the Romantic Age period to 20<sup>th</sup> century.

CO 2: identified the writers and their works of the period from Romantic Age period to 20<sup>th</sup> century.

CO 3: analysed the characteristic literary styles of the essayists, dramatists, and writers from Romantic Age period to 20<sup>th</sup> century.

#### **COURSE OUTLINE**

##### **Module I :The Romantic Age**

##### **Module Outcome:**

The students would have

MO 1: understood the socio-political, historical and literary movements in the Romantic age

MO 2: become familiar with the major the poets, essayists, and dramatists of the Romantic Age

MO 3. analysed the literary style of the writers in the Romantic Age.

### **Unit 1**

The Beginnings of Romanticism- influence of French Revolution- *Preface to the Lyrical Ballads*- William Wordsworth- Coleridge- Walter Scott -Byron- Shelley- Keats- Lamb-Hazlitt-Thomas De Quincey-Sir Walter Scott-Historical novel- Jane Austen

William Wordsworth- “Tintern Abbey Lines”

Coleridge- “Frost at Midnight”.

Keats- “Ode to a Nightingale”

P B Shelley- “Ozymandias”

Charles Lamb- “Oxford in the Vacation”

Jane Austen- *Emma*

### **Critical Response**

Bloom, Harold. “Prometheus Rising: The Backgrounds of Romantic Poetry”. *The Visionary Company. A Reading of English Romantic Poetry*. 1961. Rev. and enl. ed. Ithaca: Cornell UP, 1971. xiii-xxv.

## **Module II :The Victorian Age**

### **Module outcome:**

Students would have

MO 1: understood the socio-political and literary movements in the Victorian age.

MO 2: become familiar with the poets, essayists, and dramatists during the reign of Queen Victoria.

MO 3. analysed the literary style of the writers in the Victorian Age.

## Unit 2

Victorian era- Spread of Science and Technology- Conflict between Science and Religion- Utilitarianism-Victorian Compromise-Tennyson-Browning-Dramatic Monologues- Arnold - Elizabeth Barret Browning-Fitzgerald- Pre Raphaelite poetry- D G Rossetti- William Morris- Swinburne-Decadent poetry-Carlyle- Ruskin-Macaulay-Cardinal Newman and The Oxford Movement- R L Stevenson-Charles Dickens-William Thackeray- Thomas Hardy-Wessex novels- George Eliot-Mrs Elizabeth Gaskell-Bronte sisters-Oscar Wilde

Tennyson- “The Lotus Eaters”

Browning- “Porphyria’s Lover”

Christina Rossetti- “Dreamland”

Charles Dickens- *David Copperfield*

Charlotte Bronte- *Jane Eyre*

Matthew Arnold - “Sweetness and Light” (from *Culture and Anarchy* p:13-18 upto.. fault of over-valuing machinery) <http://public-library.uk/ebooks/25/79.pdf>

## Module III : Early Twentieth Century Literature

### Module outcome:-

Students would have

MO 1: familiarized themselves with the socio-political and literary movements in early 20<sup>th</sup> century English literature

MO 2: critically read the poets, essayists, and dramatists of the early 20<sup>th</sup> century.

MO 3: distinguished the literary style of the writers in the early 20<sup>th</sup> century.

## Unit 3

Georgian and Edwardian Poets- Robert Bridges -W. B Yeats- Symbolist Movement- Irish Literary Revival-World Wars I & II and the inter-war years-I WW poetry- Wilfred Owen-

Seigfred Sassoon-Rupert Brooke-Imagism-Modernist Poetry- T S Eliot - Prose criticism- T S Eliot--I A Richards-F R Leavis- Psychological novel- D H Lawrence-Stream of Consciousness-Virginia Woolf-James Joyce-Joseph Conrad- E. M. Forster-Somerset Maugham-Detective novel-

W.B.Yeats- “Adam’s Curse”

Rupert Brooke- “Peace”

D.H.Lawrence- “Bat”

T S Eliot- “The Wasteland”

Virginia Woolf- *Mrs Dalloway*

James Joyce- “After the Race”

<https://theshortstory.co.uk/devsitegkl/wp-content/uploads/2015/07/Joyce-James-After-the-Race-short-stories.pdf>

#### **Unit 4**

Poets of the thirties-W.H Auden- Stephen Spender- Louise MacNeice- surrealism- Apocalyptic poetry- Dylan Thomas- Prose criticism- Raymond Williams- Terry Eagleton-New Drama- Influence of Ibsen-Problem play-Shaw-Abbey Theatre-

W.H.Auden - “ Stop all the Clocks...”

Dylan Thomas- “Poem in October”

G B Shaw- *Pygmalion*

Terry Eagleton – “Versions of Culture” (from *The Idea of Culture* p.7-12 upto ....embodies our common humanity.) <https://edisciplinas.usp.br/mod/resource/view.php?id=2672164>

#### **Module IV: Post War Literature**

##### **Module outcome:**

Students would have



MO 1: understood the literary movements during the Post-war English literature

MO 2: familiarized with the poets, essayists, and dramatists of the post-war scenario.

MO 3: distinguished the literary style of the writers in the of the post-war English literature.

## **Unit 5**

Movement Poetry-Philip Larkin-Confessional poetry-Sylvia Plath- Poets of the 50's- Ted Hughes-Mavericks- Seamus Heaney- Andrew Motion-1980's- Benjamin Zephaniah- The Essay- G K Chesterton- Max Beerbohm- Bertrand Russell- A G Gardiner- Aldous Huxley- George Orwell- E V Lucas- Biography-Lytton Strachey-Periodicals- Little Magazine-

Ted Hughes - "Hawk Roosting"

Seamus Heaney- "Casualty"

Alice Oswald- "Body"

Carol Ann Duffy- "War Photographer"

George Orwell - "Reflections on Gandhi"

## **Unit 6**

Modernist theatre- Angry Young Man- Theatre of the Absurd-Samuel Beckett-Theatre of Cruelty- Kitchen sink drama- Comedy of Menace- Harold Pinter-Tom Stoppard -Caryl Churchill- Charlotte Keatley- In-Yer-face- theatre- Post War Fiction-Graham Greene- William Golding- Campus novel-Evelyn Waugh-C P Snow- Kingsley Amis-Lawrence Durrell-Christopher Isherwood- Doris Lessing-Muriel Spark-Angela Carter- J K Rowling

John Osborne - *Look Back in Anger*

Samuel Beckett- *Waiting for Godot*

Angela Carter- *Nights at the Circus*

## **Reading List**

Alexander, Michael. *A History of English Literature*. Chennai: Palgrave Macmillian, 2007.

Bloom, Harold. *The Visionary Company: A Reading of English Romantic Poetry*. 1961.

Rev. and enl.ed. Ithaca: Cornell UP, 1971.

Bowra, Cecil Maurice. *The Romantic Imagination*. 1949. London: Oxford UP, 1964.

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

Brantlinger, Patrick. *Victorian Literature and Postcolonial Studies*. Edinburgh: Edinburgh UP, 2009.

Bush, Douglas. *Mythology and Romantic Traditions*. 1937. New York: Pageant, 1957.

Cordery, Gareth. "Foucault, Dickens, and David Copperfield." *Victorian Literature and Culture* 26.1 (1998): 71-85. JSTOR. Web. <<http://www.jstor.org/stable/25058404>>.

Evans, Ifor. *A Short History of English Literature*. New York: Penguin, 1990.

Frye, Northrop. *A Study of English Romanticism*. New York: Random House, 1968.

Grierson, Sir Herbert John and James Cruickshanks Smith. *A Critical History of English Poetry*. 1946. London: Bloomsbury Academic, 2013.

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

Hoerner, Fred. "Nostalgia's Freight in Wordsworth's 'Intimations Ode'" *ELH* 62.3 (1995): 631-61. JSTOR. Web. <<http://www.jstor.org/stable/30030094>>.

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

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

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

Watt, Ian, ed. *The Victorian Novel: Modern Essays in Criticism*. London: Oxford UP, 1971.

Williams, Raymond. *Drama from Ibsen to Brecht*. 1965. Rev. ed. London: Penguin, 1973.

## **SEMESTER I**

### **Paper III: EL.513: Shakespeare Studies**

**(Core Course 3: 6 hours/week)**

#### **Aim**

To enable students to read Shakespeare's plays in the context of Elizabethan literature as well as in the post-colonial contexts, and to appreciate the language, themes and transcultural appeal of Shakespeare's works.

#### **Course Objectives**

The objectives of this Course are to

- give students an overview of the political, cultural, and social milieu of Shakespeare.
- introduce students to the works of Shakespeare i.e., his plays and sonnets and place them within the context of Elizabethan literature.
- enable students to understand plot, characterization, and stagecraft.
- give students an understanding of Shakespeare's diverse contributions to language and literature.
- develop in students insights into contemporary adaptations of Shakespeare, with special emphasis on the transcultural appeal of Shakespearean works.

#### **Course Outcomes**

The students would have

CO 1: gained competence to critically analyse the selected plays and sonnets of Shakespeare.

CO 2: gained an understanding of the critical perspectives on Shakespeare.

CO 3: developed an overview of Shakespeare performances and adaptations and their influence on English language and literature through the ages.

#### **Course Description**

##### **Module 1: The Proscenium Arch**

## **Module Outcomes**

The students would have

MO1: understood the socio – political climate of the Elizabethan age

MO 2: analysed the structure of the Shakespearean theatre and performances in them

MO 3: gained an insight into the influences on Shakespeare and the sources of his plays

MO 4: developed an understanding of the plays and their classification as well as the major themes explored

## **Unit 1**

Social, political, and literary background of Elizabethan England and its reflection in Shakespeare's plays – life of Shakespeare – Elizabethan stage - the production of the plays – sources, actors, theatres, collaborators, and audience — classification of the plays – editions – the quartos and folios – Hemmings and Condell – later editions – major Shakespearean criticism- major themes, relevant discourses and interpretations

### **Critical Reading**

1. Samuel Johnson: “Preface to Shakespeare” (Macmillan Edition, Paragraphs 1- 60)
2. Jonathan Dollimore: “Introduction: Shakespeare, Cultural Materialism and the New Historicism”

## **Concepts for Unit 2 and 3**

Basic structure of the Shakespearean plot - literary elements in the plays – Senecan influence – characters – women in Shakespearean plays – use of supernatural elements, Shakespeare's use of language- blank verse, imagery, quibbles, soliloquy and aside, kinds of irony employed, disguise – discourses encountered in Shakespearean plays like imperialism, humanism, feudalism, homosexuality, and patriarchal dominance

## **Unit 2**

1. *Hamlet*

## **Unit 3**

2. *Twelfth Night*

## **Module 2: The Bard's Quill**

### **Module Outcome**

Students would have

MO 1: understood the structure and the form of the Shakespearean sonnet

MO 2: appreciated the socio historical significance of the sonnets with reference to the Elizabethan and later periods

MO 3: explored the language and themes of the sonnets

### **Unit 4**

#### **Concepts**

Structure of the Shakespearean sonnet – classification – dedication of the sonnets – major themes

Sonnets

1. Sonnet 17 – “Who will believe my verse in time to come”
2. Sonnet 78- “So oft have I invoked thee for my muse”
3. Sonnet 147- “My love is as a fever longing still”
4. Sonnet 152- “In loving thee thou know'st I am forsworn”

#### ***Critical Reading***

- *Shakespeare's Sonnets and the History of Sexuality: A Reception History*  
Bruce R. Smith

[http://www.blackwellpublishing.com/content/BPL/Images/Content\\_store/Sample\\_Chapter/0631226354/001.pdf](http://www.blackwellpublishing.com/content/BPL/Images/Content_store/Sample_Chapter/0631226354/001.pdf)

## **Module 3: From Stage to Screen and Back**

### **Module Outcome:**

Students would have

MO 1: gained an understanding of the adaptations of Shakespeare with particular reference to modern theatre and film

MO 2: understood the difference in reception towards drama and film

MO 3: analysed the use of technology to enhance Shakespeare

## **Unit 5**

### **Concepts**

Shakespearean film adaptations- Shakespeare in modern theatre - techniques of adaptation-cultural differences – differences in the reception of drama and film- film audiences - use of technology – adapting tragedy for screen

1. Baz Luhrmann - *Romeo+Juliet*
2. Akira Kurosawa - *Throne of Blood*
3. Peter Brook - *King Lear*

### **Critical Reading**

Anthony Davies- Peter Brook's *King Lear* and Akira Kurosawa's *Throne of Blood*  
<https://www.cambridge.org/core/books/abs/filming-shakespeares-plays/peter-brooks-king-lear-and-akira-kurosawas-throne-of-blood/97BD57B6A225BC021559788FFA7752E7>

## **Module 4: Contemporary Shakespeare(s)**

### **Module Outcome:**

Students would have

MO 1: understood how Shakespeare has influenced 21<sup>st</sup> fiction

MO 2: analysed the retellings of Shakespeare with special reference to adaptations portraying different endings and perspectives

## **Unit 6**

### **Concepts**

Shakespeare and the 21<sup>st</sup> Century Novel- popular fictional adaptations of Shakespeare – feminist and postcolonial retellings – adaptations with alternative endings and perspectives

1. Margaret Atwood- *Hag-Seed*
2. Ian McEwan- *Nutshell*

## Critical Reading

Ania Loomba - "Shakespeare and the Post-Colonial Question"

<https://www.taylorfrancis.com/chapters/mono/10.4324/9780203708767-7/introduction-shakespeare-post-colonial-question-ania-loomba-martin-orkin-ania-loomba-martin-orkin>

### Question Paper Pattern

Part I (10 marks; 2 mark questions; to answer 5 out of 8)

- Part II (25 marks; Critical Comments / Short notes; to answer 5 out of 8).
- Part IV: Essay (40 marks; 3 out of 9):
  - Section A (15 marks; 3 questions): THREE questions from the drama texts prescribed in Module II;
  - Section B (15 marks; 3 questions): TWO questions from the adaptations of Shakespeare's plays, and ONE from Poetry;
  - Section C (10 marks; 3 questions): Critical Question
  - Difficulty level: As in the core papers

### Reading List

1. Daniel Fischlin, Mark Fortier(eds), *Adaptations of Shakespeare: An Anthology of Plays from the 17th Century to the Present*. United States, Taylor & Francis, 2014.
2. Bloom, Harold. [\*Shakespeare: The Invention of the Human\*](#). New York: Riverhead Books, 1998.
3. Barber, Cesar Lombardi. *Shakespeare's Festive Comedy: A Study of Dramatic Form and its Relation to Social Custom*. Princeton: Princeton UP, 1972.
4. Bate, Jonathan, and Dora Thornton (eds), *Shakespeare: Staging the World*. London: British Museum, 2012.
5. Bradley, A.C. Introduction. *Shakespearean Tragedy*. London: Penguin 1991.
6. Briggs, Julia, *This Stage-Play World: English Literature and its Background, 1580-1625*. Oxford: Oxford University Press, 1983.
7. Bryson, Bill. *Shakespeare: The World as Stage*. London: Harper Collins. 2007
8. Crystal, David and Ben Crystal. [\*Shakespeare's Words: A Glossary and Language Companion\*](#). New York: Penguin Group, 2002.
9. Dollimore, Jonathan and Alan Sinfield ed. *Political Shakespeare: New Essays in Cultural Materialism*. Ithaca: Cornell UP 1985

10. Eastman, Arthur M. *A Short History of Shakespearean Criticism*. New York: Random, 1968
11. Eliot, T.S. *Selected Essays, 1917-1932*. San Diego: Harcourt, Brace and Company, 1932
12. Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. New York: W.W. Norton & Co., 2004.
13. --. *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. Berkeley: University of California Press, 1988.
14. Green MacDonald, Joyce. *Shakespearean Adaptation, Race and Memory in the New World. Germany*, Springer International Publishing, 2020.
15. Greer, Germaine. *Shakespeare's Wife*. New York: Harper Perennial, 2009
16. Gurr, Andrew. *The Shakespearean Stage, 1574-1642*. Cambridge: Cambridge University Press, 1980.
17. Hoenselaars, Ton, ed., *The Cambridge Companion to Shakespeare and Contemporary Dramatists*. Cambridge: Cambridge University Press, 2010.
18. Jones, Ernest. *Hamlet and Oedipus*. New York: Norton, 1976.
19. Kermode, Frank. *Shakespeare's Language*. New York: Farrar, Straus and Giroux, 1998.
20. Loomba, Ania. *Shakespeare, Race, and Colonialism*. United Kingdom, OUP Oxford, 2002.
21. Rosenthal, Daniel. *100 Shakespeare Films*. United Kingdom, Bloomsbury Publishing, 2019.
22. Spurgeon, Caroline F.E *Shakespeare's Imagery and What it Tells Us*, Cambridge: Cambridge UP, 2004.
23. *The Cambridge Companion to Shakespeare on Film*. United Kingdom, Cambridge University Press, 2007.
24. Wells, Stanley and Lena Cowen, eds *Shakespeare: An Oxford Guide*. Indian ed. New Delhi: Oxford UP, 2007
25. Wilson, John Dover. *What Happens in Hamlet*. 1935. Cambridge: Cambridge UP, 2003



## **SEMESTER I**

### **Paper IV: EL.514 : Language Studies**

**(Core Course 4: 7 hours/week)**

#### **Aim**

This course aims to help the students to study the paradigms of language and linguistics and to help the students to learn and articulate language at the phonological, morphological and syntactic levels

#### **Course Objectives**

The objectives of this Course are to

- familiarize the students with the various disciplines of language studies and linguistics
- give them an insight into the features of language units at the phonological, morphological and syntactic level
- enable the students to produce and comprehend spoken and written language structures
- teach the students to examine the linguistic concepts of the western and eastern theorists and the current theories of language

#### **Course Outcomes**

The students would have

CO 1: understood the basic concepts, branches and history of linguistics.

CO 2: learned to describe and analyze language units based on their phonological, morphological and syntactical features

CO 3: learned to explain the transformation of sentences based on TG grammar

CO 4: gained competence to use language effectively with a conscious understanding of its features, syntactic structures and uses

## **Course Description**

### **Module 1: Introducing Linguistics**

The students would have

MO 1: developed an awareness of the basic nature of language and the different terms related to it.

MO 2: become familiar with the various branches of linguistics and the history of linguistics.

#### **Unit 1**

Introduction- Nature and scope- Branches of Linguistics- Sociolinguistics, Historical linguistics, Psycholinguistics, Neuro-linguistics

Linguistics in West and East-Indian Linguistics- Panini, Patanjali, Bhartrhari- Western Linguists- Saussure, Bloomfield, Noam Chomsky

Approaches to the study of language- Diachronic and Synchronic- Prescriptive and Descriptive- Traditional Grammar and its fallacies- Features of Modern Grammar - Language as a system of signs- Sign, Signifier, Signified-Langue, Parole, Competence and Performance, Syntagmatic and Paradigmatic

### **Module 2: Phonetics and Phonology**

#### **Module Outcomes**

The students would have

MO 1: gained an understanding of the basics of English phonology and phonetics

MO 2: acquired good pronunciation and transcription skills

#### **Unit 2**

Phonetics- definition-types – Articulatory, Acoustic and Auditory- Speech mechanism- Organs of speech- Speech sounds- classification- Vowels- Cardinal Vowels, Consonants, three part

labeling- Phonology- suprasegmental features- word stress, stress shift- primary and secondary stress- Phonemes- allophones and their distribution

### **Unit 3**

Transcription- Syllable structure- word stress and sentence stress- strong and weak forms- Rhythm, Juncture, Intonation, Assimilation- Elision

Varieties of language- Dialect, Register, Pidgin, Creole- RP- IPA- GIE

## **Module 3: Morphology, Semantics and Pragmatics**

### **Module Outcomes**

The students would have

MO1: analysed language units based on their phonological, morphological and syntactic features.

MO 2: distinguished the different levels of meanings of words

### **Unit 4**

Morphology- Morphemes- classification- Free and Bound- Roots and Affixes- Lexical and Grammatical- Inflectional and Derivational- allomorphs and their distribution- Morpho-phonemics

Word classes- Form class and Function class- Nouns- Verbs- Adjectives, adverbs, prepositions, pronouns, determiners, modifiers, conjunctions, auxiliary verbs

### **Unit 5**

Semantics: Meaning, conceptual meaning, associative meaning- Lexical semantics: antonymy, synonymy, hyponymy, homonymy and polysemy

Pragmatics: Content and meaning, invisible meaning

## **Module 4: Syntactic Theories**

## **Module Outcomes**

The students would have

MO 1: developed an awareness of the principles and limitations of ICA and PSG

MO 2: become aware of new research areas in the field of linguistics.

## **Unit 6**

Syntax-theories and analysis- ambiguity and limitations- PS grammar- PS rules- limitations- TG grammar-transformational and generative – deep and surface structure- Aspect Model of Chomsky- Transformations: a) Singuarly- Interrogation, Negation, Passivisation, Tag Questions, b) Double based- relativisation, complementation, adverbialisation, co-ordination

## **Module 5 : Recent Developemnts**

### **Module Outcomes**

The students would have

MO 1: gained an insight into the recent trends in Linguistics

MO 2: identified new areas of research

## **Unit 7**

Tagmemics - Chomsky's Trace Theory(1980) Model- Case, government and binding- Discourse analysis, Speech Act theory- Applied Linguistics - Contrastive Linguistics - Neurolinguistics - Forensic Linguistics

### **Question Paper pattern**

- Part I (10 marks; 2 mark questions; to answer 5 out of 8; ): At least one question from ALL FIVE modules.
- Part II (20 marks: Short notes; 4 out of 8). TWO questions each from FIRST FOUR modules.
- Part III (5 marks) ONE transcription passage, without choice
- Part IV (15 x 2= 30 marks)
  - Essay question: To answer 2 out of 4 questions. ONE question to be asked from the first FOUR modules
- Part V : Practical Application: (10 marks, 4 + 6)
  - To resolve TWO ambiguities out of FOUR (through IC analysis or TG grammar) (2 marks each, 2x2= 4)

- To derive PS and T Rules for TWO singulary transformation out of THREE choices (passivisation/ interrogation/ negation) (3 marks each; 3x2= 6)
- Difficulty level:
  - Part I: 8 EASY questions (to answer 5) (10 marks)
  - Part II: 8 AVERAGE questions (to answer 4) (20 marks)
    - Part III: AVERAGE (Transcription, to answer ONE ; (5 marks)
    - Part IV: EASY and AVARAGE ( Essays, to answer 2 out of 4; 30 marks)
    - Part V: DIFFICULT questions (10 marks)

## Reading List

Balasubramaniam, T. *A Textbook on Phonetics for Indian Students*. Macmillan. 1981.

Caplan, David. *Neurolinguistics and Linguistic Aphasiology: An Introduction*. Cambridge University Press. 1987.

Chomsky, Noam. *Aspects of the Theory of Syntax*. MIT Press, 1965.

Coulthard, Malcolm and Alison Johnson. *An Introduction to Forensic Linguistics: Language in Evidence*. London and New York: Routledge.2010.

Coulthard, Malcolm and Alison Johnson (eds.)\_The Routledge Handbook of Forensic Linguistics.\_ London and New York: Routledge. 2013.

Crystal, David. *Introducing Linguistics*. Penguin. 1992.

Fabb, Nigel. *Linguistics and Literature*. Wiley-Blackwell. 1997.

Finch, Geoffrey. *How to Study Linguistics*. New York: St.Martin's Press. 1999.

Fries, C.C. *The Structure of English*. Prentice Hall Press (New Edition).1977.

Ingram, John C.L. *Neurolinguistics: An Introduction to Spoken Language Processing and Its Disorders*. Cambridge University Press. 2007.

Leach, Geoffrey N. *Semantics*. Penguin. 1976.

Palmer, Frank. *Grammar*. Penguin. 1972.

Quirk, Randolf and Sydney Greenbaum. *A University Grammar of English*. Pearson. 2002

Robins, R.H. *General Linguistics: An Introductory Survey*. Longman. 1971.

Saussure, Ferdinand de. *Course in General Linguistics*. Mc Graw- Hill. 1966.

Verma, S.K. and N.Krishnaswamy. *Modern Linguistics*. Oxford UP.198

## **SEMESTER II**

### **Paper V: EL.521 : X World Literatures I**

**(Core Course 5 :6 hours /week)**

**Aim:** To read, understand and reflect on texts from different socio-cultural and historical perspectives

#### **Course Objectives**

The objectives of this Course are to

- introduce students to world literature
- provide knowledge about cultural nationalism, multiculturalism and transnationalism in the postcolonial world
- develop intellectual flexibility, inclusivity, creativity and cultural literacy
- contextualize the unique traditions of the world, including aspects of time and space
- critically discuss the subtleties involved in regional aesthetics
- familiarise students with the concepts of plurality in global voices

#### **Course Outcome**

The students would have

CO 1: Recognised the various socio-cultural and political experiences and expressions seen in world literatures

CO 2: Learned the theoretical grounding to read literatures in English from different regions

CO 3: Recognised the ways in which transcultural flows affect the readings of texts across social and historical borders

CO 4: Analysed the discursive reach of English in shaping imaginative journeys across continents

CO 5: gained an understanding through reading, discussion and writing about literatures in different genres

## Course Description

### Module I : The Middle East

#### Module Outcome:

Students would have

MO 1: understood the socio-cultural background of Middle Eastern literature as well as place space and borders as a method of critical inquiry.

MO 2: identified the poets, dramatist and novelist of the region

MO 3: acquired a theoretical grounding to read literatures in English from different region.

#### Unit -1

Dalya Cohen-Mor (Editor). "Arab women writers: A Brief Sketch".

(*Arab Women Writers: An Anthology of Short Stories*. New York State UP. 2005. Pp 3-7)

Al-Khansaa – "Sleepless I Kept the Night's Vigil" (poem)

<https://www.poemhunter.com/poem/sleepless-i-kept-the-night-vigil/>

Maram al Massi – (14) "Women Like Me..." (from A Red Cherry on a White Tiled Floor) (poem)

<https://www.narrativemagazine.com/issues/poems-week-2008-2009/poem-week/red-cherry-white-tiled-floor-maram-al-massri>

Tawfiq al-Hakim – *The Sultan's Dilemma* (play).

(from Denys Johnson-Davies (Editor). *The Essential Tawfiq Al-Hakim: Great Egyptian Writers* (Modern Arabic Literature). The American University in Cairo Press; Reprint edition, 2013.

Raja Alem – *Dove's Necklace* (novel) Abrams & Chronicle Books, Reprint edition, 2018.

Khaled Khalifa - *Death is Hard Work* (novel). Hachette – Antoine, 2016.

### Module II: South Asia

#### Module Outcome:

Students will be able to

MO 1: understand the literatures of South Asia, the impact of colonialism, the trauma of partition and its socio-political impacts in the area.

MO 2: Identify the poets, dramatist and novelist of the region

MO 3: understand the concepts of Post-colonialism, neo-colonialism, transculturation, power dialogism, identity crisis, gender disparity and suppression.

## **Unit -2**

Imtiaz Dharker – “Purdah I” (poem)

<https://www.poetryinternational.org/pi/poem/2823/auto/0/0/Imtiaz-Dharker/PURDAH-1/en/tile>

Tsering Wangmo Dhompa – “She Is” (poem)

<https://www.poetryfoundation.org/poems/54718/she-is>

Ko Ko Thett – “Political Science” (poem)

<https://chajournal.blog/2021/03/09/ko-ko-thett/>

Urvashi Butalia – “Honour” (from *The Other Side of Silence: Voices from the Partition of India*) Penguin, 2007.

Mahmud Rahman – “Kerosene” (from *Killing the Water*) (short story). Penguin, 2010.

Mohammed Hanif – *A Case of Exploding Mangoes* (novel). Vintage Books, 2011.

Nayoni Munaweera – *Island of a Thousand Mirrors* (novel). St.Martins Press, 2014

## **Module III : Australia and New Zealand**

### **Module Outcome:**

Students would have

MO 1: understood the literatures of Australia and New Zealand, the aboriginal cultures and their narratives

MO 2: learned about the impact of colonial settlements, the repression of the indigenous population and their struggle for survival  
MO 3: evaluate the literary texts from a postcolonial perspective.



### Unit - 3

Judith Wright – “Bullocky” (poem)

<https://allpoetry.com/Bullocky>

Banjo Paterson – “Waltzing Matilda” (poem)

<https://allpoetry.com/Waltzing-Matilda>

At the city pound by Vincent O'Sullivan (poem)

<https://www.poetryfoundation.org/poetrymagazine/poems/145477/at-the-city-pound>

Attitudes for a New Zealand Poet by Allen Curnow (poem)

<https://www.poetryfoundation.org/poetrymagazine/browse?contentId=23694>

Yellow Brick Road by Witi Ihimaera (Short Story)

[https://englishwithhume.weebly.com/uploads/1/0/7/2/10723048/yellow\\_brick\\_road\\_by\\_witi\\_ihimaera.pdf](https://englishwithhume.weebly.com/uploads/1/0/7/2/10723048/yellow_brick_road_by_witi_ihimaera.pdf)

David Malouf - *Remembering Babylon* (novel)

<https://urpdf.net/remembering-babylon-pdf/>

Patricia Grace - *Potiki* (novel). University of Hawaii Press, 1995.

### Module IV: European, UK and Ireland

#### Module Outcome:

Students would have

MO 1: understood and identified key concepts in European Literature-Realism, Naturalism, Expressionism, Symbolism, Surrealism etc

MO 2: learned about movements like Irish Literary Renaissance

MO 3: evaluated the social, political and cultural dimensions of the texts prescribed

#### Unit -4- European

Karin Boyes – Of Course It Hurts

<https://www.karinboye.se/verk/dikter/dikter-engelska/of-course-it-hurts.shtml>

Yehuda Amichai – Jews in the Land of Israel

<https://www.poetryfoundation.org/poems/58629/jews-in-the-land-of-israel>

Zofia Romanowics “To my little girl”

<https://www.worldliteraturetoday.org/blog/poetry/four-poems-polish-holocaust-survivor-zofia-romanowicz>

Fyodor Dostoyevsky – “The Heavenly Christmas Tree” (short story)

Italo Calvino – “Mushrooms in the City” from *Marcovaldo* (short story)

Wisława Szymborska – “Utopia” (poem)

<https://www.poemhunter.com/poem/utopia-27/>

## **Unit -5- UK and Ireland**

Philip Larkin - “Faith Healing”

<https://www.poetryfoundation.org/poems/48413/faith-healing>

Benjamin Zephania “People will always needeople”

<https://www.best-poems.net/poem/people-will-always-need-people-by-benjamin-zephaniah.html>

JM Synge – *The Tinker’s Wedding* (play)

<https://www.gutenberg.org/files/1328/1328-h/1328-h.htm>

Stephen Baxter – “Last Contact” (short story)

<https://epdf.tips/last-contact.html>

Monica Ali – *In the Kitchen* (novel). Doubleday Publishers, 2009.

## **Reading List:**

Boehmer, Elleke. *Stories of Women: Gender and Narrative in the Postcolonial Nation*.

- Manchester UP. 2005.
- Bondanella, Peter. "Italo Calvino and Umberto Eco: Postmodern Masters." *The Cambridge Companion to the Italian Novel*. Ed. Peter Bondanella and Andrea Ciccarelli. Cambridge UP. 2003. pp. 168 - 181.
- Calder, Alex. *The Writing of New Zealand: Inventions and Identities*. Auckland UP. 2011.
- Chomsky, Noam. "U.S Foreign Policy in the Middle East." *Power and Terror: Conflict, Hegemony, and the Rule of Terror*. Ed. John Junkerman and Takei Masakazu. Pluto. 2011. pp.169 - 196.
- Cohen-Mor, Dalya (Editor). "Introduction" *Arab Women Writers: An Anthology of Short Stories*. New York State UP. 2005.
- Datta, Nonica. *Violence, Martyrdom and Partition: A Daughter's Testimony*. Oxford India, 2012.
- Flip, Sahim and Tahiti Uluc. "Contemporary Turkish Thought" in *The Blackwell Companion to Contemporary Islamic Thought*. Ed. Ibrahim M. Abu-Rabi. Blackwell. 2006.
- Frye, Northrop: "Conclusion to A *Literary History of Canada*" *The Bush Garden: Essays on the Canadian Imagination*. Anansi. 1971.
- Goldie, Terry. *Fear and temptation: the image of the indigene in Canadian, Australian, and New Zealand literatures*. McGill-Queen's Press-MQUP, 1993.
- Klooss, Wolfgang. Ed. *Across the Lines: Intertextuality and Transcultural Communication in the New Literatures in English*. Rodopi. 1998.
- Laachir, Karima, and Saeed Talajooy, eds. *Resistance in contemporary Middle Eastern cultures: Literature, cinema and music*. Vol. 44. Routledge, 2013.
- Luckhurst, Mary, ed. *A Companion to Modern British and Irish Drama 1880-2005*. Blackwell. 2006
- Mikhail, Mona N. "Middle Eastern Literature and the Conditions of Modernity: An Introduction." *World Literature Today* 60.2 (1986): 197-199.
- Parrinder, Patrick. "On Englishness and the Twenty first Century Novel" *The Nation and Novel: The English Novels from its Origins to the Present Day*. Oxford UP. 2006.

<https://in.1947partitionarchive.org/>

## **SEMESTER II**

### **Paper VI: EL.522 : Literatures of India**

**(Core Course 6: 6 hours/week)**

#### **Aim**

To develop an understanding of history of the different ages and movements related to the growth of literatures of India, and to discover the significant authors, styles and traditions of the literatures of India.

#### **Course Objectives:**

The objectives of this Course are to

- develop in students an extensive insight into the different ages, movements, literary figures and traditions of the literatures of India
- build in them literary sensibility and linguistic competency through the reading of literary works
- develop competency in critical thinking and aesthetic analysis of literary works

#### **Course Outcomes**

The students would have

CO1: learned to distinguish the theoretical positions that present Indian literature as an essentialist category

CO2: identified the category of ' Literatures of India' in relation to the emerging discourses of nation, marginality, region, and resistance

CO3: learned to interpret the reading of literatures of India in vernacular ways through insightful critical perceptions

CO4: understood the role of translation in the making and unmaking of literary traditions

## **Course Description**

### **Module 1**

#### **Theorising Indian Literature**

Students would have

MO 1: understood the theoretical inroads to Indian English writings

MO 2: distinguished the differences in theoretical frameworks that can produce multiple readings of a text

MO 3: analysed the processes by which literatures of India become visible and available to the West

MO 4: evaluated the role of nationalism in Postcolonial Studies and of the novel as a privileged genre of the literary study of nationalism

#### **Unit I**

##### **Concepts**

The complex Indian literary traditions - possibilities and limits- theoretical positions that present literatures of India as an essentialist category- the disciplinary lens of genre and period- the role of journals, magazines, and publishing industry in popularising the novel - the colonial factor and English- the dialect and region - provincializing literatures of India - new approach to the study of texts and traditions - literatures of India in relation to the emerging discourses of marginality, region, and resistance –the pluralistic and performative elements of literatures in India –the role of translation in the making and unmaking of literary traditions—the role of translation in cultural and political mediations.

1. Raveendran, P.P. “Genealogies of Indian Literature.” *Economic and Political Weekly*. vol. 41, no. 25, June 24-26, 2006, pp. 2558-563.
2. Ahmad, Aijaz: “‘Indian Literature’: Notes towards the Definition of a Category” in *In Theory: Nations, Classes, Literatures*. Oxford UP, 1992. P.256-265

##### **Suggested Reading:**

Das, Sisir Kumar. *A History of Indian Literature 1911-1956, Struggle for*

*Freedom: Triumph and Tragedy*. Sahitya Akademi, 1993.

## **Module 2**

### **Indian Narrative Tradition**

Students would have

MO1: understood the variety of narrative modes that existed in India from Vedic to pre-modern times, their exclusive features and narratives produced in other cultures

MO2: classified various forms of Indian narrative literature and analyse its content and nature

MO3: distinguished various forms of narration, including oral traditions which emerged in the literary circles of India

MO4: evaluated the art of narration as an important and independent genre of literature in ancient times

### **Unit 2 : Poetry, Drama, Prose**

#### **Concepts**

Narrative tradition in India- Earliest works - Ancient Epics and folk narratives - Vedic, Puranic, Itihasa, Srinikhal, Anyapadesha, Mahakavya, Dravidian, Folk-Tribal, Mishra - Oral Literatures - Sanskrit literature – Tamil Sangam Literature- Prakrit Literature- Pali Canon- The Buddhist and the Jain narratives- Fables- Moral Stories - religious story telling-- Bhakti and Sufi Movements – origin and development of Indian Drama and theatre- Natya and Kavya - Performance and art - the relation between narrative and narratology

1. Kalidasa: “Meghadutam” Stanzas 1- 16. (Kalidasa. *The Loom of Time. A Selection of His Plays and Poems*, Translated and Introduced by Chandra Rajan, Penguin, 1989. pp.137-140. )

3. Kabir: *Poems*: “If caste was what the Creator had in mind?” (From *Songs of the Saints of India*, Trans. J.S. Hawley and Mark Juergensmeyer , OUP, 2004, pp.50-61)

4. Mirabai: "I saw the dark clouds burst" (From *Songs of the Saints of India*, Trans. J.S. Hawley and Mark Juergensmeyer, OUP, 2004, pp. 134-40.)
5. Ilanko Atikal: "The First Performance", Canto 3, lines 1-37. (From *The Cilappatikaram: The Tale of an Anklet*, Trans. R. Parthasarathy, Columbia U P, 1993.)
6. Bhasa: "The Envoy" ( Bhasa. *The Shattered Thigh and Other Plays*. Trans. A.N.D Haksar, Penguin, 2008.)
7. "The Gambler's Lament." (from *The Rig Veda: An Anthology*. Transl. and Ed. Wendy Doniger O' Flaherty: Penguin, 2000. pp. 239-41.)
8. Mushraf Ali Farooqi: "Introduction" (Muhammad Husain Jah. *Hoshruha: The Land and the Tilism, Tilism-e-Hoshruha*. Book One, Translated by Mushraf Ali Farooqi, Random House, 2011.  
<https://minds.wisconsin.edu/bitstream/handle/1793/38014/07MusharrafHoshruha.pdf?sequence=1&isAllowed=y>)

### **Suggested Reading**

A.K. Ramanujan: "Is There an Indian Way of Thinking?: An Informal Essay," *Contributions to Indian Sociology*, vol. 23, no.1, 1989, pp. 41-58.

### **Module 3 : Theorising the Nation**

#### **Module Outcomes**

Students would have

MO1: understood the key themes, and images in literatures and cultures of India

MO2: distinguished the major issues shaping literary production within the larger framework of regional, social, political, and cultural contexts

MO3: learned to critique and interpret diverse forms of anti-colonial resistance, the power and limits of anti-colonial nationalisms and the exclusions of nationalist discourse

## Concepts

Peasants Movements in India- The Revolt of 1857- notions of nationalism and nation in Indian English literature- the role of press- modalities with which nation- State evolved in Indian English writings - Gandhi - iconographies of nation- Modernist departures in Indian writing– Progressive Writers Movement- Partition literature - Discourses on Nationalism - Subalternity– Dalit Aesthetics- India and globalisation- Decolonisation and Decanonization of English; Writings of Indian Diaspora- Post - partition literature- Post liberalization Indian novels and Dramatic Traditions- Role of IPTA (Indian People Theatre Association)- Millennial Indian writing

## Unit 3 : Poetry and Drama

1. Kashiprasad Ghose: “To a Dead Crow” (From *The Golden Treasury of Indo-Anglian Poetry 1828-1965*, ed. Vinayak Krishna Gokak, Sahitya Akademi, 1970, p. 59.)
2. Agha Shahid Ali- “Postcard from Kashmir” (*India International Centre Quarterly* ,vol. 29, no. 2 (MONSOON 2002), pp. 73-80, <https://www.jstor.org/stable/23005779>)
3. Mamang Dai: “The Voice of the Mountain” (*India International Centre Quarterly* ,vol. 32, no. 2/3, Where the Sun Rises When Shadows Fall: The North-east (MONSOON-WINTER 2005), pp. 45-48. <https://www.jstor.org/stable/23006007>)
4. Vijay Nambisan: “Madras Central” (From Vijay Nambisan. *These Were My Homes: Collected Poems*. Speaking Tiger, 2018. <https://1lib.in/book/18520141/344f58>)
5. Badal Sircar. *Evam Indrajith*. Transl Girish Karnad. OUP 1975.

### Suggested Reading

Harish Trivedi. “Theorizing the Nation: Constructions of “India” and “Indian Literature.”” *Indian Literature* vol.37, no.2, 1994. pp. 31-45.



## Unit 4: Prose and Fiction

1. Vikram Chandra: “Dharma” (From Vikram Chandra. *Love and Longing in Bombay*, Penguin, 1997)
2. Saadat Hasan Manto: “The Price of Freedom” (From *Mottled Dawn: Fifty Sketches and Stories of Partition*. Trans. Khalid Hasan and Introduction. Daniyal Mueenuddin, Penguin, 2011.)
3. Ambai: “A Kitchen in the Corner of the House.” (From *Inner Line :The Zuban Anthology of Stories by Indian Women*. Trans. Lakshmi Holmstorm. Ed. Urvashi Butalia. Zuban an imprint of Kali for women, 2006.)
4. R.K Narayan: “Toasted English” (R.K Narayan: “Toasted English.” *Reluctant Guru*, Orient Paperbacks, 1974, p.57)
5. Bankimchandra Chatterjee: *Rajmohan’s Wife* (Bankimchandra Chatterjee: *Rajmohan’s Wife*. R. Chatterjee, 1935. <https://1lib.in/book/18429981/aa6a25>)
6. Siddhartha Sarma: *Year of the Weeds* (Siddhartha Sarma: *Year of the Weeds*. Penguin Random House, 2020.)

### Suggested Reading

U. R. Ananthamurthy : “Towards the Concept of a New Nationhood: Languages and Literatures in India” (Talk delivered at Institute of Physics, Bhubaneswar, India on 3 September, 2006. <https://www.iopb.res.in/~mukherji/jhap/URA/ura.pdf> )

## Module 4

### Theorising Vernacular/Bhasha Literature

Students would have

MO1: learned to read literary texts from a range of regional, cultural, social, and political locations within India

MO2: interpreted the role of translation in the making and unmaking of literary traditions and how the juxtaposition of English and translations set up a dialogue with the original language and between themselves.

MO3: learned to explain what it means for a translator to mediate between languages and cultures

### **Concepts**

Concept of 'Indianness'- cultural politics of Indian representations- English and Bhasha representations- Vernacularisation of English- The politics and poetics of translation- translation of Indian narratives into English giving voice and visibility to cultures - appropriation, nativisation and indigenisation of English- How Indian identities are constructed in translated texts- Regional (bhasha) literatures- articulating the local- Rewriting, Rereading history- translation as a site of resistance and transformation.

### **Unit 5: Poetry**

1. Subramania Bharati: "Freedom", Trans. C. Rajagopalachari  
(*Subramania Bharati: Chosen Poems and Prose*. Edited by K. Swaminathan, All India Subramania Bharati Centenary Celebrations Committee, 1984. pp. 44-5)
2. Sitanshu Yashaschandra: "Language" Trans. Roomy Naqvi and the author.  
(*The Tree of Tongues: An Anthology of Modern Indian Poetry*. Edited by E.V. Ramakrishnan. Indian Institute of Advanced Study, 1999. P.124)
3. Vinod Kumar Shukla : "One should See One's Own Home" (Trans. Dilip Chitre and Daniel Weissbort, from *The Tree of Tongues: An Anthology of Modern Indian Poetry*. Edited by E.V. Ramakrishnan. Indian Institute of Advanced Study, 1999. p.205)
4. Kadammanitta Ramakrishnan, "The *Cat is My Grief Today*" (Trans. P.P. Raveendran, from *The Cat is My Grief Today and other Poems*, Sahitya Akademi, 2009. p.112)
5. Vaidehi: "An Afternoon with Shakuntala" Trans. Jaswant Jadav  
(*Women Writing in India: The Twentieth Century*, Book II, Edited by Susie Tharu and K. Lalita, The Feminist Press, 1993. p.535)

### **Suggested Reading**

Makarand R. Paranjape: "Vernacularising the 'Master' Tongue: Indian English and Its Contexts" (*Indian English and 'Vernacular' India*. Edited by Makarand R. Paranjape and G.J.V. Prasad. Pearson, 2010. pp.91 - 108.)

## Unit 6: Fiction

- 1.Premchand, “The Shroud”, (Trans. Madan Gopal, *Premchand: Twenty Four Stories*.Translated by Nandini Nopany and P. Lal, Vikas, 1980.)
- 2.Mahasweta Devi: “Kunti and the Nishadin” ( from *After Kurukshetra*, Seagull. 2005)
- 3.Yeshe Dorjee Thongchi: “The Journey” Trans. D.P Nath (From *Silent Lips and Murmuring Hearts*, Sahitya Akademi, 2010.)
- 4.Sachin Kundalkar: *Cobalt Blue*.Trans. Jerry Pinto, The New Press, 2016.
- 5.Na. D'Souza: *Dweepa/Island*. Trans. Susheela Punith, OUP,2013.

## Suggested Reading

Tejaswini Niranjana: “Translation, Colonialism and Rise of English”  
*Economic and Political Weekly*, [vol. 25, no. 15 \(Apr. 14, 1990\)](#), pp. 773-79.

## Suggested Further Reading:

- Aysha Iqbal Viswamohan. *Post liberalization Indian Novels in English:Politics of Global Reception and Awards*. Anthem Press,2014.
- Bharucha, N.E. and Vrinda Nabar, Eds. *Mapping Cultural Spaces: Postcolonial Indian Literature in English*. Vision Books, 1998.
- Bhatnagar, M.K., Ed. *Commonwealth English Literature*. Atlantic, 1999.
- Bhatnagar, Vinita, Dhondiyal. *Readings in Indian English Literature: Nation, Culture and Identity*. Harman Publishing, 2001.
- Chakladar, Arnab. “The Postcolonial Bazaar: Marketing/Teaching Indian Literature.” *ARIEL* vol. 31, no. 1-2, 2000, pp. 183-201.
- Chatterjee, Partha. *Nation and its Fragments: Colonial and Postcolonial Histories*. Princeton U P, 1993.
- Chaudhuri, Maitrayee. “Gender in the Making of the Indian Nation-State”.  
*Sociological Bulletin*. vol. 48, no. ½, 1999. pp.113-33.

- Das, Sisir Kumar. *A History of Indian Literature 1911-1956, Struggle for Freedom: Triumph and Tragedy*. Sahitya Akademi, 2006.
- Deleuze, Gilles and Félix Guattari. *Kafka; Toward a Minor Literature*. U of Minnesota P, 1986.
- Desai, A.R. *Social Background of Indian Nationalism*. Popular Prakashan, 2000.
- Dimock, Edward C. *The Literatures of India: An Introduction*. U of Chicago P, 1978.
- Ghosh, Bishnupriya. *When Borne Across: Literary Cosmopolitics in the Contemporary Indian Novel*. Rutgers UP, 2004.
- Iyengar, K.R. Srinivasa and Prema Nandakumar. *Indian Writing in English*. Sterling, 1983.
- Iyengar, K.R. Srinivasa. *Indian Writing in English*. Sterling, 2012.
- Kalidasa. "Introduction." *The Loom of Time. A Selection of His Plays and Poems*, Translated and Introduced by Chandra Rajan, Penguin, 1989.
- King, Bruce. *Modern Indian Poetry in English*. OUP India, 2005.
- Mehrotra, A.K. *A Concise History of Indian Literature in English*. Palgrave Macmillan, 2009.
- Mukherjee, Sujit. *A Dictionary of Indian Literature*. Vol 1. Beginnings to 1850. Orient Longman, 2004.
- Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 2009.
- Nalini Ramachandran. *Lore of the land: Storytelling Traditions of India*. Penguin, 2017.
- Nanavati, U.M. and Prafulla C. Kar, Eds. *Rethinking Indian English Literature*. Pencraft International, 2000.
- Narasimhaiah, C.D. "Indian Writing in English: An Introduction." *The Journal of Commonwealth Literature*. Vol.5, 1968.
- Niranjana, Tejaswini. *Siting Translation: History, Post-Structuralism and the Colonial Context*. California UP, 1992.
- Paniker, Ayyappa. "The Asian Narrative Tradition," *Indian Narratology*. Indira Gandhi Centre for the Arts, 2003. pp. 160-68.
- Paranjape, Makarand R. "Indianness: Essence or Construct? Critiquing a Seminar on 'Indian Literature: Concept and Problems.'" *New Quest* 105 (May-June 1994), pp.155-61.
- . *Indian English Poetry*, Macmillan, 1993.
- Ramakrishnan, E. V. and UdayaKumar. "Modernism in Indian Literature" *Routledge Encyclopedia of Literary Modernism*, Taylor & Francis, 2016.

- Ramakrishnan, E. V. ed. *Narrating India: The Novel in Search of the Nation*. Sahitya Akademi, 2005.
- Raveendran, P. P. "Genealogies of Indian Literature." *Economic and Political Weekly*. vol. 41.no. 25. June 24-26, 2006, pp. 2558-563.
- Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981-1991*. Granta, 1992.
- Satchidanandan, K. ed. *Signatures : One Hundred Indian Poets*. National Book Trust ,2003.
- Spivak, Gayatri. "The Politics of Translation." *Outside in the Teaching Machine*. Routledge, 1993, pp.179-200.
- Trivedi, Harish. "Theorizing the Nation: Constructions of "India" and "Indian Literature." *Indian Literature*, vol. 37, no.2 ,1994, pp.31-45.
- . *Colonial Transactions: English Literature and India*. Calcutta, 1993.
- Varughese, Dawson E. *Reading New India:Post-Millennial Indian Fiction in English*. Bloomsbury, 2013.
- Vinay Dharwadkar. "Orientalism and the Study of Indian Literature." In *Orientalism and Postcolonial Predicament: Perspectives on South Asia*. ed. Carol A Breckenridge and Peter van der Veer. OUP, 1994, pp. 158-95.
- Walsh, William. *Indian Literature in English*. Longman, 1990.

**SEMESTER II**  
**Paper VII- EL.523 : GENDER STUDIES**  
**(Core Course 7 : 6 hours/week)**

**Aim**

To enable students to interrogate and analyze socio-political-historic structures and representations underlying the politics and sociology of gender- related positions on evolving identities, on activism, legal rights and gender related development.

**Course Objectives**

The objectives of this Course are to

- Introduce students to the key areas in Gender Studies as a discipline
- Teach them to interrogate and analyze socio-political-historic structures and cultural representations and discourses to uncover the politics of gender and the positioning of gender identities
- Lead them to explore and deepen gender-related perspectives on legal rights, activism, policy/advocacy, and research.
- Inculcate an awareness of evolving gender perspectives and identities
- Arrive at critically informed readings of process of gender related development.

**Course Outcomes**

The students would have

CO 1: Interrogated and analyzed gendered performance and power in a range of social spheres.

CO2: analyzed patriarchal socio-political-historic structures and cultural representations and discourses

Co 3: Explored and deepened their gender-related perspectives on gender laws, activism, policy/advocacy.

CO 4: Arrived at critically informed readings of literary texts and cultural practices with an understanding of the politics of gender

Co 5: understood the positioning of intersectional gender identities in the process of development.

## **Course Description**

### **Module I : Historicising Gender**

#### **Module Outcomes**

The students would have

MO 1: comprehended the historical contexts of gender hierarchies

MO 2: understood the relationship between gender, power, ideology

MO 3: been introduced to the important feminist struggles and movements

MO 4: discussed the ideas of the major theorists in the field

#### **Unit 1**

##### **Concepts**

Sex and gender- power structures- ideology- critique of patriarchy- notions of equality- feminist movements- women's suffrage- first, second, third waves- gender politics- language, representations, culture, identity- objectification- phallocentrism – Second Sex-Vindication of rights - Personal is Political-Patriarchy in India

Simone de Beauvoir “Introduction”, *The Second Sex*. Vintage. 2015. p.1-15

Bhasin, Kamla. *What Is Patriarchy?* Women Unlimited, New Delhi, 2004, pp. 1–20.

##### **Recommended Reading**

“The Primacy of the Mother.” *Of Woman Born: Motherhood as Experience and Institution*, by Adrienne Rich, W.W. Norton and Company, New York, 1995, pp. 85–109.

[https://literariness.org/wp-content/uploads/2020/04/Adrienne-Rich-Of-Woman-Born\\_-\\_Motherhood-as-Experience-and-Institution-1995-W.-W.-Norton-Company.pdf](https://literariness.org/wp-content/uploads/2020/04/Adrienne-Rich-Of-Woman-Born_-_Motherhood-as-Experience-and-Institution-1995-W.-W.-Norton-Company.pdf)

##### **Text for Methodological Analysis**

Joe Baby. Dir. *The Great Indian Kitchen*. 2021

## **Module II : Theories of Gender and Sexuality**

### **Module Outcomes**

The student would have

MO 1: discussed the different theories of Feminisms

MO 2: understood them in relation to socio-cultural structures and practices

MO 3: evolved a strategy of feminist textual analysis

MO 4: Raised questions related to gendered bodies where body is one of the most significant sites for the enactment of power relations

### **Unit 2**

Feminisms- Liberal, Radical and Marxist Feminisms- Black and Postcolonial Feminisms - aphasia – transcendence – psychosomatic - frigidity - post feminism – Indian feminism -écriture féminine – gynocriticism - male gaze - objectification – ideal feminine- phallogentrism  
Gender – Performativity –Identity- Body and Desire - Sexuality Studies- LGBTQ- Queer

Butler, Judith. “Subjects of Sex/Gender/Desire.” *Gender Trouble: Feminism and the Subversion of Identity*. Routledge. 2010. pp. 1–25.

T. Muraleedharan “Gender and Queer Theories: Possibilities and Pitfalls”

<https://youtu.be/V0rGCqw0s3M>

### **Recommended Reading**

Cixous, Hélène. “The Laugh of the Medusa.” *Feminisms*. 1991. pp. 334–349. doi:10.1007/978-1-349-22098-4\_19.

### **Text for Methodological Analysis**

Rituparna Ghosh. Dir. *Chitragada*. 2012.

## **Module III : Gender and Culture**

### **Module Outcomes**

The student would have

MO 1: identified the ways gender, power, modernity, and hegemony play out across a range of cultures and human experiences.



MO 2: identified the gendered representations of art, culture and literature

MO 3: learned to critically read the texts prescribed in through the lens of gender

MO 4: understood women's and LGBTQ+ people's experience in cultural contexts

## Concepts

Gender and representation- gender and nation- gender and modernity- hegemonic masculinity gender and popular culture-

## Unit 3

1. Devaki Nilayangode. *Antharjanam: Memoirs of a Namboodiri Woman*. Trans. Indira Menon and Radhika P. Menon. Oxford University Press. 2012.
2. Kandaswamy, Meena. *When I Hit You: Or, A Portrait of the Writer as a Young Wife*. Atlantic. 2017
3. Krishna Sobti. *Listen Girl*. Transl. Shivanath. Katha. 2002. (novella)
4. A Litany for Survival (Poem)- Audre Lorde  
<https://www.poetryfoundation.org/poems/147275/a-litany-for-survival>
5. "The Thing around your Neck" (Short Story)- Chimamanda Ngozi Adichie. (from *The Thing around your Neck*. Fourth Estate.2009.)
6. Danez Smith: "Tonight, in Oakland"  
<https://www.poetryfoundation.org/poems/58027/tonight-in-oakland>

## Recommended Reading

Velayudhan, Meera. "Changing Roles and Women's Narratives." *Social Scientist* 22.1/2. 1994.pp. 64. doi:10.2307/3517852.

## Text for Methodological Analysis

Kamala Das *My Story*

## Unit 4

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Feminisms*. 1975. pp. 438–448. doi:10.1007/978-1-349-14428-0\_27.

Gibson, Mel. "Comics and Gender." *The Routledge Companion to Comics*, by Frank Bramlett et al., Routledge, Taylor Et Francis Group, New York; London, 2017, pp. 285–291.

## **Recommended Reading**

Thomas, Rosie. "Indian Cinema: Pleasures and Popularity." *Screen*, 26.3-4. 1985. pp. 116–131. doi:10.1093/screen/26.3-4.116.

## **Text for Methodological Application**

Shaji Kailas. Dir. *Narasimham*. 2000.

## **Module IV: Gender, Rights and Development**

### **Module Outcomes**

The student would have

MO 1: recognized the intersections between gender and other social and cultural identities, including race, ethnicity, national origin, religion, class, caste, disability and sexuality.

MO 2: addressed the issue of legal empowerment to fight against violations of the body and to question all forms of violence against women

MO 3 : become familiar with legal definitions of sexual harassment at workplace, anti-dowry laws, domestic violence and rape

MO 4: explored the paradigms of interventions and activism in the digital age

## **Unit 5**

### **Concepts**

Intersections -gender and other social and cultural identities- including race, ethnicity, national origin, religion, class caste, tribe, disabilities and sexualities

Kodoth, Praveena. "Gender, Caste and Matchmaking in Kerala: A Rationale for Dowry." *Development and Change* 39.2. 2008. pp. 263–283. doi:10.1111/j.1467-7660.2008.00479.x.

Anand, Shilpa. "Historicising Disability in India; Questions of Subject and Method." *Disability Studies in India: Global Discourses, Local Realities*, by Renu Addlakha, Routledge India, New Delhi, 2016, pp. 35–50.

## **Recommended Reading**

Atwal, Jyoti. "Embodiment of Untouchability: Cinematic Representations of the 'Low' Caste Women in India." *Open Cultural Studies* 2.1. 2018. pp. 735–745. doi:10.1515/culture-2018-0066.

### **Text for Methodological Analysis**

Shonali Bose. Dir. *Margarita with a Straw*. 2015.

## **Unit 6**

### **Concepts**

Violence, Agency, Domestic Violence, Marital Rape, Sexual Harassment, Rape, Workplace Harassment, Me Too – Legal rights-cyber laws- laws on rape, child abuse- POCSO laws- sexual harassment, dowry, domestic violence-

1. Vishaka guidelines against sexual harassment at the workplace

<http://www.nitc.ac.in/app/webroot/img/upload/546896605.pdf>

2. Anti- Dowry Laws in India

<https://wcd.nic.in/act/dowry-prohibition-act-1961>

### **Recommened Reading**

Dey, Adrija. "Nirbhaya and Beyond- Role of Social Media and ICTs in Gender Activism in India." *Nirbhaya, New Media and Digital Gender Activism*. Ed. Adrija Dey. Emerald Publishing. 2018.

### **QUESTION PAPER PATTERN**

- **PART 1. Answer in 50 words (2x5 =10 marks)**

2 marks (5 out of 8). Include questions from all modules.

- **PART 2. Answer in 100 words (5x5 =25 marks)**

5 marks (5 out of 8). Include questions from all modules.

- **PART 3. Answer in 300 words (45 marks)**

**Section A:** (1 out of 3) Three essay questions from **module I & II (15 marks)**

**Section B:** (1 out of 3) Three essay questions from **module III & IV (15 marks)**

**Section C:** (1 out of 3) Three essay questions from the modules to evaluate the students general understanding of concepts discussed in all modules **(10 marks)**

### **NOTE TO TEACHERS/QUESTION PAPER SETTERS**

The text for methodological application is included to help students understand the concepts discussed in each module. **The text(s) prescribed for Recommended Reading and Methodological Application is only for classroom discussion. Questions from this section should not be included in the final examination.**

### **Reading List**

Agnes, Flavia. “Protecting Women against Violence? Review of a Decade of legislation 1980-89.” *EPW*, 25 April 1992.

---. *Law and Gender Equality: The Politics of Women’s Rights in India*. OUP, 1999.

Aravamudan, Gita. *Unbound: Indian Women@Workplace*. Penguin Books India. 2010.

Basu, Srimati. *The Trouble with Marriage: Feminists Confront Law and Violence in India*. University of California Press. 2015.

Bhat, M., & Ullman, S. E. “Examining Marital Violence in India: Review and Recommendations for Future Research and Practice.” *Trauma, Violence, & Abuse* 15.1 (2014). pp. 57–74.

Bhasin, Kamla. *What Is Patriarchy?* Women Unlimited, New Delhi, 2004.

---. *What Is Patriarchy?* Kali for Women. 1993.

Bordo, Susan. *Unbearable Weight: Feminism, Western Culture, and the Body*. University of California Press. 1994.

Butler, Judith. *Gender Trouble*. Routledge, 1990.

Chakravarti, Uma. *Gendering Caste*. Sage, 2018.

Chaudhari, Maitrayee. Ed. *Feminism in India*. Kali for Women, 2005.

de Beauvoir, Simone. *The Second Sex*. Vintage. 2015.

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Sex, Violence and the Law in Contemporary India.” *Australian Feminist Studies* 29:81 (2014). pp.255-272.

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**SEMESTER II**  
**Paper VIII- EL.524: CRITICAL STUDIES I**  
**(Core Course 8: 7 hours/week)**

**Aim**

The paper aims to introduce the students to some of the important thinkers, foundational concepts and seminal texts that brought in a paradigm shift to our understanding of literature, culture and society in the 20<sup>th</sup> century.

**Course Objectives**

The objectives of this Course are to

- familiarize students with the major theoretical paradigms that informed critical thought during the 20<sup>th</sup> Century
- acquaint students with the complex openings between literature, culture and society that structure texts, practices and power relations.
- equip students to arrive at critically informed readings of literary and cultural texts.

**Course Outcome**

The students would have

- CO 1:** critically analysed literary and cultural texts using the foundational concepts explored in this course.
- CO 2:** gained the critical acumen to negotiate contested knowledge systems.
- CO 3:** learned to steer the theoretical paradigms and unsettle disciplinary boundaries.

**Course Description**

**MODULE 1**

**Theories of Language - New Criticism, Russian Formalism, Structuralism**

**Module Outcome**

Students would have



MO 1: explored and analyse the theories of language - its contribution to the understanding of structure, craft and deliberation in literary theory.

MO 2: discussed the theorists of New Criticism, Russian Formalism and Structuralism.

MO 3: learned to apply theories of language in textual reading.

## **Unit 1**

### **Concepts**

Metaphor, Irony, Tension, Paradox, Ambiguity, Intentional Fallacy, Affective Fallacy, Literariness, Defamiliarisation, Foregrounding,

“Art as Technique”- Victor Shklovsky in Newton K.M (eds) *Twentieth Century Literary Theory*.

New York. St Martin’s Press, 1997. pp 3-6

## **Unit 2**

### **Concepts**

Langue/Parole, Signifier/ Signified, Structural Anthropology, Mytheme, Bricolage, Readerly/Writerly text, Polyphony

“The Nature of the Linguistic Sign”- Ferdinand de Saussure. *Course in General Linguistics*.

Columbia University Press. 2011. pp 65-70

### **Text for Methodological Application**

William Blake. “Tyger”

## **MODULE II**

### **Post Structuralism**

#### **Module Outcome**

Students would have

**MO 1:** understood the dynamic and ambiguous nature of language which permits an endless process of signification.

**MO 2:** learned to critique existing structures of knowledge and understand the power relations inherent in them.

**MO 3:** analyzed literature using the theoretical tool provided.

### **Unit 3**

#### **Concepts**

Phenomenology, Deconstruction (French and American/Yale), Derrida- Metaphysics of Presence, Logocentrism, Differance, Transcendental Signified, Trace, Supplementarity, Aporia, Alterity, Dissemination, Discourse, Textuality, Intertextuality, Metanarrative, Rhizome, Simulacra

Derrida, Jacques. "Structure, Sign and Play in the Discourse of the Humanities." *Modern*

*Criticism and Theory: A Reader*. David Lodge and Nigel Wood. Ed. Routledge. 2013. pp. 89 – 103.

#### **Text for Methodological Application**

Robert Frost. "The Road Not Taken".

### **MODULE III**

#### **Psychoanalysis**

##### **Module Outcome**

Students would have

**MO 1:** examined Freudian, Jungian and Lacanian psychoanalytical principles -their contribution to the understanding of structure, craft and deliberation in literary theory.

**MO 2:** comprehended the complex workings of the human mind and the implications of the same on the world.

**MO3:** learned to apply these theories to textual readings.

### **Unit 4**

#### **Concepts**

Libido, Pleasure Principle, Reality Principle, Oedipus Complex, Penis Envy, Freudian Slips, Archetypes, Collective Unconscious, the Persona, the Self, Shadow

Freud, Sigmund. "The Conscious and the Unconscious", "The Ego and the Id", "The Ego and

the Super-Ego”. *Beyond the Pleasure Principle and Other Writings*. Trans. John Reddick. Penguin 2003. 105-29. Print.

## **Unit 5**

### **Concepts**

Signified and Signifier, Symbolic Order, Imaginary Order, The Real, Mirror Stage, Jouissance, Desire, Transference

Lacan, Jacques. “The Insistence of the Letter in the Unconscious”. *Modern Criticism and Theory : A Reader*. Ed. David Lodge and Nigel Wood. Routledge, 2013. 186-209.

### **Texts for Methodological Application**

Sylvia Plath. “Daddy”

## **MODULE IV**

### **Marxism**

#### **Module Outcome**

Students would have

**MO 1:** acquired a critical understanding of the major tenets of Marxism

**MO 2:** located Marxism as a pivotal stream of thought in political, social, economic and cultural networks

**MO 3:** understood class divisions, socioeconomic status and power relations among various sections of the society.

## **Unit 6**

### **Concepts**

Class, Base, Superstructure, Classical Marxism, Historical Materialism, Dialectical Materialism, Commodities, Commodification, Theory of Production, Commodity Fetishism, Capital, Capitalism, Labour, Bourgeoisie, Proletariat, Alienation, Socialism, Class Struggle, Ideology, ISA, RSA, Division of Labour, False Consciousness, Means of Production, Mode of Production, Hegemony, Interpellation, Political Economy, Sublation

Williams, Raymond. "Introduction". *Marxism and Literature*. OUP, 1997. pp.1-7.

### **Text for Methodological Application**

Thomas Gray. "Elegy Written In A Country Church Yard".

## **MODULE V**

### **New Historicism**

#### **Module Outcome**

Students would have

**MO 1:** learned to look at literature from a historical context and understand the textuality of history.

**MO 2:** examined how events are interpreted and presented in literary texts.

**MO 3:** understood that reality is constructed and is multiple.

## **Unit 7**

### **Concepts**

Foucault - Non- Discursive and Discursive Practices, Contextualism, Thick Description, Apparatus, Archaeology, Genealogy, Historiography, Historicity, Arts of Existence, Discontinuity, Episteme, Non- Reductionism, Circulation, Panopticon, Regimes of Truth, Textuality, Textuality of History, Historicity of Texts, Anecdote, Archival Continuum, Cultural Materialism, Symbolic Anthropology

Foucault, Michel. "Introduction." *The Archaeology of Knowledge*. Routledge. 2002. pp. 3–19.

### **Text for Methodological Application**

W.B. Yeats. "Easter 1916"

### **Question Paper Pattern**

- **PART 1. Answer in 50 words (2x5 =10 marks)**

2 marks (5 out of 8). Questions from all modules with at least one from each module.

- **PART 2. Answer in 100 words (5x5 =25 marks)**

5 marks (5 out of 8). Questions from all modules with at least one from each module.

- **PART 3. Answer in 300 words (40 marks)**

Section A: (1 out of 3) Three essay questions from the required reading list **15 marks**

Section B: (1 out of 3) Three essay questions from the modules to evaluate the students understanding of the theoretical paradigms and concepts **15 marks**

Section C: (1 out of 3) Questions based on critical analysis of a known or unknown text provided from three different critical perspectives **10 marks**

### **NOTE TO TEACHERS/QUESTION PAPER SETTERS**

The text for methodological application is included to help students understand how literary/cultural texts can be analysed using the theoretical tools discussed in each module. The text(s) prescribed for **recommended reading and methodological application is only for classroom discussion. Questions from this section should not be included in the final examination.**

### **Reading List**

Atkins, C. Douglas. *Reading Deconstruction/Deconstructive Reading*. U of Kentucky P, 1983.

Barthes, Roland. "Death of the Author". *Modern Criticism and Theory: A Reader*, by David Lodge and Nigel Wood. Routledge. 2013. pp. 145-150.

Baudrillard, Jean. *Simulacra and Simulation*. 1981. Trans. Sheila Faria Glaser. U of Michigan P, 1994.

Belsey, Catherine. *Poststructuralism: A Very Short Introduction*. OUP, 2002.

BLACK, Jack. "I Am (big) M(Other)': Lacan's big Other and the Role of Cynicism in Grant Sputore's I Am Mother". *Free Associations: Psychoanalysis and Culture, Media, Groups, Politics* (80) 2020. 121-131. Sheffield Hallam University Research Archive (SHURA) at: <http://shura.shu.ac.uk/27745/>

Bloom, Harold, et al. *Deconstruction and Criticism*. Seabury, 1979.

Chodorow, Nancy J. *Feminism and Psychoanalytic Theory*. Yale U P, 1992.

Culler, Jonathan- *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*. London: Routledge and Kegan Paul, 1975.

Chakrabarty, Dipesh. "Post Coloniality and the Artifice of History". *Representations* 37 Special Issue: *Fantasies and Postcolonial Histories* (1992): 1-26. JSTOR Web. 16 Aug 2005.

- Dagerman, Stig. "To Kill a Child". *Sleet*. 1947. Translated by Steven Hartman. 2013.  
[www.nybooks.com/blogs/nyrblog/2014/jan/31/to-kill-a-child/](http://www.nybooks.com/blogs/nyrblog/2014/jan/31/to-kill-a-child/)
- Deleuze, Gilles and Felix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. Penguin Classics, 2009.
- Deleuze, Gilles and Felix Guattari. "A Thousand Plateaus". *Literary Theory: An Anthology*. 2<sup>nd</sup> ed. Julie Rivkin and Michael Ryan Ed. Blackwell, 2004. pp. 378-386.
- Derrida, Jacques. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. John Hopkins UP, 1976.
- Derrida, Jacques. *Writing and Difference*. Trans. Gayatri Chakravorty Spivak. John Hopkins UP, 1976.
- Eagleton, Terry. *Criticism and Ideology*. Schocken, 1978.
- . (ed.), *Raymond Williams: Critical Perspectives*. Oxford, 1989.
- . *Heathcliff and the Great Hunger*. London, 1995.
- . *Marxism and Literary Criticism*. Routledge, 2006.
- Elam, Diane. *Feminism and Deconstruction*. Routledge, 1994.
- Foucault, Michel. *The Foucault Reader*. Ed. Paul Rainbow. Pantheon, 1984.
- Foucault, Michel. "Introduction." *The Archaeology of Knowledge*. Routledge. 2002. pp. 3-19.
- Geertz Clifford. "Deep Play: Notes on the Balinese Cockfight." *The Interpretation of Cultures*. 1992.
- Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*, Princeton UP, 1980.
- Greenblatt, Stephen. *Hamlet in Purgatory*. Princeton UP, 2001.
- Hawkes, Terence. *Structuralism and Semiotics*. London: Methuen, 1977.
- Jacobson, Roman. "The Dominant." In Ladislav Matejka and Krystyna Promosca, eds., *Readings in Russian Poetics: Formalist and Structuralist Views*. Normal, IL: Dalkey Archive Press. 2002. pp 82-7.
- Jacobson, Roman. "Closing Statement: Linguistics and Poetics" in Thomas A. Sebeok, ed., *Style in Language*. Cambridge, MA: MIT Press. 1960. pp 350-77
- Jameson, Fredric. *Marxism and Form: Twentieth-Century Dialectical Theories of Literature*. Princeton UP, 1971.
- Jameson, Frederic. *The Prison-House of Language: A Critical Account of*

- Structuralism and Russian Formalism*. Princeton, New Jersey: Princeton U P, 1972.
- Koopman, Colin. *Genealogy as Critique: Foucault and the Problems of Modernity*. Indiana U P. 2013.
- Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. Rev. ed. Columbia UP, 1982.
- Ladislav, Matejka and Krystyna Promoska, eds. *Readings in Russian Poetics: Formalist and Structuralist Views*. 1971. Normal, IL: Dalkey Archive Press, 2002.
- Laplanche, J., Pontalis, J.-B., & Lagache, D. (1967). *The Language of Psycho-Analysis*. (D. Nicholson-Smith, Trans.; 1st ed.). Routledge. <https://doi.org/10.4324/9780429482243>
- Lentricchia, Frank- *After the New Criticism*. Chicago: University of Chicago Press, 1980.
- Levi- Strauss, Claude. *Structural Anthropology*. Trans. C. Jacobson and B.G. Schoepf. London.:Allen Lane, 1968.
- Lodge, David. *The Modes of Modern Writing: Metaphor, Metonymy and the Typology of Modern Literature*. London. Edward Arnold, 1977.
- Lodge, David. *Working with Structuralism*. London: Routledge, 1986.
- Marx, Karl. (with Friedrich Engels) *The Communist Manifesto*, 1848; *Das Kapital*, 1867; "Consciousness Derived from Material Conditions" from *The German Ideology*, 1932; "On Greek Art in Its Time" from *A Contribution to the Critique of Political Economy*, 1859.
- Marx, Karl. "The Fetishism of Commodities and the Secret Thereof", *Classical Sociology Theory*, Ed. I. McIntosh. New York UP. 68-71.
- . "The German Ideology" *Classical Sociology Theory*, Ed. I. McIntosh. New York UP. 26-38.
- McLellan, D. *The Thought of Karl Marx*. Macmillan Press, London, 1971.
- Moi, Toril, ed. *The Kristeva Reader*. Blackwell, 2002.
- Mukarovsky, Jan. "On Poetic Language". *The Word and the Verbal Art: Selected Essays by Jan Mukarovsky*. Translated and edited by J. Burbank and Peter Steiner. New Haven. Yale U P, 1977. pp 1-64.
- Propp, Vladimir- *The Morphology of the Folktale*. University of Texas Press,

1968.

Rae, Gavin. *Poststructuralist Agency: The Subject in the Twentieth Century Theory*.

Edinburgh UP, 2020.

Scholes, Robert. *Structuralism in Literature: An Introduction*. New Haven. Yale UP,

1974.

Thompson, Eva M. *Russian Formalism and Anglo-American New Criticism*. De

Gruyter Mouton, 1971.

Todorov, Tzvetan. *Literature and its Theories*. Routledge, 1988.

Veese, ed. *The New Historicism*. Routledge, 1989.

Williams, Raymond. *Marxism and Literature*. Oxford UP, 1977.

Williams, Raymond. *Culture and Society 1780–1950*. Chatto & Windus, 1958.

Wimsatt W.K, Jr. *The Verbal Icon: Studies in the Meaning of Poetry*. 1954.

Weedon, Chris. *Feminist Practice and Poststructuralist Theory*. Wiley, 1996.

Zizek, Slavoj. *How to Read Lacan*. Granta Books, 2006.



## **SEMESTER III**

### **Paper IX: EL.531 : World Literatures II**

**(Core Course 9 : 6 hours/week)**

**Aim:** To read, understand and reflect on texts from different socio-cultural and historical perspectives

#### **Course Objectives:**

The objectives of this Course are to

- introduce students to world literature
- provide knowledge about cultural nationalism, multiculturalism and transnationalism in the postcolonial world
- develop intellectual flexibility, inclusivity, creativity and cultural literacy in students
- contextualize the unique traditions of the world, including aspects of time and space
- critically discuss the subtleties involved in regional aesthetics
- familiarise students with the concepts of plurality in global voices

#### **Course Outcomes**

The students would have

CO 1: Recognised the various socio-cultural and political experiences and expressions seen in world literatures

CO 2: Learned the theoretical grounding to read literatures in English from different regions

CO 3: Recognised the ways in which transcultural flows affect the readings of texts across social and historical borders

CO 4: Analysed the discursive reach of English in shaping imaginative journeys across continents

CO 5: gained an understanding through reading, discussion and writing about literatures in different genres by writers who have significantly influenced World Literatures

## **Course Description**

### **Module I**

#### **East & South East Asia**

#### **Module Outcomes:**

The students would have

MO 1: been introduced to the literature of East and South East Asia

MO 2: learned how the historical and mythical past of the region continues to influence the present

MO 3: explored issues such as diasporic identity, exile and belonging, linguistic choice, race and gender politics.

Rin Ishigaki – “Cliff” (poem) (<https://www.poetryinternational.org/pi/poem/3779/auto/0/0/Rin-Ishigaki/CLIFF/en/tile>)

Catherine Lim – “The Taximan’s Story” (from *Little Ironies – Stories of Singapore*, Heinemann Asia, 1989) (<https://studylib.net/doc/25459644/the-taximan-s-story>)

Rattawut Lapcharoensap – “Sightseeing” (from *Sightseeing*, Grove Press, 2005)

Elena Paulma – “Three Kisses”

(<https://journals.upd.edu.ph/index.php/lik/article/download/2626/2463>)

Haruki Murakami – “Where I’m Likely to Find It” (from *Blind Willow, Sleeping Woman*, Random House UK, 2007)

Yuan Qiongqiong – “Rice” (<https://www.wordswithoutborders.org/article/rice>)

Wu Cheng'en – Extracts from *Journey to the West* (Monkey) (Chapter 1. Monkey, trans, Arthur Waley, Evergreen Books, 1994) (<https://www.learner.org/series/invitation-to-world-literature/journey-to-the-west/journey-to-the-west-read-the-text/>)

Shin Kyung-Sook – *Please Look After Mom* (novel) (Vintage Books, 2012)

Gene Luen Yang – *American Born Chinese* (graphic novel) (Square Fish, 2008)

## **Module II**

### **Africa and the Caribbean**

#### **Module Outcomes:**

The students would have

MO 1: appreciated the origin of the concepts related to colonialism and post-colonialism

MO 2: examined the development of tradition alongside post-colonial thought in the African and Caribbean geo-political spheres.

Edward Kamau Braithwaite – “Bermudas”

(<https://www.poetryfoundation.org/poems/52757/bermudas-56d2317c9465f>)

Gabriel Okara – “Once Upon a Time”

(<https://thehenrybrothers.wordpress.com/2011/06/04/once-upon-a-time-gabriel-okara/>)

Olive Senior – “Colonial Girl’s School” (<https://poetryarchive.org/poem/colonial-girls-school/>)

Nadine Gordimer – “The Ultimate Safari” (<https://granta.com/the-ultimate-safari/>)

Ata Ama Aidoo – *Anowa* (from *Postcolonial Plays: An Anthology*, ed. Helen Gilbert, Routledge, 2001)

([http://guffordsenglishclasses.weebly.com/uploads/1/2/5/8/12589236/anowa\\_text.pdf](http://guffordsenglishclasses.weebly.com/uploads/1/2/5/8/12589236/anowa_text.pdf))

Chigozie Obioma – *Orchestra of Minorities* (Little Brown and Company, 2019)

### **Module III**

#### **America and Canada**

#### **Module Outcomes:**

The students would have

MO 1: Familiarized themselves with tendencies and trends that embody North American writing.

MO 2: Learned about major thoughts within American and Canadian literatures with specific focus on literatures of the minorities and disenfranchised

F R Scott – “The Canadian Authors’ Meet” (<https://rory911.pressbooks.com/chapter/the-canadian-authors-meet>)

Rita Joe – “I Lost My Talk” (<https://www.poetryinvoic.com/poems/i-lost-my-talk>)

Ernest Hemingway - “Fathers and Sons” (*The Complete Short Stories of Ernest Hemingway* pp 369-378)

Tomson Highway – *The Rez Sisters*. Saskatoon: Fifth House Publishers, 1992.

Solomon Northup - *Twelve Years a Slave*. Norton Critical Editions. W. W. Norton & Company, 2016.

## **Module IV**

### **Latin America**

#### **Module Outcomes:**

The students would have

MO 1: been introduced students to the immense contribution of Latin America to the scope of world literatures.

MO 2: understood the historical, social and literary impacts that have helped those countries to evolve their own literary tradition and identity.

Gabriela Mistral – “God Wills It”

(<https://www.poetryfoundation.org/poetrymagazine/browse?contentId=23104>)

Angélica Gorodischer – “Absit”

(<http://necessaryfiction.com/stories/AngelicaGorodischerAbsit>)

Jorge Luis Borges – “The Argentine Writer and Tradition”

(<http://tadubois.com/Volumetwohomepage/Borges.pdf>)

Gabriel Garcia Marquez – “The Solitude of Latin America”, Nobel Prize Acceptance Speech

(<https://www.nobelprize.org/prizes/literature/1982/marquez/lecture>)

Tony Mason - “Introduction”, *Passion of the People? Football in South America*. London: Verso, 1995

#### **Reading List**

Ashcroft, Bill, et al., editors. *The Post-Colonial Studies Reader*. 2nd ed., Routledge, 2005.

Atwood, Margaret. *Strange things: the malevolent north in Canadian literature*. Hachette UK, 2009.

- Bar-On, Tamir. "The ambiguities of football, politics, culture, and social transformation in Latin America." *Sociological Research Online* 2.4 (1997): 15-31.
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- Bhabha, Homi K. "Introduction". In: Homi K. Bhabha. *The Location of Culture*. London/New York: Routledge. 1–28. 1994.
- Cheah, Pheng. *What is a World? On Postcolonial Literature as World Literature*. Durham, NC: Duke University Press. 2016.
- D'haen, Theo. *The Routledge Concise History of World Literature*. New York: Routledge. 2012.
- Dathorne, Oscar Ronald. *African literature in the twentieth century*. U of Minnesota Press, 1975.
- Echevarría, Roberto González. *Modern Latin American Literature: A Very Short Introduction*. Oxford University Press, 2012.
- Echevarría, Roberto González. *The voice of the masters: writing and authority in modern latin american literature*. Vol. 64. University of Texas Press, 2010.
- Fee, Margery. "Reading aboriginal lives." *Canadian Literature* 167 (2000): 5-7.
- Gilbert, Helen. *Postcolonial Plays: An Anthology*. London: Routledge, 2001.
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- Lamming, George. "The Occasion for Speaking". *The Post-Colonial Studies Reader*
- Li, Ping. "Canonization of Chinese Literature in the English- Speaking World: Construction, Restrictions and Measures." *International Journal of English and Literature* Vol. 5 (x). November 2014. pp.257 - 265.
- Li, Tingting Elle, and Eric Tak Hin Chan. "Connotations of ancestral home: An exploration of place attachment by multiple generations of Chinese diaspora." *Population, space and place* 24.8 (2018): e2147.

Lim, Catherine. *Little Ironies: Stories of Singapore*. Singapore : Pearson Education South Asia Pte Ltd 2014

Mason, Tony. *Passion of the People? Football in South America*. New York: Verso. 1995.

Mostow, Joshua S ed. *The Columbia Companion to East Asian Literature*. New York: Columbia University Press. 2003.

Murakami, Haruki. *Blind Willow, Sleeping Woman*, Random House UK, 2007

Neumann, Birgit and Rippl, Gabriele. "Anglophone World Literatures: Introduction" *Anglia*, vol. 135, no. 1, 2017, pp. 1-20. <https://doi.org/10.1515/ang-2017-0001>

Olney, James. "' I Was Born": Slave Narratives, Their Status as Autobiography and as Literature." *Callaloo* 20 (1984): 46-73.

Patke, R.S., & Holden, P. (2009). *The Routledge Concise History of Southeast Asian Writing in English* (1st ed.). Routledge.

Smith, Verity. *Encyclopedia of Latin American Literature*. Routledge, 1997.

Taiwo, Oladele. "An Introduction to West African Literature." (1967).

Wu Cheng'en. *Journey to the West* (Monkey), trans. Arthur Waley, Evergreen Books, 1994

**SEMESTER III**  
**PAPER X: EL.532 : Critical Studies II**  
**(Core Course 9 : 7 hours/week)**

**Aim**

This Course aims to familiarize students to the developments in literary theory since post-structuralism, engaging with the work of important thinkers and understanding concepts emerging from the re-articulations of foundational theories.

**Course Objectives**

The objectives of this Course are to

- introduce new directions in contemporary critical theory.
- engage with theoretical re-articulations after the post-structuralist turn.
- develop an understanding of the future of theory.

**Course Outcome**

The students would have

**CO 1:** understood new directions that inform the terrain of contemporary critical theory.

**CO 2:** attained the reflexivity to engage with theory and critical practices

**CO 3:** gained critical acumen to pursue interdisciplinary academic interests.

**Course Description**

**MODULE I**

**Postmodernism**

**Module Outcome**

The students would have

**MO 1:** become familiar with the concepts of Postmodernism.



MO 2: comprehended and learned to critique the tenets of Lyotard and Baudrillard.

MO 3: learned to apply the concepts discussed in textual analysis- explore multiple meanings of a text.

## **Unit 1**

### **Concepts**

Discontinuity, Parody, Pastiche, Black Humour, Intertextuality, Metafiction, Historiographic Metafiction, Temporal Distortion, Magic Realism, Fabulation, Schizophrenia, Maximalism, Minimalism, Advanced Capitalism, Liquid Modernity

Lyotard, Jean Francois. "Answering the Question: What is Postmodernism". *Postmodern Debates*. Palgrave. 2001. pp 53-62

### **Text for Methodological application**

William Carlos Williams. "Red Wheel Barrow"

## **Unit 2**

### **Concepts**

Simulation, Simulacra, Virtual Reality, Hyperreal, Reification

Baudrillard, Jean. "Simulacra and Simulations" in *Modern Criticism and Theory- A Reader*. Eds. David Lodge and Nigel Wood. Noida, Dorling Kindersley Publishing Inc. 2011. pp 422-430.

### **Text for Methodological application**

Emily Dickinson. "I Heard a Fly Buzz When I Died"

## **MODULE II**

### **Postcolonialism**

#### **Module Outcome**

The students would have

MO 1: acquired an understanding of colonial, postcolonial and neo-colonial discourses

MO 2: developed an understanding of how the politics of imperialism/colonialism continues to shape the contemporary order

MO 3: learned to apply the concepts in textual analysis

### **Unit 3**

#### **Concepts**

Colony and Colonialism, Settler, Empire, Orient and Occident, Centre/Margin, Decolonisation, Nativism, Anticolonialism, Neo Colonialism, Eurocentricism, Third World, Ambivalence, Diaspora, Ethnicity, Hybridity, Mapping, Mimicry

Said, W. "Introduction to Orientalism." *Orientalism*. London. Penguin, 1-28.

#### **Text for Methodological Application**

Gabriel Okara. "Once Upon a Time"

### **Unit 4**

#### **Concepts**

Nation/Nation State, Subaltern, Post Imperial Societies, Antiessentialism, Negritude, Apartheid, Other, Dislocation, Imagined Communities, Third World, Fourth World, Narratives of Subversion, Nationalism, Post Nationalism, Common Cultural Past, Culture Concept, Dalit Studies, Subaltern Studies, Minority Ethnic Community

Chatterjee, Partha. "Whose Imagined Community?" *Empire and Nation: Selected Essays*.

Columbia University Press, 23-36. Print.

#### **Text for Methodological Application**

Derek Walcott. "Ruins of a Great House"

## **MODULE III**

### **The Anthropocene and its Impact**

#### **Module Outcomes:**

The students would have

MO 1: learned to ask critical questions regarding the role played by human beings as geological and biological agents.

MO 2: Understood the critical role played by modernity in the trajectories of ecological ontologies.

MO 3: Interrogated universalizing narratives of development and comprehend the impact of the same on lives and livelihoods.

## **Unit 5**

### **Concepts**

The Holocene Age- Causality- Anthropogenic- Climate Justice- Deep Ecology- Dark Ecology- Geo-Logics- Afro-Futurisms- Political Ecology

Chakrabarty, Dipesh. “The Climate of History: Four Theses.” *Critical Inquiry*, vol. 35, no. 2, The University of Chicago Press, 2009, pp. 197–222, <https://doi.org/10.1086/596640>.

### **Text for Methodological Application:**

*Moana*: <https://www.youtube.com/watch?v=GmUDEiY1h-4>

## **MODULE IV**

### **Posthumanism**

#### **Module Outcomes:**

The students would have

MO 1: Comprehended the complexities of human-non-human interconnectedness.

MO 2: Considered the ethical implications of socio-political interactions with sentient non-human, non-biological entities.

MO 3: Acknowledged discourses of rights, intellectual property and personhood within the matrices of bio-politics and genetics.

## **Unit 6**

### **Concepts**

Humanism, Non-Human, Transhumanism, Weird, Uncanny, Cyborg, Zombie Apocalypse, Artificial Intelligence, Rhizome, Assemblages, Biopolitics, Bio-geopolitics.

Francesca Ferrando: *Posthumanism, Transhumanism, Antihumanism, Metahumanism, and New Materialisms Differences and Relations*. <https://existenz.us/volumes/Vol.8-2Ferrando.pdf>

### **Text for Methodological Application:**

Wall-E: <https://www.youtube.com/watch?v=3JC8iD-smPg>

## **MODULE V**

### **New Directions**

### **Module Outcome**

The students would have

MO 1: Known the emerging areas in contemporary critical theory.

MO 2: Examined the emotional, material and spatial dimensions of human life as manifested in discourses/texts.

Mo 3: Critically analysed texts and experiences using the concepts explored in this module.

## **Unit 7**

### **Concepts**

Theories of affect- Autonomy of Affect - Affective Economies- Theories of Space – Spatial Triad  
- Third Space- Theories of Everyday – Thing Theory -Agency of Objects

### **References for Module V**

Ahamed, Sara. "Affective Economies". *Social Text* (2004) 22 (2(79)): 117-139.

doi: 10.1215/01642472-22-2\_79-117

Brown, Bill. "Thing Theory." *Critical Inquiry* 28.1. 2001. pp. 1–22. doi:10.1086/449030.

Lefebvre, Henri. *The Production of Space*. Trans. Donald Nicholson-Smith. Massachusetts: Blackwell, 1991.

Soja, Edward. *Thirdspace*. Blackwell, 1996.

Massumi, Brian. "The Autonomy of Affect." *Cultural Critique* 31. 1995. p. 83.,

doi:10.2307/1354446.

Hoskins, Janet. "Agency, Biography and Objects". *Handbook of Material Culture*, 2006.

doi:10.4135/9781848607972.n6

## Question Paper Pattern

- **PART 1. Answer in 50 words (2x5 =10 marks)**

2 marks (5 out of 8). Questions from all modules with at least one from each module.

- **PART 2. Answer in 100 words (5x5 =25 marks)**

5 marks (5 out of 8). Questions from all modules with at least one from each module.

- **PART 3. Answer in 300 words (40 marks)**

Section A: (1 out of 3) Three essay questions from the required reading list **15 marks**

Section B: (1 out of 3) Three essay questions from the modules to evaluate the students understanding of the theoretical paradigms and concepts **15 marks**

Section C: (1 out of 3) Questions based on critical analysis of a known or unknown text provided from three different critical perspectives **10 marks**

## NOTE TO TEACHERS/QUESTION PAPER SETTERS

The text for methodological application is included to help students understand how literary/cultural texts can be analysed using the theoretical tools discussed in each module. The text(s) prescribed for **recommended reading and methodological application is only for classroom discussion. Questions from this section should not be included in the final examination.**

## Reading List

Ashcroft, Bill, Griffiths, Gareth and Tiffin, Helen (eds), *The Post-Colonial Studies Reader*.

London and New York: Routledge, 1995.

Agamben, Giorgio. *Remnants of Auschwitz: The Witness and the Archive*, trans, Daniel

Heller-Roazen, New York: Zone Books. 2002.

Bauman, Zygmunt. *Liquid Modernity*. Polity, 2000.

Baldick, Chris. "Literary Theory and Textual Politics: Since 1968." *In Criticism and Literary Theory, 1890 to the Present*. Longman, 1996.

Bell, Alice. *The Possible Worlds of Hypertext Fiction*. Macmillan, 2010.

Bertens, Hans. *The Idea of the Postmodern :A History* Routledge, 1995.

- Bhabha, Homi K. (ed.), *Nation and Narration*. Routledge, 1990.
- Bhabha, Homi K. *The Location of Culture* [1994]. Routledge, 2004.
- Braidotti, R. "The Posthuman". Polity: Cambridge (MA). 2014.
- Calinescu, Matei. *Five Faces of Modernity: Modernism, Avant Garde, Decadence, Kitsch, Postmodernism*. Duke University Press, 1987.
- Cruikshank, Julie. "Glaciers and Climate Change: Perspectives from Oral Tradition." *Arctic*, vol. 54, no. 4, Arctic Institute of North America, 2001, pp. 377–93, <http://www.jstor.org/stable/40512394>.
- Deleuze, Gilles and Felix Guattari. "Introduction: Rhizome" from *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi. University of Minnesota Press, 1987.
- D'haen, Theo. "Magic Realism and Postmodernism: Decentering Privileged Centers." In Lois Parkinson Zamora and Wendy B. Faris, eds., *Magical Realism; Theory, History, Community*. Duke University Press, 1995.
- Dusinberre, Juliet. *Alice to the Lighthouse: Children's Books and Radical Experiments in Art*. Basing stoke: Macmillan, 1987.
- Eagleton, Terry. "Capitalism, Modernism and Postmodernism". *Modern Criticism and Theory- A Reader*, eds., David Lodge and Nigel Wood. Noida, Dorling Kindersley Publishing Inc. 2011, pp 378-389.
- Fanon, Frantz. *Black Skin, White Masks* [1952], trans. by C. L. Markmann, with Foreword by Homi Bhabha. Pluto, 1986.
- Fanon, Frantz. *The Wretched of the Earth* [1961], trans. by Constance Farrington, with Preface by Jean-Paul Sartre. London: Penguin, 2001.
- Fukuyama, F. "Our Posthuman Future". 2002.
- Harvey, David. *A Brief History of Neoliberalism*. New York: Oxford University Press, 2005.
- Haraway, D. "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s". 1985.
- Heidegger, Martin. "The Word of Nietzsche: "God is Dead"" in (1977) *The Question Concerning Technology and Other Essays*, trans. William Lovitt, New York: Harper Torchbooks. 1943.
- Hall, E. F., & Sanders, T. (2015). Accountability and the academy: Producing knowledge about the human dimensions of climate change. *Journal of the Royal Anthropologica*

- Institute*, **21**(2), 438–461. <https://doi.org/10.1111/1467-9655.12162>,
- Haraway, D. (2019). It matters what stories tell stories; it matters whose stories tell stories. *a/b: Auto/Biography Studies*, **34**(3), 565–575. <https://doi.org/10.1080/08989575.2019.1664163>
- Howe, C. (2014). Anthropocenic ecoauthority: The winds of Oaxaca. *Anthropological Quarterly*, **87**(2), 381–404. <https://doi.org/10.1353/anq.2014.0029>
- Said, Edward. *Culture and Imperialism*. London: Chatto & Windus, 1993.
- Shiva, V. “Biotechnological Development and the Conservation of Biodiversity” pp. 193-213. 1995.
- Spivak, Gayatri Chakravorty. *In Other Worlds: Essays in Cultural Politics*. London: Routledge, 1987.

**Paper XI: Elective 1**

**Paper XII: Electives 2**

**Paper XII: Elective 3**

## SEMESTER IV

### Paper XIV: EL.541 : Kerala Culture and Literature

(Core Course 11 : 6 Hours/week)

#### **Aim**

This course aims to familiarize students with the social /political /historical formations of the culture and literature of Kerala, and equip them to make creative, theoretical and socio-political interventions in this area.

#### **Course Objectives**

- Introduce the politics of socio-cultural formations within Kerala
- Make students realize the sense of plurality and its contradictions within Kerala
- Shift the focus of academic exercises to empirical everyday
- Form a critique of the patterns of power that shaped the knowledge/culture/social systems
- Mark resistance as a key to the formation of histories.

#### **Course Outcome**

The student would have

CO1: Understood the socio-cultural specificities and nuances that shaped Kerala

CO2: Understood the inherent ironies and contradictions within Kerala and imbibe a sense of everyday critique

CO3: Learned from lived everyday experiences

CO4: Developed a sense of creative and critical thinking

CO5: Understood the socio-cultural plurality that defines Kerala through divergent historical/cultural formations.

#### **Module I: History and Historiography**

#### **Module Outcomes**

The student would have

MO1: Comprehended the multiple formations of History.



MO2: Comprehended the historical narratives of resistance to dominant historiography.

MO3: Comprehended the pluralistic formation of history, society and culture

### **Unit 1**

Kesavan Veluthat: 'The Keralolpathi as History' *The Early Medieval in South India*. OUP 2009. (129- 146)

### **Unit 2**

Satheesh Chandra Bose: 'Re construction of 'the Social' for Making Modern Kerala: Reflections on Narnarayana Guru's Social Philosophy.' *Kerala Modernity, Idea, Spaces and Practices in Transition*. Ed. Satheesh Chandra Bose and Siju Sam Varughese, Orient Blackswan, 2015 (59-73)

Pradeepan Pampirikunnu: 'Nationalism, Modernity, Keralanness: A Subaltern Critique' *No Alphabet in Sight*. Ed. K. Satyanarayana and Susie Tharu, Penguin Books. 2011 (557-569)

## **Module II: Contemporary Interventions**

### **Module Outcomes**

The student would have

MO1: learned to critique the socio-cultural narratives of power.

MO2: Equiped oneself so as to resist patriarchy, caste, neo-liberal policies and other similar contemporary hegemonies in the socio cultural everyday.

MO3: Comprehended the need to assert a sense of plurality in the understanding and formation of history, culture amd knowledge.

### **Unit 3**

Rekharaj; 'Rajani's Suicide' *No Alphabet in Sight*, Ed. K. Satyanarayana and Susie Tharu, Penguin Books. 2011 (572-574)

Nitheesh Kumar K.P: 'Historical view of Tribal Land Alienation in Kerala'

## **Module III: Poetry and Drama**

### **Module Outcomes**

The student would have

MO1: Read literary Narratives as Historical Commentaries

MO2: Understood regional poetry in its relation to socio-cultural history.

MO3: Conveyed the importance of translations and re-telling in the vernacular.

#### **Unit 4**

Poykayil Appachan: 'The Song'

Sree Narayana Guru: 'Casteism' <https://www.poemhunter.com/poem/casteism/>

Edasseri Govindan Nair: 'Kuttippuram Bridge'

Kadamanitta Ramakrishna Pillai: 'Shanta'

Satchidanandan: 'Gandhi and Poetry'

[https://www.poemhunter.com/i/ebooks/pdf/koyamparambath\\_satchidanandan\\_2012\\_9.pdf](https://www.poemhunter.com/i/ebooks/pdf/koyamparambath_satchidanandan_2012_9.pdf)

Balachandran Chullikkad: 'Where is John?'

M. R Renukumar: 'Will go on Hugging'

<https://www.modernliterature.org/malayalam-poetry-m-r-renukumars-poems/>

V.M Girija: 'Marital Life'

<https://www.modernliterature.org/malayalam-poetry-m-girijas-poems/>

Ashalatha: 'Please Come, Oh Flood'

<https://www.modernliterature.org/panopticon-poems-by-ashalatha/>

Aleena: 'Transplorers'

<https://www.modernliterature.org/three-poems-by-aleena-translated-by-ra-sh/>

G.Sankara Pillai: *Wings Flapping, Somewhere* (Play)

#### **Module IV: Prose and Fiction**

##### **Module Outcomes**

MO1: Read literary Narratives as Historical Commentaries

MO2: Comprehend the narrative development of Short Fiction

MO3: Comprehend the paradigm shifts in form, content and narrative in literary history

## **Unit 5**

Karoor Neelakanda Pillai: 'A Packet of Rice'

Lalithambika Antharjanam: 'The Goddess of Revenge'

Basheer: 'Poovan Banana'

Kamala Das: 'Scent of the Bird'

Paul Zacharia: 'Bhaskara Pattelar and My Life'

Priya A.S: 'Onion Curry and the Table of Nine'

E.Santhosh Kumar: 'Hills Stars'

K R Meera : 'Yellow is the Colour of Longing'

## **Unit 6**

Narayan: *Kocharethi: The Araya Woman*

O.V.Vijayan : *The Legends of Khasak*

Sara Joseph : *Othappu: The Scent of the Other Side*

Benyamin: *Goat Days*

## **Recommended Reading**

Antharjanam, Lalithambika. *Agnisakhi*. VasanthiSankaranarayanan (Trans) Delhi: OUP, 2015.

Asher, R.E. and V. Abdulla *Wind Flowers* Penguin. 2004

Bahuaddin, K.M. *Kerala Muslim History: A Revisit*, Other Books: Calicut,2012.

Basheer, Vaikom Muhammed, *Poovan Banana and Other Stories*, Orient Black Swan 1994.

Bhattathirippad, V.T. *My Tears, My Dreams*. Sindu V. Nair (Trans) Delhi: OUP, 2013.

- Bose, Satheesh Chandra and Siju Sam Varughese. *Kerala Modernity: Ideas, Spaces and Practices in Transition*. New Delhi:Orient Black Swan. Pvt Ltd. 2015.
- Brown, Lesley W. "The Christian of St' Thomas in the sixteenth Century", *The Indian Christians of St' Thomas*, St Thomas Service and Community Center OUP.1982.
- Das, Kamala. *The Kept Woman and Other Stories*, Om Books International, 2010.
- Devika, J. *Kulasthreeyum Chandapennum Undaayathengane*, CDS, Thiruvananthapuram, 2010
- Ganesh, K N. *Keralathinte Innalekal*, Trivandrum: The State Institute of Languages: 1990.
- Ganesh, K.N *Exercises in Modern Kerala History*, Kottayam: Sahithya Pravarthaka Co-operative Society, 2012
- George, K.M. *A Survey of Malayalam Literature*, Asia Publishing House, 1968.
- , *Western Influence on Malayalam Language and Literature*, Sahitya Academy. 1972.
- Guru, Nataraja. *The Word of the Guru: Life and Times of Guru Narayana*, New Delhi: D.K. Print world, 2008.
- Gurukkal, Rajan. *Social Formation of Early South India*, OUP, 2010.
- Jayasree G.S and Sreedevi K.Nair, *Onion Curry and the Nine Times Table: The Samyukta Anthology of Malayalam Stories* 2006.
- Jeffrey, Robin. *The Decline of Nair Dominance Society and Politics in Travancore 1847-1908*, Manohar Publishers and Distributors New Delhi, 1976.
- Joseph,Sara : *Othappu: The Scent of the Other Side*, OUP, 2012.
- Kesavan Veluthatt, *Brahman Settlement in Kerala*. Historical Studies, Cosmo Books, 2013
- Kumari, A. Krishna *Samarapadhangalile Pen Peruma*, Thrissur: Samatha: A Collective of Gender Justice, 2012.
- Kuroor, Manoj. *Nilam Poothu Malarnna Naal*, Kottayam: DC Books, 2015.
- Kurup, K.K.N. *Aspects of Kerala History and Culture*, College Book House: Vadakara, 1977.
- Meera, K.R. *Yellow is the Colour of Longing*, Penguin, 2016.
- Menon, O. Chandu. *Indulekha*. Delhi: OUP, 2005.

- Mohan, Sanal. "Searching for Old Histories: Social Movements and the Project of Writing History in Twentieth Century Kerala" *History in the Vernacular* Ed. Raziuddin Aquil and Partha Chatterjee. New Delhi: Permanent Black, 2008: 357-390.
- Nair, Sreedevi. K. *Women Writers of Kerala*. SSS Publications, 2012.
- Nair, Vasudevan M.T. *Naalukettu*, Delhi: OUP, 2007.
- Narayan, Kocharethi: *The Araya Woman*, OUP 2012.
- Narayanan, M.G.S. *Perumals of Kerala*, Cosmo Books, 1996.
- Nisar M. and Meena Kandasamy, "Ayyankali and his Movement" *Ayyankali Dalit Leader of Organic Protest*, Other Books: Calicut, 2007.
- Padmanabhan K.P. *History of Kerala* (4 Volumes)
- Paniker, K Ayyappa. *A Short History of Malayalam Literature*. Dept of Public Relations, Govt of Kerala, 1977.
- , *I Can't Help Blossoming* Current Books, 2002.
- Panikkar, K. N. *Essays on the History and Society of Kerala*. Trivandrum: Kerala Council for Historical Research, 2015.
- Ramanujan A.K. *Poems of Love and War*. New York: Columbia University Press, 1985.
- Raveendran, P.P and G.S. Jayasree *The Oxford India Anthology of Malayalam Literature VOL1&2*, OUP,2017.
- Santhosh Kumar. E, *A Fistful of Mustard Seeds* (trans) P.N.Venugopal
- Usha Kumari, T.A. Ed. *ThozhilKendrathilekku*, Thrissur: Samatha: A Collective of Gender Justice, 2014.
- Variyar, M.R. Raghava and RajanGurukkal.Ed. *Cultural History of Kerala Vol 1&2*, Department of Cultural Publications, Government of Kerala 1999.
- Vielle, Christophe. "How did Parasurama come to rise Kerala"? *Irreverent History, Essays for M.G.S Narayanan*. KesavanVeluthatans Donald. R. Davis. Jr. Ed. New Delhi: Primus Books, 2015.
- Vijayan, ,O.V, *The Legends of Khasak*, Penguin Random House, 2008.

## SEMESTER IV

### Paper XV: EL.542 : English Language Teaching: Theory and Practice

(Core Course 12 : 7 Hours/week)

#### Aim

This course aims to familiarize the students with the various theories and methods of English Language Teaching, especially as a second language in India, and to inculcate competence both as students and future teachers.

#### Course Objectives

The objectives of this course are to:

- examine the theories of language learning and acquisition.
- create awareness of various approaches and methods of teaching English.
- develop skills and impart practical experience in teaching English.
- introduce current trends in ELT techniques and evaluation.
- give an awareness on the areas of research in ELT.

#### Course Outcomes

The students would have:

**CO 1:** acquired knowledge of the evolution of ELT as a discipline, especially in India.

**CO 2:** gained knowledge of the theoretical frameworks that inform ELT practices.

**CO 3:** learned to assess critically the implications of the various approaches, methods and techniques.

**CO 4:** developed the ability to critically evaluate syllabi, teaching materials and evaluation procedures.

#### Course Description

##### Module 1: Introduction to English Language Teaching

##### Module Outcomes

The students would have:

MO 1: understood the history and evolution of ELT in India.

MO 2: familiarized themselves with the contexts of ELT.

### **Unit 1**

**ELT in India** – History – Macaulay’s Minutes – Status of English after Independence – English as a medium of instruction – difficulties in the teaching of English – crowded classrooms-- lack of exposure-culture gap - mother tongue interference etc.

**Contexts of ELT** – Native and non-native – ESL, EFL, TESOL, ESP, EAP, EOP – defining standards – proficiency frameworks – CEFR – testing agencies and certifications – IELTS, TOEFL, APTIS, BEC – teacher training programmes and certification - programmes by EFLU, IGNOU - CELTA

### **Module 2: Learning Theories, Approaches and Methods**

#### **Module Outcomes**

The students would have:

MO 1: Learned the key concepts, theories and principles of language learning.

MO 2: Learned the different methods of teaching English.

### **Unit 2**

**Key Concepts in ELT** – Acquisition/learning - bilingualism/multilingualism - linguistic competence/communicative competence.

**Learning Theories and Principles** – Behaviorism, Cognitivism, Constructivism, Acculturation, Krashen’s Monitor Model, Multiple Intelligences

### **Unit 3**

**Traditional Methods of Teaching English** – Grammar Translation Method, Direct Method, Audiolingual Method, Communicative Language Teaching, Community Language Learning, Suggestopedia, TPR, Silent Way

**New Perspectives** – Eclectic Methods, Postmethod Pedagogy

## **Module 3 :Teaching Language**

### **Module Outcomes**

The students would have:

MO1: Acquired the necessary skills to teach language.

MO 2: learned to use teaching aids in the classroom.

### **Unit 4**

**Teaching Language Skills** – aims, objectives, outcomes – macro and micro skills – LSRW - grammar and vocabulary in context - enhancement of oral-aural skills – role plays, discussions, debates, translanguaging – reading and writing - reading comprehension, composition.

**Instructional Aids** – Textbooks, blackboard, authentic materials, audiovisual input – podcasts, videos, power point, comics, cartoons, films, language lab - appropriate and practical use of e-resources.

## **Module 4: Teaching Literature, Lesson Planning and Evaluation**

### **Module Outcomes**

The students would have:

MO 1: learned the basics of literature teaching and lesson planning.

MO 2: learned to write lesson plans.

### **Unit 5**

**Teaching of Literary Texts** (prose, poetry, drama, fiction) – aims, objectives and outcomes – classroom techniques – creative writing.

**Lesson planning** - Curriculum, syllabus – modules and lessons – Lesson planning – purpose and advantages – Practicals – three column lesson plans for prose, poetry, grammar and skill teaching – microteaching (theory and practice).

### **Unit 6**

**Evaluation** – purposes, types – formative and summative - norm referenced and criterion referenced – measurement vs. evaluation – tools of evaluation – qualities of a good evaluation



tool – validity, reliability etc. – types of tests – achievement tests, diagnostic tests, proficiency tests – question paper design – types of questions – remedial teaching.

## **Module 5: Current Trends in ELT Practice and Research**

### **Module Outcomes**

The students would have:

MO 1: Learned to use the latest teaching- learning strategies.

MO 2: Become aware of the latest trends in ELT research.

### **Unit 7**

**Teaching Learning Strategies** - TBLT and CBLT – Blended Learning – Embodied Learning – Inquiry Based Learning – Flipped Classrooms – Teaching and Learning Management Platforms – Moodle, Edmodo, Google Classroom, Course Era, Swayam, MOOCs, EdX, Udemy, Blackboard Learn

**Areas of Research** – Educational Linguistics - Curriculum Designing – methods and materials design – blended learning modules - ESP - catering to specific learner needs, need analysis – employability skills – proficiency testing – skill gap analyses.

### **Question Paper Pattern**

1. Part I (2 mark questions; to answer 5 out of 8): At least ONE question from each of the FIVE modules.
2. Part II (5 marks: Short notes; 4 out of 8). At least ONE question from each of the FIVE modules.
3. Part III (15 marks)
  - a. Section A: Essay question: To answer 2 out of 4 questions. The four questions to be from the FIVE modules (with not more than ONE question from any one module).
  - b. Section B: Lesson Plan: To answer one out of two questions. To be based on i) a given poem or ii) a given passage to teach a grammar point.
4. Difficulty level:

- c. Part I: 8 EASY questions (to answer 5) (10 marks)
- d. Part II: 8 AVERAGE questions (to answer 5) (25 marks)
- e. Part III:
  - i. Section A: EASY (direct) questions (to answer 2) (30 marks)
  - ii. Section B: DIFFICULT questions (10 marks)

### **Reading List**

Allen, French. *Techniques in Teaching Vocabulary*. Cambridge UP. 1983

Brumfit, Christopher, and Keith Johnson, editors. *The Communicative Approach to Language Teaching*. 1979. Oxford UP, 1987.

Byrne, Donn. *Teaching Oral English*. Longman, 1976.

Byram, Michael editor. *Routledge Encyclopedia of Language Teaching and Learning*. Routledge, 2000.

Cook, Vivian. *Second Language Learning and Language Teaching*. 5th ed., Routledge, 2016.

Grellet, F. *Developing Reading Skills*. Cambridge UP. 1981.

Heaton, J.B. *Writing English Language Tests*. Longman. 1975.

Howatt A.P.R. *A History of English Language Teaching*. Oxford UP, 1984.

Krishnaswamy, Natesan, and T. Sriraman. *English Teaching in India*. T.R.Publications, 1994.

Kumaravadivelu B. *Understanding Language Teaching: From Method to Postmethod*. Lawrence Erlbaum, 2006.

Larsen-Freeman, Diane, and Marti Anderson. *Techniques and Principles in Language Teaching*. 3rd ed., Oxford, 2013.

Madson, Herald S. *Techniques in Testing*. Oxford UP. 1983.

Mohan, Radha. *Measurement, Evaluation and Assessment in Education*. PHI Learning, 2016.

Nunan, D. *Syllabus Design*. Oxford UP. 1987.

Prabhu, N.S. *Second Language Pedagogy*. Oxford UP, 1987.

Stern, H.H. *Fundamental Concepts of Language Teaching*. Oxford UP, 1983.

Richards, Jack C., and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge UP, 1986.

Tickoo, M.L. *Teaching and Learning English: A Source Book*. Orient Longman, 2003.

<https://www.britishcouncil.in/teach/online-teaching-resources>

<https://www.britishcouncil.in/teach/teacher-training>

<https://www.britishcouncil.org/school-resources>

<https://www.teachingenglish.org.uk/>

## **SEMESTER IV**

### **Paper XVI : EL.543 : Cultural Studies**

**(Core Course 13 : 6 Hours/week)**

#### **Aim**

This Course aims to familiarise students with the theory and practice of Culture Studies, its intersections with class, gender, ethnicity, nationalism and so on, and to analyze different forms of cultural production.

#### **Course Objectives**

The objectives of this Course are to

- introduce the theory and practice of culture studies,
- familiarize students with some of the most important thinkers and methodologies in the field.
- help analyse the development of British Cultural Studies with a special focus on the contributions of the CCCS, Birmingham, and later developments in other parts of the world.
- assess the multidisciplinary of the field as they navigate encounters of cultural studies with class, gender, ethnicity, nationalism and so on
- use some of the tools of critical analysis to analyze different forms of cultural production, including literature, popular culture, and print and electronic media.

#### **Course Outcomes**

The students would have

**CO 1:** developed a thorough understanding of the origin and evolution of Cultural Studies, major theorists and their contributions

**CO 2:** Gained sufficient knowledge about methodology and praxis of cultural studies

**C O 3:** Gained competence to analyse and valuate cultural texts and practices critically

## **Course Description**

### **Module I :What is Cultural Studies**

#### **Module Outcome**

The students would have

MO: been introduced to the primary concepts of cultural studies

#### **Unit 1**

##### **Concepts**

Frankfurt School- False Consciousness- Culture industry- Birmingham School- Culture as Ordinary- popular Culture – mass culture

Adorno, T. & Horkheimer, M., 1944. “The Culture Industry: Enlightenment as Mass Deception”. In T. Adorno and M. Horkheimer. *Dialectics of Enlightenment*. Translated by John Cumming. New York: Herder and Herder, 1972. (paragraphs 1- 9)

##### **Text for methodological application**

Any Malayalam series/Advertisement

### **Module II: Doing Cultural Studies**

#### **Module Outcome**

The students would have

MO: seen how Cultural Studies has played a significant role in comprehending power structures and locate points of resistance within culture

## **Unit 2**

### **Concepts**

Discourse- Agency- Cultural Consumption- Stereotyping- Subjectivity- Representation- interpellation- circuit of culture- ideology- hegemony

1.Hall, Stuart ([1973] 1980): 'Encoding/decoding'. In Centre for Contemporary Cultural Studies (Ed.): *Culture, Media, Language: Working Papers in Cultural Studies, 1972-79* London: Hutchinson, pp.128-38.

## **Unit 3**

2.Fiske, John. "Shopping for Pleasure: Malls, Power and Resistance". *Reading Culture*. 4<sup>th</sup> ed. Ed. Diana George and John Trimbur. New York: Longman, 2001. 283-286.

### **Text for methodological application**

Shopping Mall

## **Module III: Popular Culture and Subcultures**

### **Module Outcome**

The students would have

MO: understood the concept of the popular in the realm of cultural studies, seen how culture is not monolithic but consists of sub and countercultures

## **Unit 4**

### **Concepts**

Visual cultures, Counter culture, sub culture, soap operas, comic books, shopping and space, celebrity cultures

Story, John. "What is Popular Culture?" *Cultural theory and popular culture: An introduction*, Routledge New York 2015. (pp 1-16)

### **Text for methodological application**

Subhash Ghai. Dir. *Khalnayak*. 1993

### **Unit 5**

Punathambekar, Aswin. "Between rowdies and rasikas: rethinking fan activity in Indian film culture" Harrington, C. Lee, et al. *Fandom, Second Edition: Identities and Communities in a Mediated World*. 2017 (pp. 285-298)

### **Text for methodological application**

Fan pages/Fan associations/ wikifandoms

### **Module IV: Culture and Nation**

#### **Module Outcome**

The students would have

MO: learned the interactions of nation and culture

MO 2: discussed the relationships between religion and culture

### **Unit 6**

#### **Concepts**

Nation and culture- popular culture- national popular- religion and culture- moral anxieties

John, Mary E. and Tejaswini Niranjana. "Mirror Politics: Fire, Hindutva and Indian Culture"

*Economic and Political Weekly* XXXIV (Mar. 1999). 6-13.

### **Text for methodological application**

*Fire* by Deepa Mehta

## Question Paper Pattern

Same as for the other Core papers. Questions need not be asked from texts for methodological application.

## Reading List

Appadurai, A. (ed.) *The Social Life of Things: Commodities in Cultural Perspective*.

Attali, J. *Noise: The Political Economy of Music*, trans. Brian Massumi. Minneapolis: University of Minnesota Press. 1985.

Azmi, Shabana, Nandita Das, Ranjit Chowdhry, Kulbushan Kharbanda, and Deepa Mehta. *Fire*. Canada: Trial by Fire Films, 1996.

Bakhtin, M. *The Dialogic Imagination*. Austin: University of Texas Press. 1981.

Bhabha, H. K. *The Location of Culture*. New York: Routledge. 1994.

Du Gay, P. *Consumption and Identity at Work*. London: Sage, 1996.

During, Simon. *The Cultural Studies Reader*. New York: Routledge, 1999.

Grossberg, Lawrence and Cary Nelson and Paula A Treichler eds. *Cultural Studies*. London: Routledge. 1992.

Storey, J. (ed). *Cultural Theory and Popular Culture: A Reader*, 2nd edn. London: Prentice Hall. 1998.

Young, R. *Colonial Desire: Hybridity in Theory, Culture, and Race*. London: Routledge, 1995.



## **Paper XVII: Elective 4**

### **ELECTIVES: SELECTION OPTIONS**

**Any ONE from each group SEMESTERS III & IV**

#### **SEMESTER III**

**Paper XI: EL.533 (4 hours / week)**

1. **EL.533.1 : European Drama**
2. **EL.533.2 : Canadian and Australian Literature**
3. **EL.533.3 : Film Studies**
4. **EL.533.4 : American Literature**
5. **EL.533.5 : Women's Writing**

**Paper XII: EL.534 (4 hours / week)**

6. **EL.534.1 : European Fiction**
7. **EL.534.2 : African and Caribbean Literature**
8. **EL.534.3 : Fiction and Film**
9. **EL.534.4 : Folklore Studies**
10. **EL.534.5 : Writing Lives, Performing Gender**

**Paper XIII: EL.535 (4 hours / week)**

11. **EL.535.1 : Indian Writing in English**
12. **EL.535.2 : South Asian Literature**
13. **EL.535.3 : Screen Writing**
14. **EL.535.4 : Theatre Studies**
15. **EL.535.5 : Travel Writing**
16. **EL.535.6 : Content Writing**

#### **SEMESTER IV**

**Paper XVII: EL.544 (4 hours / week)**

17. **EL.544.1 : Translation Studies**
18. **EL.544.2 : Regional Literatures in English Translation**
20. **EL.544.3 : Media Studies**
21. **EL.544.4 : Dalit Writing**
22. **EL.544.5 : Theorizing Sexualities**
23. **EL.544.6 : Introducing Comics Studies**

## **EL.545 : Project & Project based Viva Voce**

### **Question Paper Pattern for Electives**

#### **Part I**

- The same pattern as for core papers - very short answers of 50 words - 8 questions - 5 to be answered.
- FOUR questions each shall be asked only from Modules 2 and 3. Otherwise TWO questions each may be asked from all four modules.

#### **Part II**

- No annotations/critical comments to be asked in the elective papers. Instead, Part II of the question paper should contain **8** questions for short notes of which **5** have to be answered. , with questions form all **THREE MODULES EQUALLY**

#### **Part III**

- Essay questions- The same pattern as for core papers Difficulty level:

Part I: EASY; Part II: AVERAGE; Part III: One section EASY; one section AVERAGE; one section DIFFICULT

## **SEMESTER III**

### **PAPER XI:EL.533- Choice 1**

#### **EL.533.1 – Elective Course: European Drama [4 hours/week]**

##### **Aim**

The aim of this Course is to acquaint students with the social and historical contexts which inform European drama and provide them the reading skills to correlate and critique dramatic works in the light of the history of European drama.

##### **Course Objectives**

The objectives of this paper are to:

- acquaint the conditions that facilitated the origin and evolution of drama as a literary genre in Europe.
- identify the social and historical contexts which inform European drama.
- enable the students to correlate and critique dramatic works in the light of the understanding of the history of European drama.
- aid the students empathize with historical, geographic, and cultural diversity by reading plays written across time and space that deal with social issues, political problems, and the depths of human emotions.
- create in the students an aesthetic appreciation of the formal and thematic innovations as introduced and practiced by major dramatists.
- use appropriate critical insights for the reading of dramatic literature

## **Course outcomes**

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

CO 1: trace the socio cultural and historical conditions that facilitated the evolution of European drama.

CO 2: differentiate the different schools of European drama.

CO 3: demonstrate a comprehensive awareness of the aesthetic principles that governed the art of dramaturgy in Europe.

CO 4: interpret texts with due sensitivity to both textual and contextual cues.

CO 4: apply the critical insights to read dramatic works.

CO 5: synthesise the art of dramaturgy in attempts of dramatical composition.

## **Course Description**

### **Module 1**

#### **Classical Drama**

### **Module Outcomes**

The students would have

MO1: Traced the early beginnings and tenets of classical drama.

MO 2: Identified the important classical dramatists and their works.

MO 3: Analysed the style and art of dramatic composition as seen in classical drama.

### **Unit 1**

1. Sophocles: *Oedipus Rex*

<http://johnstoniatexts.x10host.com/sophocles/oedipusthekinghtml.html>

2. Euripides: *Andromache*

<http://classics.mit.edu/Euripides/andromache.html>

## Unit 2

3. Aristophanes : *Frogs*

<http://classics.mit.edu/Aristophanes/frogs.html>

4. Seneca: *Medea*

[https://archive.org/stream/twotragediesofse00seneuoft/twotragediesofse00seneuoft\\_djvu.txt](https://archive.org/stream/twotragediesofse00seneuoft/twotragediesofse00seneuoft_djvu.txt)

## Module 2

### Continental Drama

#### Module Outcomes

The students would have

MO 1: Traced the development of continental drama.

MO 2: Identified the influential factors which led to the emergence of continental drama

MO 3: Understood the contribution of key dramatists belonging to the school of continental drama.

## Unit 3

1. Henrik Ibsen: *Hedda Gabler*

<https://www.gutenberg.org/files/4093/4093-h/4093-h.htm>

2. Eugene Ionesco : *The Bald Soprano*

<https://www.kingauthor.net/books/Eugene%20Ionesco/The%20Bald%20Soprano%20And%20Other%20Plays/The%20Bald%20Soprano%20And%20Other%20Plays%20-%20Eugene%20Ionesco.pdf>

3. Luigi Pirandello: *Henry IV*

<https://gutenberg.net.au/ebooks07/0700071h.html>

### **Module 3**

#### **Critical Responses**

#### **Module Outcomes**

The students would have

MO 1: Understood the major critical responses to the art of dramaturgy.

MO 2: Analysed the production and reception of drama through different ages

MO 3: Developed a taste for critical analysis of dramatic composition.

### **Unit 4**

1. Aristotle: *Poetics* (Chapters 1-6)

[https://www.gutenberg.org/files/1974/1974-h/1974-h.htm#link2H\\_4\\_0007](https://www.gutenberg.org/files/1974/1974-h/1974-h.htm#link2H_4_0007)

2. Friedrich Nietzsche: *The Birth of Tragedy* (Sections 1 -5)

<https://www.gutenberg.org/files/51356/51356-h/51356-h.htm>

3. History – Drama – Mythology by Kirsten Dickhaut pp. 96-100 (from the book. History and Drama: The Pan-European Tradition. (Küpper, Joachim, et al.,) 1st ed., De Gruyter, 2019)

<http://www.jstor.org/stable/j.ctvbkjx1b>

### **Recommended reading.**

Banham E. Martin. *The Cambridge Guide to the Theatre*. Cambridge: Cambridge UP, 1993.

Gascoigne, Bamber. *Twentieth-Century Drama*. London: Hutchinson, 1974. Print. Lyman, Jane. Ed. *Perspectives on Plays*. London: Routledge & Kegan Paul, 1976. Print. McGuire, Susan Bassnett. *Luigi Pirandello*. London, Macmillan, 1983.

Nicoll, Allardyce. *World Drama: From Aeschylus to Anouilh*. London, Harrap, 1949, 1976.

Trussler, Simon. *20<sup>th</sup> Century Drama*. London: Macmillan, 1983.

Williams Raymond. *Drama from Ibsen to Brecht: A Critical Account and Revaluation*.

London: Penguin, 1983.

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

Bloom, Harold., Ed. *Greek Drama*. Philadelphia: Chelsea House, 2009.

Barr, Allan P. Ed. *Modern Women Playwrights of Europe*. Oxford: Oxford UP, 2001. Print. Orr, John. *Tragic Drama and Modern Society*. London: Macmillan, 1981.

Donaldson, Ian. *Transformations in Modern European Drama*. London: Macmillan, 1983.

## **SEMESTER III**

### **PAPER XI: EL.533 - Choice 2**

#### **EL 533.2 - Elective Course: Canadian and Australian Literatures [4 hours/week]**

##### **Aim**

The aim of this Course is to make them understand the ethnic and cultural diversity of Canada and Australia and to interrogate the idea of multiculturalism and national culture

##### **Course Objectives**

The objectives of this course are to:

- introduce the students to Canadian and Australian Literature
- help students understand the socio-cultural contexts that nourish the emergence of these literatures
- make them understand the ethnic and cultural diversity of Canada and Australia
- interrogate the idea of multiculturalism and national culture
- contextualise the emergence of 'Englishes'

##### **Course Outcome**

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

**CO 1:** demonstrate an awareness of the spread and reach of literatures from Canada and Australia

**CO 2:** explain the politics and ideology in canon formation

**CO 3:** display an awareness of how socio-cultural contexts shape literary experiences

**CO 4:** conceptualize concepts like ethnicity, diversity, national culture, and multiculturalism

**CO 5:** engage critically with decolonization



## **Course Description**

### **Module I - Socio-political and Literary Background**

#### **Module Outcome**

The students would have

MO 1: understood the socio-political history of Canada and Australia

#### **Unit 1**

The founding of the colonies of Canada and Australia – compulsions - the ties with Europe - native cultures during contact with Europeans - the effects of European contact – colonization effects – revolts - Canadian and Australian allegiance to the British crown - political fallout - confederation - social and cultural issues like alcoholism - genocide - immigration - settlement – diaspora - transnationalism – multiculturalism – melting pot – migration studies – first natives – aboriginals – life in the reserves in Canada – French and English sides of Canada

#### **Required Reading**

Elizabeth Webby, “The beginnings of literature in colonial Australia.” Pierce, Peter. Ed *The Cambridge History of Australian Literature*. Melbourne: Cambridge UP, 2009 (p. 34-51)

Howells, Coral Ann and Eva Marie Kroeller, eds. “Introduction”. *Cambridge History of Canadian Literature*. London: Cambridge UP, 2009. 1 – 24.

### **Module II – Poetry**

#### **Module Outcome**

The students would have

MO 1: gained an understanding of the poetry and poetic traditions of Canadian and Australian poets

#### **Unit 2**

#### **Required Reading**

First Nations Blackfoot	“Song of the Great Spirit”
Margaret Atwood	“Notes Towards a Poem that Can Never be Written”
Claire Harris	“Framed”
Himani Bannerji	“Wife”
Judith Wright	“Woman to Man”
David Malouf	“The Year of the Foxes”

### **Critical Reading**

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

### **Module III - Drama and Fiction**

#### **Module Outcome**

The students would have

MO 1: critically read the drama and fiction of Canada and Australia

#### **Unit 3**

#### **Critical Reading**

#### **Drama**

George Ryga : *The Ecstasy of Rita Joe*

Ray Lawler Summer : *Summer of the Seventeenth Doll*

Jack Davis : *No Sugar*

## **Unit 4**

### **Fiction**

Gabrielle Roy : *Enchantment and Sorrow*

Patrick White : *Voss*

Sally Morgan : *My Place*

### **Critical Reading**

Kortenaar, Neil Ten. "Multiculturalism and Globalization". *Cambridge History of Canadian Literature*. Ed. Carol Ann Howells & Eve Marie Kroeller. London: Cambridge UP, 2003. 556-579.

### **Reading List**

Brown, Russell M and Donna Bennett. Ed. *An Anthology of Canadian Literature in English*.

2 Vols. Toronto: Oxford UP, 1982.

Carl F. Klinck et al. Ed. *A Literary History of Canada*. Toronto: U of Toronto P, 1977. Edelson, Phyllis F. Ed. *An Anthology of Writing from the Land Down Under*. New York: Random House, 1993.

Kinsella, John. *The Penguin Anthology of Australian Poetry*. 2008.

Kramer, Leonie and Adrain Mitchell. *The Oxford Anthology of Australian Literature*.

Melbourne & Sydney: Oxford UP, 1985.

New, W.H. 1989. *A History of Canadian Literature*. 2<sup>nd</sup> Ed. Montreal: McGill UP, 2003.

Pierce, Peter. *The Cambridge History of Australian Literature*. Melbourne: Cambridge UP, 2009.

Sarwal, Amit and Reema Sarwal, eds. *Reading Down Under: Australian Literary Studies Reader*. New Delhi: SSS. 2009.

Webby, Elizabeth. *The Cambridge Companion to Australian Literature*. Cambridge University Press, 2000.

## **SEMESTER III**

### **PAPER XI: EL.533 - Choice 3**

#### **EL 533.3 – Elective Course: Film Studies [4 Hours/week]**

##### **Aim**

The aim of this course is to introduce teach them how to ‘read’ and analyze a film, to understand various aspects of film studies and appreciate film as an art form.

:

##### **Course Objectives**

The objectives of this Course are to students to the language of cinema

- introduce students to the language of cinema
- teach them how to ‘read’ and analyze a film
- familiarize students with various aspects of film studies including film analysis, film history and film theory
- evaluate the contributions of the director, actors, writers, and other technical crew
- understand the function of narrative in film and the social, cultural, and political implications of the film text
- look at the dynamics of adaptation

##### **Course outcomes**

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

CO 1: appreciate films from the angles of both a critic and a spectator

CO 2: interpret various cinematic as well as socio cultural aspects of films

CO 3: analyze movies as major ideological tools

CO 4: explicate and do research on the filmography of the master directors

CO 5: critically analyze the dynamics of adaptation of texts selected for study

## **Course Description**

### **Module I – History and Technology of Cinema**

#### **Module Outcome**

The students would have

MO 1: understood the history and evolution of world cinema

#### **Unit 1**

What is Cinema? – language of cinema, technical aspects of cinema, and narrative logic in Cinema – a general overview of the history of cinema especially British, American, Japanese, Korean, Iranian and Indian – a short history of Malayalam cinema – theoretical approaches to cinema – Feminism and cinema, Formalist theory, Psychoanalysis – ideology and cinema – representation and cinema

#### **Required Reading**

Bazin, André. “The Evolution of the Language of Cinema.” *What is Cinema?* Volume1. Tr. Hugh Gray. Berkley: U of California P, 1967. 23-40.

Laura Mulvey. “Afterthoughts on Visual Pleasure and Narrative Cinema.” *Visual and Other Pleasures*. London: Palgrave, 1989. 29-38.

### **Module II – Film Movements and Genres**

#### **Module Outcomes**

The students would have

MO 1: studied film movements and film sub genres worldwide

## **Unit 2**

Soviet Cinema and Montage – Kuleshov, Eisenstein, Pudovkin and Vertov – German Expressionism – Fritz Lang, F. W. Murnau, Robert Wiene – Poetic Realism – Jean Renoir, Pierre Chenal, Jean Vigo – Italian Neo-Realism — Roberto Rossellini, Luchino Visconti, Vittorio de Sica – French New Wave – Auteur Theory and Mise-en-scene – Cahiers du Cinema – François Truffaut, Jean-Luc Godard, Eric Rohmer, Claude Chabrol, and Jacques Rivette –

### **Films for Study**

Sergei Eisenstein	<i>Battleship Potemkin</i>
F. W. Murnau	<i>Nosferatu</i>
Vittorio de Sica	<i>Bicycle Thieves</i>
Jean-Luc Godard	<i>Breathless</i>

## **Unit 3**

Indian New Wave — Satyajit Ray, Ritwik Ghatak, Mrinal Sen, G. Aravindan, Adoor Gopalakrishnan – Iranian cinema – Post-revolutionary cinema — the New Wave — Abbas Kiarostami, Jafar Panahi, Mohsen Makhmalbaf, Majid Majidi – Genres of Cinema – Family drama, Horror films, Sci-fi, Comedy films, Romantic, Thrillers, Musical, Western, Documentaries, etc.

### **Films for Study**

Satyajit Ray	<i>Nayak</i>
Adoor Gopalakrishnan	<i>Elippathayam</i>
Majid Majidi	<i>The Color of Paradise</i>

## **Module III – Critical Response**

### **Module Outcome**

The students would have

MO 1: critically read the film prescribed in the light of critical theories

#### **Unit 4**

These are critical texts that respond to general issues or particular film texts; they are to be included for discussion along with the prescribed films.

#### **Required Reading**

Bhaskar, Ira. "The Indian New Wave." Routledge Handbook of Indian Cinemas. India: Routledge, 2018. 19 – 33.

Eisenstein, Sergei. "Word and Image." Film Sense. Tr. Jay Leyda. New York: Meridian, 1955. 3 – 65.

Tomasulo, Frank P. "Bicycle Thieves: A Re-Reading." Cinema Journal, Vol. 21, No. 2. (Spring, 1982), pp. 2 – 13.

#### **Films Recommended for Further Viewing**

Jean Renoir	The Rules of the Game
Charlie Chaplin	Modern Times
Bert Haanstra	Glass
Alfred Hitchcock	Vertigo
Robert Wise	The Sound of Music
Ingmar Bergman	Wild Strawberries
Ritwik Ghatak	Meghe Dhaka Tara
K. G. George	Adaminte Vaariyellu



Kim Ki Duk	Spring, Summer, Fall, Winter... and Spring
Asghar Farhadi	The Salesman

### Reading List

Barnow, Eric and S. Krishnaswamy. *Indian Film*. Delhi: OUP, 1980.

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

Butler, Andrew M. *Film Studies: Pocket Essential Series*. Harpenden: Pocket Essentials, 2005.

Dix, Andrew. *Beginning Film Studies*. Manchester: Manchester University Press, 2008.

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

Hill, John, and Gibson Pamela Church. *The Oxford Guide to Film Studies*. Oxford: Oxford UP, 1998.

Kuhn, Annette, and Guy Westwell. *A Dictionary of Film Studies*. Oxford: Oxford UP, 2012. Oxford Quick Reference Series.

Monaco, James. *How to Read a Film: Movies, Media and Beyond*. Oxford: OUP, 2009.

Mulvey, Laura. *Visual and Other Pleasures*. London: Palgrave, 1989.

Nelmes, Jill. *Introduction to Film Studies*. London: Routledge, 2012.

Nowell-Smith, Geoffrey. *The Oxford History of World Cinema*. Oxford: Oxford UP, 1996.  
<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.474.5157&rep=rep1&type=pdf>

Rajadhyaksha, Ashish and Paul Willemen, Eds. *Encyclopedia of Indian Cinema*. London & New Delhi, BFI and Oxford, 1994.

Villarejo, Amy. *Film Studies: The Basics*. London: Routledge, 2007.

## **SEMESTER III**

### **PAPER XI: EL.533 - Choice 4**

#### **EL 533.4 – Elective Course: American Literature [4 hours/week]**

#### **Aim**

This Course aims to help students to study works of American prose, poetry, drama and fiction in relation to their historical and cultural contexts

#### **Course Objectives:**

The objectives of the course are to:

- Examine the influence of the socio-political factors in shaping the American literary scene. American Dream. Expansion of the Western Frontier and closing of the Western Frontier. Native Identity.
- Study works of prose, poetry, drama and fiction in relation to their historical and cultural contexts
- Identify the Black experience as articulated in African American literature. Segregation. American Civil War. Harlem Renaissance.
- Develop a deep awareness of the evolving American experience and character.
- Transnationalism and 20<sup>th</sup> Century American Literature.

#### **Course Outcomes**

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

CO 1: Develop an awareness of the socio-political and cultural history of America

CO 2: Identify key ideas and characteristic perspectives or attitudes as expressed in American literature

CO 3: Demonstrate knowledge of the contributions of major literary periods, works and persons in American literature and recognize their continuing significance.

CO 4: Reflect the thoughts, beliefs, customs, struggles, and visions of African American writers.

CO 5: Compare/contrast literary works through an analysis of genre, theme, character, and other literary devices

### **Course Description**

#### **Module 1: Socio-political and literary background**

##### **Module Outcomes**

The students would have

MO 1: understood the history of American civilization

MO2: understood major philosophical and literary movements in America

##### **Unit 1**

Historical background – colonization – European heritage - Puritanism – American Revolution, American Dream. Americanness of American literature – 19th century – American Romanticism - Transcendentalism – the period of the world wars - Harlem Renaissance Modernism – Postmodernism

##### **Required reading**

Paul Elmer More : “The Origins of Hawthorne and Poe” Shelburne Essays:  
First Series, pg 51-71

Amiri Baraka : “Black is a Country”, Home- Social essays, pg 101-106

## **Module 2: Poetry and Drama**

### **Poetry**

#### **Module Outcomes**

The students would have

MO 1: understood the important poets and poetic movements and techniques in American literature

MO 2: understood the important dramatists and dramatic trends and techniques in American literature

#### **Unit 2**

Poetry of the colonial period – Edward Taylor – postcolonial poetry – Bryant – Longfellow – poetry of the 19th century – Emerson, Poe, Thoreau, Whitman, Dickinson – Frost – Carl Sandberg – Modernism – Ezra Pound, Eliot – Gertrude Stein- Wallace Stevens, Williams Carlos Williams, e. e. cummings – 20th century – Langston Hughes – Robert Lowell – Confessional Movement – Sylvia Plath, Anne Sexton – Beat Poets – Allen Ginsberg – Jack Kerouac

#### **Poems prescribed**

Walt Whitman : “Out of the Cradle Endlessly Rocking”

Emily Dickinson : “There is Something Quieter than Sleep”,

Robert Frost : “Birches”

Amiri Baraka : “An Agony. As Now” \*\*

Maya Angelou : “Equality”

William Carlos Williams : “The Red Wheel Barrow”

Gertrude Stein : “Daughter”

#### **Unit 3**

## **Drama:**

The beginnings – Lewis Hallam, Jr., Thomas Godfrey- Post independence – Royall Tyler- William Dunlap – 19th century – “The Walnut” – William Henry Brown – Minstrel Show – Post war theatre – Theatrical Syndicate – Realism in Drama – David Belasco – 20 th century – Modern American Theatre – Provincetown Players – O’Neill, Miller, Tennessee Williams, Sam Shepard August Wilson & Lorraine Hansberry.

## **Plays prescribed**

Eugene O’Neill : *Emperor Jones*

Tennessee Williams : *The Glass Menagerie*

Arthur Miller: *Death of a Salesman*

## **Module 3: Prose and Fiction**

### **Module Outcomes**

The students would have

MO1: understood the importance of the socio-political, historical, philosophical writings

MO 2: critically read major American fiction writers and writing

### **Unit 4**

#### **Prose:**

Writings of pre-colonial times – Exploration narratives – Sir Walter Raleigh – Historical writings – Captain John Smith – William Bradford – Religious Writings – John Winthrop – Political prose – Jefferson, Franklin – Slave Narratives – Frederick Douglass – American Romanticism – Transcendentalism – Emerson, Thoreau – 20<sup>th</sup> century – Margaret Fuller – Amiri Baraka, Kate Millet, Elaine Showalter, Lionel Trilling

#### **Fiction**

First American fiction- 1900s – Washington Irving – Historical novels- Cooper, – Puritanism – Hawthorne . Melville, Poe – Realism and Naturalism – Twain, Crane – Modernism – Henry James – The Lost Generation – Hemingway, Fitzgerald – Harlem Renaissance – DuBois, Ellison, Richard Wright, Faulkner – Experimental Novels – Pynchon, Nabokov, Salinger, Saul Bellow, John Updike , Thomas Berger, Philip Roth, Joseph Heller. Women’s writing – Toni Morrison, Alice Walker

## **Required Reading**

### **Prose**

Ralph Waldo Emerson : “Self-Reliance”

### **Fiction**

Ralph Ellison : *Invisible Man*

Ernest Hemingway : *The Old Man and the Sea*

Toni Morrison : *The Bluest Eye*

### **Reading List**

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

Bercovitch, Sacvan Ed. *The Cambridge History of American literature*. Cambridge: Cambridge University Press, 1994-. 8 vols.

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

Bordman, Gerald Martin. *The Oxford Companion to American Theatre. 2nd ed*. New York: Oxford University Press, 1992.

Elliot, Emory. Ed *The Columbia History of the American Novel*. New York: Columbia University Press, 1991.

Gardner, Thomas. *Jorie Graham: Essays on the Poetry*. Wisconsin: The U of Wisconsin P, 2005.

Kolin, Philip C Ed. *American Playwrights Since 1945: A Guide to Scholarship, Criticism, and Performance*. New York: Greenwood Press, 1989.

Leary, Lewis Gaston. *Articles on American Literature 1900-1950*. Durham, NC: Duke University Press, 1954.

Leary, Lewis Gaston. *Articles on American Literature, 1950-1967*. Durham, NC: Duke University Press, 1970.

Malkoff, Karl. Crowell's *Handbook of Contemporary American Poetry*. New York: Crowell, 1973.

Matthiessen, F.O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. Oxford:OUP, 1968.

Mish, Charles Carroll. *English Prose Fiction*. Charlottesville, VA: Bibliographical Society of the University of Virginia, 1952.

Perkins, David. *A History of Modern Poetry*. 2<sup>nd</sup> Vol. Cambridge, MA: Belknap Press of Harvard University Press, 1976-1987.

Saunders, John., *The Tenth of December*. New York: Random House. 2013, Print. Spiller, Robert E.. *Literary History of the United States*. London: Mcmillan, 1948.

White, Barbara Anne. *American Women Writers: an Annotated Bibliography of Criticism*.  
New York: Garland Pub. Co., 1977

## **SEMESTER III**

### **PAPER XI: EL.533 - Choice 5**

#### **EL 533.5 – Elective Course: Women’s Writing [4 hours/week]**

#### **Aim**

This course aims introduce students to the different genres and literary themes presented by women writers especially Indian women writers

#### **Course Objectives**

The objectives of this course are to:

- introduce students to the different genres and literary themes presented by women writers especially Indian women writers
- help students to understand the historical and social context in which literary expression by Indian women have developed
- help students appreciate the richness and variety of literary production by women

#### **Course Outcomes**

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

CO 1: describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion

CO 2: demonstrate an advanced critical understanding of the cultural history of women’s writing

CO 3: demonstrate the ability to use and respond to historicist, feminist and other critical approaches to women writers



## **Course Description**

### **Module I- Introduction to Women's Writing**

#### **Module Outcomes**

The students would have

MO 1: Gained an introduction to women's writing, the major women writers and the aesthetics of women's writing

MO 2: - Understood the politics of women's writing and the different kinds of feminisms

#### **Unit 1**

Introduction- definition of women's writing-emergence as a genre-major women writers-aesthetics of women's writing-politics of women's writing-black feminism-Indian feminism-multiracial feminism- post colonial feminism- eco feminism – misogynist writings-MaryWollstonecraft and her circle- first wave of feminism-second wave- third wave – pro-feminism- new feminism – scripture feminine

#### **Required Reading**

Eagleton, Mary. "Introduction". *Feminist Literary Theory: A Reader*. Oxford: Blackwell Publisher, 1999.

Irigaray, Luce, Catherine Porter and Carolyne Burke. "Introduction." *This Sex which is Not One*. New York: Cornell University Press, 1985.

### **Module II: Poetry and Drama**

#### **Module Outcome**

The students would have

MO 1: Read and analysed the major women poets worldwide

MO 2: Read and analysed the major women dramatists worldwide

## **Unit 2**

Kamala Das                    “Too Late for Making Up”

Vijila                         “A Place for Me”

Judith Wright         : “Naked Girl and Mirror”

Sylvia Plath     :     “Balloons”

Alice Walker     :     “Before I leave the Stage”

Pratibha Nandakumar : “Poem”

Sugatha Kumari         : “Devadasi”

Carol Ann Duffy         : “Eurydice”

Vijayalekshmi         : “Thachante Makal”

## **Drama**

Caryl Churchill         : *Top Girls*

Vinodini                 : *Thirst*

## **Module III - Prose and Fiction**

### **Module Outcomes**

The students would have

MO 1: Understood the concerns of women writers in world literature

MO 2: Critically read the major novels in the genre

## **Unit 3**

### **Prose**

### **Required Reading**

Sen, Nabaneeta Dev. "Women Writing in India at the Turn of the Century". *Growing Up as a Woman Writer*

Adichi, Chimamanda Ngozi. "We should All Be Feminists"

#### **Unit 4**

#### **Fiction**

Mahasweta Devi : "The Five Women"

P. Vatsala : "The Nectar of Panguru Flower"

Penelope Fitzgerald : "The Axe"

Mrinal Pande : "A Woman's Farewell Song"

Sarah Orne Jewett : "A White Heron"

#### **Reading List:**

Adichi, Chimamanda Ngozi. *We should All Be Feminists*. Fourth Estate. 2014.

Eagleton, Mary. *Feminist Literary Theory: A Reader*. Oxford: Blackwell Publisher, 1999.

Devi, Mahasweta. *After Kurukshetra*. Kolkatta: Seagull Books. 2005.

Irigaray, Luce, Catherine Porter and Carolyne Burke. *This Sex which is Not One*. New York: Cornell University Press, 1985.

Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. Oxford: Blackwell Publisher, 1980.

Mitchell, Juliet. *Psychoanalysis and Feminism: Freud, Reich, Laing and Women*. USA: Penguin, 2000.

Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. New York: Routledge, 2002.

Sen, Nabaneetha Deb. *Growing up as a Woman Writer*. New Delhi: Sahitya Akademi, 2007.

Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Bronte to Lessing*. Princeton, NJ: Princeton University Press, 1977.

Swindells, Julia. *The Uses of Autobiography (Feminist Perspectives on the Past and Present)*.

UK: Taylor and Francis, 1995.

Tharu, Susie and K. Lalita, eds. *Women Writing in India: 600 BC to the Present*. Vols. I & II. Delhi: OUP, 1993.

Weeden, Chris, J. Batsleer, T. Davies and R. O'Rourke. *Rewriting English: Cultural Politics of Gender and Class*. London: Routledge, 2003.

## **SEMESTER III**

### **PAPER XII: EL.534 - Choice 1**

#### **EL.534.1 - Elective Course: European Fiction (4 hours/week)**

##### **Aim**

This Course aims to broaden and deepen the understanding of European fiction and its various trends.

##### **Course Objectives**

The objectives of this paper are to:

- introduce the students to European fiction
- broaden and deepen the understanding of European fiction and its various trends
- introduce the students to some of the classical and modern fictions

##### **Course Outcomes**

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

CO 1: identify the main themes of the texts and examine them from a different perspective

CO 2: display their understanding of the historical, cultural, political, religious, stylistic, structural outlooks that shaped European fiction

CO 3: demonstrate the ability to read, enjoy, think about, and respond to European fiction in critical and meaningful ways

##### **Module I – Socio-political and Literary Background**

##### **Module Outcomes**

The students would have

MO 1: Traced the various stages through which European fiction evolved.

MO 2: Identified the important European writers and their works.

MO 3: Analysed the style and art of various writers in European fiction.

### **Unit 1**

Renaissance – Cervantes, Niccolo Machiavelli, Giovanni Boccaccio, Petrarch – Age of Enlightenment – Voltaire, Jean-Jacques Rousseau, Denis Diderot – Romanticism – Victor Hugo, Goethe, Faust, Hegel – Realism - Gustave Flaubert, Claude Bernard, Emile Zola, Fyodor Dostoyevsky, Leo Tolstoy –

### **Recommended Reading**

Bell, Michael, ed. *The Cambridge Companion to European Novelists*. London: Cambridge UP, 2012. (Relevant sections)

### **Unit 2**

Modernism – Immanuel Kant, Clement Greenberg, Baudelaire, Manet, Flaubert, Nietzsche, Wassily Kandinsky – Stream of Consciousness – Dadaism – Cubism – German Expressionism – Futurism – Surrealism – Pop – Minimalism – Postmodernism – Metafiction, Black Humour, Subversion.

### **Recommended Reading**

Childs, Peter. *Modernism*. Critical Idiom Series. 2000. 2nd ed. London: Routledge, 2007.

## **Module 2: Realism and Naturalism**

### **Module Outcomes**

The students would have

MO 1: traced the origins of realism and naturalism, and its influence on literature and art.

MO 2: had a better comprehension of the different types of realism and its effect on the European Society

MO 3: understood the perspectives of Realism and Naturalism in European fiction

### **Unit 3**

#### **Novel**

Cervantes : *Don Quixote*

Gustave Flaubert : *Madame Bovary*

Fyodor Dostoyevsky : *Crime and Punishment*

#### **Short Story**

Honore de Balzac : “A Passion in the Desert”

Guy de Maupassant : “A Dead Woman’s Secret”

## **Module 3: Modernism and Postmodernism**

### **Module Outcomes**

The students would have

MO 1: identified the elements that influenced Modernism and Postmodernism through literature.

MO 2: conceptualized experimentation in art forms pertaining to literature.

MO 3: identified the philosophical decentering in humanity through the medium of literature.

## **Unit 4**

### **Novel**

Gunter Grass : *Tin Drum*

Italo Calvino : *If on a Winter's Night a Traveller*

Franz Kafka : *The Trial*

### **Short story**

Orhan Pamuk : "Distant Relations"

Jose Saramago : "The Chair"

Joseph Conrad : "The Secret Sharer"

### **Reading List**

Bell, Michael, ed. *The Cambridge Companion to European Novelists*. London: Cambridge UP, 2012.

Cascardi, Anthony J. *The Cambridge Companion to Cervantes*. London: Cambridge UP, 2002.

Ferber, Michael. *A Companion to European Romanticism*. Victoria: Blackwell, 2005.

Gay, Peter. "A Climate for Modernism." *Modernism: The Lure of Heresy*. London: W. W.

Norton & Company, 2010.



Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory and Fiction*. London: Routledge, 1988

Konzett, Matthias Piccolruaz and Margarete Lamb-Faffelberger, eds. Elfriede Jelinek:

*Writing Woman, Nation, and Identity: A Critical Anthology*. New Jersey: Associated UP, 2007.

Lehan, Richard Daniel. "Realism and Naturalism as the Expression of an Era." *Realism and Naturalism: Love in an Age of Transition*. London: The U of Wisconsin P, 2005.

Polhemus, Robert M. and Roger B. Henkle, eds. *Critical Reconstructions: The Relationship of Fiction and Life*. Stanford: Stanford UP, 1994.

Samarago, Jose. *The Lives of Things*. London: Verso, 1978.

Taberner, Stuart. *The Cambridge Companion to Gunter Grass*. Cambridge: Cambridge UP, 2009.

Unwin, Timothy, ed. *The Cambridge Companion to Flaubert*. London: Cambridge UP, 2004.

Woods, Tim. *Beginning Postmodernism*. Manchester: Manchester UP, 1999.

## **SEMESTER III**

### **PAPER XII: EL.534 - Choice 2**

#### **EL 534.2 - Elective Course: African and Caribbean Literature [4 Hours/week]**

##### **Aim**

This Course aims to enable students to gain a broad knowledge of the major texts and major concerns of African and Caribbean literatures

##### **Course Objectives**

The objectives of this paper are to:

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

##### **Course Outcomes:**

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

CO 1: appreciate the diversity of literary voices from Africa and the Caribbean and to enable them to read texts in relation to the historical and cultural contexts

CO 2: understand the debates and concepts emerging from the field of African-Caribbean Studies

CO 3: develop the ability to think critically about African Caribbean Diaspora

## **Course Description**

### **Module I – Socio-political and Literary Background**

#### **Module Outcomes**

The students would have

MO 1: Understood African and Caribbean history and mythology

MO 2: Understood the historical context of colonialism and its impact

#### **Unit 1**

Impact of colonialism/colonial encounters - race and ethnicity – oral literature- African mythology and worldview - negritude movement - themes of colonialism, liberation- nationalism - Indentureship and migration - displacement and rootlessness in African and Caribbean literature - creolization – post-colonial literature in Africa – decolonization - humour and satire in African & Caribbean literature – African diaspora - post-apartheid literature - Anglo-Caribbean & West Indian literature - recent trends in African and Caribbean literatures

#### **Required Reading**

William, Patrick. “Colonial Discourse and Post Colonial Theory: An Introduction”, *Colonial Discourse and Post-Colonial Theory: A Reader*. London: Routledge 2015.

Spivak, Gayatri. “Can the Subaltern Speak?” *Colonial Discourse and Post-Colonial Theory, A Reader*. Part 1, Sec 4.

### **Module II: Poetry, Drama and Fiction**

#### **Module Outcomes**

The students would have

MO 1: Critically read the major poets of African and Caribbean literature

MO 2: Critically read the major dramatists of African and Caribbean literature

MO 3: Critically read the major prose and fiction writers of African and Caribbean literature

## **Unit 2**

### **Poetry and Drama**

#### **Poetry**

Lorna Goodison : "Lioness"

Leopold Sedar Senghor : "Black Woman"

David Diop : "Africa/ The Vultures"

Micere Githae Mugo : "Where are those Songs"

Derek Walcott : "Ruins of a Great House"

Wole Soyinka : "Hamlet"

Kofi Awoonor : "Songs of Sorrow"

#### **Drama**

Wole Soyinka : Death and the King's Horseman

## **Unit 3**

### **Prose and Fiction**

#### **Prose**

Nelson Mandela : "Birth of a Freedom Fighter"

Jamaica Kincaid : "A Small Place"

#### **Fiction**

Chinua Achebe : *Things Fall Apart*

V. S. Naipaul : *A House for Mr Biswas*

### **Module III – Critical Responses**

The students would have

MO 1: Critically read the texts prescribed in the light of the critical essays

### **Unit 4**

#### **Required Reading**

Frantz Fanon : "The Fact of Blackness"

EK Brathwaite : "Nation Language"

Ngugi wa Thiong'o. : "Decolonising the Mind"

#### **Reading List**

Cesaire, Aime. *Discourse on Colonialism*. Tr. Joan Pinkham. New York: Monthly Review Press, 2000.

Chrisman, Laura and Patrick Williams. *Colonial Discourse and Post-Colonial Theory: A Reader*. London: Routledge 2015.

Falola, Toyin. *African World Series. Contemporary African Literature: New Approaches*.

N.C.2012. <http://www.cap-press.com/pdf/2296.pdf> Fanon, Frantz. *Wretched of the Earth*. Grove Press, 1968.

Fanon, Frantz. *Black Skin, White Masks*. Pluto Press, 2017.

Kelley, Robin D.G. . "A Poetics of Anticolonialism". Monthly Review Press, 2000.

Mandela, Nelson. *Long Walk to Freedom*. UK: Hachette Press, 1994.

Olaniyan, Tejumola and Ato Quayson. *African Literature: An Anthology of Criticism and Theory*. Blackwell, 2010.

Ricard, Alain. *The Languages and Literatures of Africa*. James Currey, 2004.

Soyinka, Wole. *Myth, Literature, and the African World*. Cambridge University Press, 2005.

*The Cambridge History of African and Caribbean Literature* Vol.1 & 2. Cambridge University Press, 2004.

## **SEMESTER III**

### **PAPER XII : EL.534 - Choice 3**

#### **EL.534.3 - Elective Course: Fiction and Film [4 Hours/week]**

#### **Aim**

This Course aims to help students examine the relationship between fiction and cinema by focusing on film adaptations of various literary genres such as the novel, short story, novella and graphic novels.

#### **Course Objectives**

The objectives of this paper are to:

- examine the relationship between fiction and cinema by focusing on film adaptations of various literary genres such as the novel, short story, novella and graphic novels
- initiate critical and theoretical debates regarding issues like race, ethnicity, gender, etc.
- to identify the formal aspects of fiction and film adaptations and its various trends
- consider classic and contemporary theories of film adaptation

#### **Course Outcomes**

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

CO 1: demonstrate an understanding of the evolving relation between literature and cinema through adaptations and its history

CO 2: apply adaptation theories to read films

CO 3: read and critically analyze film adaptations with reference to the medium

## **Course Description**

### **Module I – Fiction to Film – Theory**

#### **Module Outcomes**

The students would have

MO 1: Understood the history of film adaptations

MO 2: Understood the major techniques and strategies of adaptation

#### **Unit 1**

History of Film adaptations – Notion of fidelity – Medium specificity and codes – Literary language and Film language - Techniques and Narrative Strategies – Modes/Styles of Adaptation – Borrowing – Intersecting – Mise en Scene – Intertextuality – Authorship and Auteur concept – Ideological and Political Implications – Analogy Aesthetics of Adaptation Fiction – Films, Television Series, Fairy Tales, Animations, Graphic novels – recent trends in Adaptations

#### **Required Reading**

Andrew Dudley. “Adaptation” from Concepts in Film Theory. London: OUP, 1984. 96 – 106.

Wald, Jerry. “Foreword: Fiction versus Film”. Fiction, Film and Faulkner: The Art of Adaptation. Gene D. Philips Ed. Knoxville: The University of Tennessee Press. 1988.

### **Module II – Adaptations**

#### **Module Outcomes**

The students would have

MO 1: Critically studied the adaptations of novels and short fiction to films

#### **Unit 2**

##### **Novels to Films**



<b>Author</b>	<b>Novel</b>	<b>Director</b>	<b>Film</b>
Emily Bronte	<i>Wuthering Heights</i>	Peter Kosminsky	<i>Wuthering Heights</i>
Yann Martel	<i>Life of Pi</i>	Ang Lee	<i>Life of Pi</i>

### Unit 3

#### Short Fiction to Films

<b>Author</b>	<b>Short Fiction</b>	<b>Director</b>	<b>Film</b>
Munshi Premchand	“Shatranj Ke Khilari” (The Chess Players)	Satyajit Ray	<i>Shatranj Ke Khilari</i> ( <i>The Chess Players</i> )
Malayattoor Ramakrishnan	“Yakshi”	K.S.Sethumadhavan	<i>Yakshi</i>

### Module III – Graphic Novels and Fairy Tales to Films

#### Module Outcomes

The students would have

MO 1: Critically studied the adaptations of graphic novels and fairy tales to films

### Unit 4

<b>Author</b>	<b>Novel</b>	<b>Director</b>	<b>Film</b>
Alan Moore	<i>From Hell</i>	Albert Hughes, Allen Hughes	<i>From Hell</i>
William Steig	<i>Shrek</i>	Andrew Adamson, Vicky Jenson	<i>Shrek</i>

### **Recommended Reading**

Cohan, Keith. *Film and Fiction: The Dynamics of Exchange*. London: Yale University Press, 1979.

Hutcheon, Linda, and Siobhan O'Flynn. *A Theory of Adaptation*. New York: Routledge, 2013.

McFarlane, Brian. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: OUP, 1996.

Roberge, Gaston. *The Subject of Cinema*. Calcutta: Seagull, 1990.

Stam, Robert and Alessandra Raengo, eds. *Literature and Film: A Guide to theory and Practice of Film Adaptation*. UK: Blackwell Publishing, 2005.

## **SEMESTER III**

### **PAPER XII: EL.534 - Choice 4**

#### **EL.534.4 - Elective Course: Folklore Studies [4 Hours/week]**

##### **Aim**

This Course aims to introduce students to folklore, its different forms and functions in different cultures, and their continuing relevance.

##### **Objectives**

The objectives of this paper are to:

- look at folklore and its different forms with specific reference to the cultures in which they are determined
- arrive at methods of analysing folklore with a view to understanding their function within their cultures
- give an idea of early cultural formations including oral culture in founding and sustaining modern societies
- develop an understanding of early cultures and their expressions.

##### **Course Outcomes**

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

CO 1: display an awareness of the nature and form of folklore and its significance in the cultural formations of a people

CO 2: gather and identify different types of folklore and discuss them in the context of the cultures that inform them and are informed by them in turn

CO 3: critically analyse and understand folklore using different methodologies available

CO 4: think about folklore as a living tradition with contemporary relevance

CO 5: conduct fieldwork to collect and analyse folklore and study them in connection with the past and present culture

## **Course Description**

### **Module I—Fundamentals of Folklore Studies: Definitions and Forms**

#### **Module Outcomes**

The students would have

MO 1: Learned to define folklore as a genre

MO 2: Gained an understanding of folk groups, folk culture and folk narratives

#### **Unit 1**

Definitions of folklore - folklore studies — a historical overview - folk groups and folk culture - the question of what constitutes a folk group - folklore and tradition - Folklore as history of the oppressed classes

Folktales — folk narratives - folk songs, peasants and their imagination - folk performances — theatre, rituals - folklore in everyday life — food, clothing, superstitions

#### **Required Reading**

Sim, Martha C. and Martine Stephens. “Chapters 1-6.” *Living Folklore: An Introduction to the Study of People and Their Tradition*. 2<sup>nd</sup> edn. Logan, Utah: Utah State UP, 2011.

Bendix, Regina F, and Galit Hasan-Rokem. “Introduction and Part 1.” *Wiley-Blackwell Companion to Anthropology: Companion to Folklore 1*. Hoboken: Wiley-Blackwell, 2012.

### **Module II - Methodologies for Analysis**

## **Module Outcomes**

The students would have

MO 1: gained a comparative perspective of folklore studies the world over

### **Unit 2**

Comparative theory — Finnish historical-geographic method - national folklore theories – Russian — Hungarian — American - anthropological theory — Franz Boas - psychoanalytic theory — Freud — *Dreams and Myth* - structural theory — Propp - Levi-Strauss - the contextual theory — Milman Parry and Albert B. Lord - field work and methodology of folklore research.

### **Required Reading**

Dorson, Richard M. “Current Folklore Theories.” *Current Anthropology* 4.1 (1963): 93-112.

Martha C. Sims, Martine Stephens. “Chapter 7.” *Living Folklore: An Introduction to the Study of People and Their Tradition*. 2<sup>nd</sup> edn. Logan, Utah: Utah State UP, 2011.

## **Module III —Folklore of Kerala**

### **Module Outcomes**

The students would have

MO 1: gained an understanding of the folklore theory and practices of Kerala

### **Unit 3**

Description of different forms of Kerala folk art performances — theyyam, mudiyettu, padayani, thira, thottam, chavittunatakam, pavakkoothu, kakkarassinatakam, vellarinatakam- Songs and oral performances — vadakkan and thekkanpattu, brahmanipattu, koythupattu, kuthiyottapattu, vallappattu - Folktales of Kerala, *Aithiyamala*

## **Required Reading**

Namboodiri, Vishnu M.V. *Folklore: Identity of Culture*. Thiruvananthapuram: Department of Information and Public Relations, Government of Kerala, 2012.

## **Unit 4**

### **Texts prescribed**

“A Story in Search of an Audience” (Telugu)

“Tenali Rama’s Dream”

“A Flowering Tree” (Kannada)

“In the Kingdom of Fools”

“The Clay Mother-in-Law” (Tamil)

“Crossing a River, Losing a Self”

Kottarathil Sankunni (Malayalam)

“The Market Place of Kozhikode”

“The Martial Arts Master of Kallanthattil”

### **Reading List**

Bendix, Regina F, and Galit Hasan-Rokem. *Wiley-Blackwell Companion to Anthropology: Companion to Folklore 1*. Hoboken: Wiley-Blackwell, 2012.

Dorson, Richard M. (ed.). : *Folklore and Folk Life : An Introduction*. Chicago and London: The University of Chicago Press, 1972.

Dundes, A. (ed.). *The Study of Folklore*. London: Prentice Hall, 1965.

Handoo, Jawaharlal. *Folklore : An Introduction*. Hyderabad: CIEFL Press, 1989.

----- . *Theoretical Essays in Folklore*. New Delhi: Zooni Publications, 2000.

Leach, Maria (ed.). *The Standard Dictionary of Folklore, Mythology and Legend*. New York: Funk & Wagnalls, 1972.

Martha C. Sims, and Martine Stephens. *Living Folklore: An Introduction to the Study of People and Their Tradition*. 2<sup>nd</sup> edn. Logan, Utah: Utah State UP, 2011.

Ramanujan, A.K . Selection from *Folktales from India*. Gurgaon: Penguin, 2009.

Sankunni, Kottarathil. Selections from *Aithiyamala*.Tr. Leela James. Gurgaon: Hachette, 2015.

## **SEMESTER III**

### **PAPER XII : EL.534 - Choice 5**

#### **EL.534.5– Elective Course: Writing Lives, Performing Gender [4 hours/week]**

##### **Aim**

This Course aims to help the students to understand how dancing bodies in performance may open up enquiries into the behaviours of gendered, raced and sexed bodies within the cultural space.

##### **Course Objectives:**

The objectives of this paper are to:

- focus on dancing bodies in performance which may open up enquiries into the behaviours of gendered, raced and sexed bodies within the cultural space.
- open up multiple ways of thinking about bodies in performance, beyond the normalized ways of embodying selves.
- guide the students towards a concrete understanding of how the performers have dealt with gendered roles

##### **Course outcomes:**

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

CO 1: display informed ways of understanding lives and bodies in performance.

CO 2: describe and explain the agonies of lives that were devoted to experimenting with the self, body and the other

CO 3: evaluate critically the relationship between performance and gender



## **Course Description**

### **Module I - Isadora Duncan**

#### **Module Outcomes**

The students would have

MO 1: Understood the life and times of Isadora Duncan

MO 2: Become aware of her contribution to modern dance

#### **Unit 1**

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.

#### **Required Reading**

Isadora Duncan: *My Life*

### **Module II – Chandralekha**

#### **Module Outcomes**

The students would have

MO 1: Understood the life and times of Chandralekha

MO 2: Understood and appreciated her contribution to Indian dance

#### **Unit 2**

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. Chandralekha's 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.

### **Required Reading**

Rustom Barucha: *Chandralekha: Woman, Dance, Resistance*

### **Module III - Sarah Caldwell's Study of *mudiyettu***

#### **Module Outcomes**

The students would have

MO 1: Understood the significance and nuances of Sarah Claudwell's study of "mudiyettu" and its importance in Kerala culture

#### **Unit 3**

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 analysis of sexualities in performances in a ritual space in Kerala comes from the position of an involved participant that Caldwell 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.

### **Required Reading**

Sarah Caldwell : *Oh Terrifying Mother: Sexuality, Violence and Worship of the Goddess Kali*

## Unit 4

### Recommended Reading

Mahesh Dattani: *Dance Like a Man*, Penguin. 2006.

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.

### Reading List

Bahrani, Zainab. "Metaphorics of the Body: Nudity, the Goddess and the Gaze." *Women of Babylon: Gender and Representation in Mesopotamia*. London: Routledge, 2001.

Brewer, Carolyn. "'Good' and 'Bad' Women: The Virgin and the Whore." *Shamanism, Catholicism and Gender Relations in Colonial Philippines, 1521-1685*. London: Ashgate, 2004.

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.

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.

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.

Franko, Mark. "The Invention of Modern Dance." *Dancing Modernism: Performing Politics*. New York: IUP, 1995.

Foster, Susan Leigh. "The Ballerina's Phallic Pointe." *Corporealities: Dancing Knowledge, Culture and Power*. New York: Routledge, 1996.

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.

Hodson, Millicent. "Searching for Nijinsky's Sacre" *Moving History, Dancing Cultures: A Dance History Reader*. Ed. Ann Dils and Ann Cooper Albright. New York: WUP, 2001.

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.

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

Phelan, Peggy. "Dance and the History of Hysteria." *Corporealities: Dancing Knowledge, Culture and Power*. New York: Routledge, 1996.

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.

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

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

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

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

## **SEMESTER III**

### **PAPER III : EL.535- Choice 1**

#### **EL.535.1– Elective Course: Indian Writing in English (4 hours/week)**

##### **Aim**

This Course aims to enable students to understand the historical and socio-cultural contexts for the emergence of literary expression in English in India and to give them a perspective on the diverse aspects of Indian Writing in English

##### **Course Objectives**

The objectives of this paper are to:

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

##### **Course Outcomes**

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

CO 1: display a deep awareness of the major historical events and the socio-cultural contexts which moulded the various genres in Indian Writing in English

CO 2: analyze how the sociological, historical, cultural and political context impacted the texts selected for study

CO 3: evaluate critically the contributions of major Indian English poets, dramatists, prose writers, novelists and short story writers

CO 4: develop a literary sensibility and display an emotional response to the literary texts and cultivate a sense of appreciation for them

CO 5: apply the ideas encapsulated in Indian Aesthetics to literary texts

## **Module I - Socio-political and Literary Background & Prose**

### **Module Outcomes**

The students would have

MO 1: Understood the historical context of the rise of Indian Writing in English

MO 2: Understood socio-cultural movements, social reformers

MO 3: Learned about the rise of Indian nationalism, secularism and Indian democracy

MO 4: Learned about subaltern voices through the literature prescribed

MO 5: Understood the prose writings of India written in English

### **Unit 1**

Colonialism and Macaulay's Minutes - historical context for the rise of Indian Writing in English – Indian Renaissance - socio-cultural movements - social reformers – rise of Indian nationalism - Nehruvian socialism- secularism - crisis in Indian democracy – Emergency – Postcolonialism - Indian feminist thought - dalit consciousness - subaltern voices - advent of globalization – diaspora - popular literature

### **Prose**

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

### **Required reading**

1. Shashi Tharoor, "A Myth and an Idea." India: From Midnight to the Millennium and Beyond. Arcade, 1997. pp.7- 22.

### **Recommended Reading**

Iyengar, K.R.S. *Indian Writing in English*. Sterling, 1988.

Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*. Permanent Black, 2008.

Naik, M.K. *A History of Indian English Literature*. Sahitya Akademy, 1982. Seturaman, V.S. *Indian Aesthetics*. Macmillan, 2000.

## Module II –Poetry and Drama

### Module Outcomes

The students would have

MO 1: Understood the poetry of India written in English

MO 2: Understood the drama of India written in English

### Unit 2

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

### Prescribed Texts

#### Poetry

Tagore	: “Geetanjali” Songs 1, 50,130
Sarojini Naidu	: “Coromandel Fishers”
Kamala Das	: “My Grandmother’s House”
Jayanta Mahapatra	: “Grandfather”
Nissim Ezekiel	: “Background Casually”
Jeet Thayil	: “Life Sentence”

#### Critical Response

Ayyappa Panicker: “Indian Poetry in English and the Indian Aesthetic Tradition” from *The Indian Journal of English Studies*.

### Unit 3

**Drama:** Indian Classical Drama -Bharatamuni, Patanjali, Bhasa, Kalidasa, Bhavabhuti - Loknatya in seventeenth century - modern drama - social drama, historical drama, artistic drama, amateur theatre, Indian Peoples’ theatre, street theatre -Bharatendu Harishchandra, Krishna Mohan Banerjee, Michael Madhusudan Dutt, Aurobindo Ghose, Rabindranath Tagore, Harindranath Chattopadhyay, Girish Karnad, Vijay Tendulkar, Badal Sircar - Safdar Hashmi, Pritish Nandi, Alyque Padamsee, Mahesh Dattani, Shanta Gokhale, Manjula Padmanabhan, Mahashweta Devi .

### **Prescribed Texts**

Girish Karnad : *The Fire and the Rain*  
Mahesh Dattani : *Tara*

### **Module III- Fiction**

#### **Module Outcomes**

The students would have

MO 1: Understood the fiction of India written in English

MO 2: knowledge about the style of writing fiction in English.

#### **Unit 4**

### **Prescribed Texts**

#### **Fiction**

R.K Narayan : *The English Teacher*  
Salman Rushdie : *The Ground Beneath her Feet*  
Amitav Ghosh : *Sea of Poppies*  
Jhumpa Lahiri : *The Namesake*

#### **Short Story**

Ruskin Bond : "The Kite Maker"  
Arjun Dangle : "Promotion"

### **Reading List**

Bruce, King. *Modern Indian English Poetry*. New Delhi: Oxford University Press, 1989.

Chaudhuri, Amit. *Clearing a Space: Reflections on India, Literature and Culture*.

Oxfordshire: Peter Lang, 2008.

Chaudhuri, Asha Kuthari. *Contemporary Indian Writers in English: Mahesh Dattani, An Introduction*. Delhi: Foundation. 2005.

Dharwadkar Vinay: *The Collected Essays of A.K. Ramanujan*. London: OUP 199/2004.

Dangle, Arjun. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. New Delhi: Orient Blackswan, 2009. p. 191-196.



- Gosh, Amitav. "Opium Financed British Rule in India." Interview by Soutik Biswas.  
*BBC.com*. 23 June 2008. Web. 30 June 2010.
- Ghosh, Amitav. *Sea of Poppies*. London: Penguin, 2008.
- Lin, Lidan. "The Rhetoric of Posthumanism in Four Twentieth Century International Novels." Diss., U of North Texas, 1998. Ann Arbor: UMI, 1998.
- Iyengar, K.R.S. *Indian Writing in English*. New Delhi: Sterling, 1985.
- Lakshmi, Vijay. *In Search of Sita: Revisiting Mythology*. Ed. Malashri Lal & Namita Gokhale. p. 209-217.
- Mehrotra, Arvind Krishna, Ed. *A Concise History of Indian Literature in English*. New Delhi: Permanent Black, 2008.
- Mukherjee, Meenakshi. *The Twice Born Fiction*. New Delhi: Arnold Heinemann, 1971.
- Naik, M.K. *A History of Indian English Literature*. New Delhi 1982.
- . *Twentieth Century Indian English Fiction*. New Delhi: Pencraft International, 2004. Print
- . *Indian English Poetry: from the Beginnings up to 2000*. New Delhi: Pencraft International, 2006.
- Parthasarathy, R. *Ten Twentieth Century Indian Poets*, New Delhi: Oxford University Press, 1976.
- , Tandon, Neeru, Ed. *Perspectives and Challenges in Indian English Drama*. New Delhi: Atlantic, 2006.
- Thampi, G.B. Mohan: "Rasa as Aesthetic Experience".
- Panicker, Ayappa. "Indian Poetry in English and the Indian Aesthetic Tradition", *The Indian Journal of English Studies*. Vol 23 1983 pages 137-151
- Sethuraman, V.S. *Indian Aesthetics*. New Delhi: Macmillan Ltd, 2000.
- Susan Nisha. *The Woman who Forgot to Invent Facebook and Other Stories*. Context. 2021.
- Thieme, John. *Literary Review*.  
[http://www.penguinbooksindia.com/amitavghosh/sea\\_of\\_poppies.html](http://www.penguinbooksindia.com/amitavghosh/sea_of_poppies.html). Web. 29 June 2010.

## **SEMESTER III**

### **PAPER III: Choice 2**

**EL.535.2– Elective Course: South Asian Literatures [4 hours/ week]**

#### **Aim**

**This Course aims to** explore the writings of the national literatures of South Asian countries like India, Pakistan, Bangladesh and SriLanka.

#### **Objectives**

The objectives of this paper are to:

- introduce South Asian Literatures as a discipline
- introduce the history, culture and literature of South Asia
- explore the writings of the national literatures of India, Pakistan, Bangladesh etc.

#### **Course Outcomes**

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

CO 1: demonstrate an analytical awareness of the experiences of immigration and diaspora, and the history of European imperialism as reflected in South Asian literatures

CO 2: identify and differentiate between the distinguishing factors such as culture, class, religion, and other differences amongst South Asians

CO 3: explain critically themes of identity, memory, alienation, assimilation, solidarity, and resistance

## **Course Description**

### **Module I – Socio-political and Literary Background**

#### **Module Outcomes**

The students would have

MO 1: Understood the socio- political background and growth of national literatures in South Asian countries

MO 2: Become aware of the impact of colonization

MO 3: Understood the different national cultures discussed in the course

#### **Unit 1**

Socio- political background and growth of national literatures in South Asian countries- impact of national cultures- classical literatures- regional writings – decolonization - nationalistic fervour in literature - freedom struggle - colonial rule - partition literature - features and characterization (India, Pakistan, Bangladesh) - trauma in partition literature - Sri Lankan diasporic literatures - conflict literature

#### **Required Reading**

Baba, Homi.K. “The Other Question: Stereotype, discrimination and the discourse of colonialism”. *The Location of Culture*. London: Routledge, 1994. p. 94-120.

Chatterjee, Partha. *The Nation and its Fragments: Colonial and Postcolonial Histories*. New Jersey: Princeton University Press. 1993. Print. Chapters 1 and 2 only; pp. 3-34

### **Module II – Poetry and Drama**

#### **Module Outcomes**

The students would have

MO 1: Critically read the major poets of South Asian literatures

MO 2: Critically read the major dramatists of South Asian literatures

## **Unit 2**

### **Poetry**

Alamgir Hashmi : “Sun and Moon”

Kaiser Haq : “Ode on a Lungi”

Yasmine Gooneratne : “The Big Match”

Suman Pokhrel : “You are as You are”

Maki Khureishi : “Curfew Summer”

### **Drama**

Ayed Akhtar : *Disgraced*

## **Module III – Prose and Fiction**

### **Module Outcomes**

The students would have

MO 1: Critically read the major prose writers of South Asian literatures

MO 2: Critically read the major fiction writers of South Asian literatures

## **Unit 3**

### **Prose**

Mohsin Hamid : “Why Migration is a fundamental human right”

Aung San- Suu- Kyi : “Freedom from Fear”

## Unit 4

### Fiction

Romesh Gunashekhara : *Reef*

Taslima Nasreen : *The Homecoming*

Bapsi Sidhwa : *Cracking India*

### Required Reading

Sheldon Pollock. "Introduction" in *Literary Cultures in History: Reconstructions from South Asia*. Berkeley: U of California P, 2003. 1-38.

Lal, Malashri and Sukrita Paul Kumar. "Part I: Partition: Questioning Borders". *Interpreting Homes in South Asian Literature*. New Delhi: Pearson, 2007. 3 – 44.

### Reading List

Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. London: University of Minnesota Press, 1996.

Bhabha, Homi. K. *The Location of Culture*. London: Routledge, 1994.

Chatterjee, Partha. *The Nation and its Fragments: Colonial and Postcolonial Histories*. New Jersey: Princeton University Press. 1993.

Didur, Jill. *Unsettling Partition: Literature, Gender, Memory*. New Delhi: Pearson, 2007.

Lal, Malashri and Sukrita Paul Kumar, eds. *Interpreting Homes in South Asian Literature*.

New Delhi: Pearson, 2007.

Hall, Stuart, Paul du Gay. *Questions of Cultural Identity*. Sage Publications, 1996.

Goonetilleke, D.C.R.A. "Sri Lankan Poetry in English: Getting Beyond the Colonial

Heritage”. *ARIEL: A Review of International English Literature*, 21.3: (1990). 39-53.

Hamid, Mohsin. “Why Migration is a fundamental human right” *Discontent and Its Civilizations*. London: Hamish Hamilton, 2014.

Pollock, Sheldon. “Introduction”. *Literary Cultures in History: Reconstructions from South Asia*. Sheldon Pollock. Los Angeles: University of California Press, 2003: 1-37.

## **SEMESTER III**

### **PAPER III: Choice 3**

#### **EL.535.3- Elective Course: Screen Writing [4 Hours/week]**

##### **Aim**

This course aims to introduce students to the art and craft of writing for the screen

##### **Course Objectives**

The objectives of this Course are to:

- examine screenplays as literary texts
- understand how a narrative is transformed into a screenplay
- become familiar with ways of “reading” screenplays as texts
- broaden and deepen the understanding of film adaptations and its emerging trends

##### **Course Outcomes**

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

CO 1: demonstrate an understanding of the elements involved in the construction of screenplays

CO 2: understand the elements involved in the creation of adapted screenplays and original screenplays

CO 3: review film history and the various theoretical and technical notions associated with screenwriting

##### **Course Description**

##### **Module I – Screenplay as Literature – Theory**

##### **Module Outcomes**

The students would have

MO 1: Learned about Screenplays, Screenwriting and Screenwriters

MO 2: Learned about different types of scripts and script writing

MO 3: Learned the important theories of Auteurism

## **Unit 1**

Screenplays, Screenwriting and Screenwriter – Adapted screenplay and Original screenplay – Spec scriptwriting, Commissioned scriptwriting and Script doctoring – Structure of Screenplays – Three-act structure in Screenwriting – Syd Field and his theory of paradigm – Non-linear narrative and Plot points – Inciting incident in plot -Pinch points – The Sequence Approach – Storyboard – Beat Sheet – Logline – Treatment – Prelap – Tweak – Freeze frame – Voiceover – Flash forward – Flash back - Background - Slugline – Intercut – Montage – Issues of authorship – Copyright law -Auteurism – Auteur – Structuralism – Reconstructed auteurism – Continuity script – Silent film script – Master scene screenplays – Screenwriting manuals – George Polti’s 36 dramatic situations

## **Required Reading**

Price, Steven. “Introduction”. *A History of Screenplay*. London: Palgrave Macmillan, 2013. 1 – 10.

Monaco, James. “The Language of Film: Signs and Syntax.” *How to Read a Film*. London: OUP, 2009. 170 – 251.

## **Module II**

### **Adapted and Original Screenplays**

## **Module Outcomes**

The students would have

MO 1: Critically read the screenplays, both original and adapted



## **Unit 2**

Mario Puzo and Francis Ford Coppola – *The Godfather*

Ted Tally – *The Silence of the Lambs*

Quentin Tarantino – *Pulp Fiction*

## **Unit 3**

Shyam Benegal – Netaji Subhash Chandra Bose: *The Forgotten Hero*

Michel Hazanavicius – *The Artist*

P. Padmarajan - *Thakara*

## **Module III**

### **Module Outcome**

The students would have

MO 1: Critically read the texts prescribed in the light of the critical essays

## **Unit 4**

### **Critical Responses**

Tropp, Martin. “Recreating the Monster: Frankenstein and Film”. *Mary Shelley’s Monster: The story of Frankenstein*. London: Houghton Mifflin. 1976.

Jenkins, Greg. “Lolita”. *Stanly Kubrick and the Art of Adaptation*. London: McFarland & Company, 1952. Print. 31 – 63.

### **Recommended Reading**

Field, Syd. Screenplay: *The Foundations of Screenwriting*. New York: Bantam Dell, 2005.

Lupus, Barbara Tewa. *Nineteenth-Century Women at the Movies: Adapting Classic Women’s Fiction to Film*. Ohio: Univ. of Popular Press. 1981.

Maras, Stephen. *Screenwriting: History, Theory and Practice*. Wallflower Press, 2009. Print.

Wollen, Peter. "The Auteur Theory".

<http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/wollen.auteur.pdf>

## **SEMESTER III**

### **PAPER III: Choice 4**

#### **EL.535.4- Elective Course: Environment, Ecology and Literature (4 Hours /Week)**

#### **Aim**

This Course aims to familiarize students with the concepts and contexts of Environmentalism, critically read Eco-literature and embrace the ecological imperative for personal sensitivity and social change

#### **Course Objectives**

This Course will help students to

- Acquire knowledge regarding global environmental and ecological concerns
- Evolve a critical perspective on environmentalism and ecological conservation
- Build an awareness of the ecological issues and to develop an interest in environmental activism
- Provide an introduction to the ways in which the creative imagination has responded to Ecology
- Gain insights into the concerns of Environmentalism in India

#### **Course Outcome**

The student would have

CO 1: Comprehended the theoretical concerns in Environmental Studies

CO 2: Gained a critical perspective on environmentalism and ecological conservation

CO 3: Inspired towards making meaningful environmental interventions for social change

CO 4: Gained the skills to critically read and contextualize environmentally sensitive literature

CO 5: Evolved an understanding of the environmental concerns in India

#### **Course Description**

##### **Module I :Theories and Contexts**

##### **Module Outcomes**

The students would have

MO 1: comprehended the concepts of Environmentalism

MO 2: Familiarized themselves with different types of ecological theories

### **Unit 1**

Natural Environment and Ecosystems- Human intervention- Anthropocene- Deforestation and Colonization- Native cultures and Peasant communities- their Ecological wisdom- Environmentalism – Green Studies - Ecocriticism and Eco-poetics, Deep Ecology, Social Ecology, Ecofeminism- Environmental activism- Climate change- Environmental Justice- Eco-tourism

Glotfelty, Cheryl. “Literary Studies in an age of Environmental Crisis”. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Ed. Cheryl Gotfelty and Harold Fromm. U of Georgia P. 1996. p. 20-25

Vandana Shiva. “Nature as the Feminine Principle” (from “Women in Nature”, *Staying Alive*. Zed Books, 1988. P.38-42)

Wangari Maathai, Nobel Acceptance Speech, 2004

<https://www.nobelprize.org/prizes/peace/2004/maathai/26050-wangari-maathai-nobel-lecture-2004/>

## **Module II :The Environment and Literature**

### **Module Outcomes**

The students would have

MO 1: approached Eco-literature as an emerging genre in contemporary literature

MO2: evolved a critical perspective on ecologically sensitive literary texts

Ecological concerns in Literature-Nature writing- Pastoral Writing, Wilderness Writing- Eco-poetics- Place- Thinai-

### **Unit 2**

1. Hymn to a Tree” ( Trans, “Marathinu Sthuthi” Sugatha Kumari)

2. “House Warming”, (a Garo song, from *Painted Words: An Anthology of Tribal Literature*. Ed. G.N.Devy, Penguin Books, 2002. P. 169)

3. John Burnside. “Penitence.”

(From *Earth Songs: A Resurgence Anthology of Contemporary Eco-poetry*. Ed. Peter

Abbs.Greenbooks. 2002.)

4. Mary Oliver - "Fall"

<https://www.poetryfoundation.org/poetrymagazine/browse?contentId=39077>

5. "We will not leave our village" (Indian Village Song)

<https://www.youtube.com/watch?v=8M5aeMpzOLU>

6. The World's Most Famous Tiger, (Documentary film by Subaiah Nallamuthu, 2019.)

<https://www.youtube.com/watch?v=dDkI873AHaw>

### **Unit 3**

1. Amitav Ghosh, *Gun Island*. Penguin Hamish Hamilton, 2019.

2. *The Book of the Hunter* (novel by Mahasweta Devi)

### **Module III: Eco-studies in India**

#### **Module Outcome**

The students would have

MO 1: Understood the socio-political and historic aspects of the major environmental issues in India

MO 2: Analysed the role of tribal and peasant communities in the conservation of environment

### **Unit 4**

Nature writing- Vedas and Classical writing- Folk and Tribal writings- Colonial interventions- Environmental degradation, deforestation and Pollution- Tribal and Peasant communities- Conservation and Biodiversity- Development- Environmental movements- Tribal revolts- Chipko-Narmada- Silent Valley- Plachimada- Enmakaje

1. Salim Ali. "Special Providence" (from *The Fall of a Sparrow*, OUP, 1985. Pp 1-11)

2. Gadgil, Madhav. "Environmentalism at the Crossroads". *Ecological Journeys: The Science and Politics of Conservation in India*. Permanent Black. 2001. pp.121-135.

## Reading List

- Brara, Rita, "Ecology and Environment" 141-183. *The Oxford India Companion to Sociology and Social Anthropology*. Ed. Veena Das. Vol.1. OUP, 2003.
- Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Blackwell, 2003.
- Capra, Fritjof. *The Web of Life*. Flamingo, 1977.
- Carson, Rachel, *Silent Spring*. Houghton Mifflin, 1962.
- Devi, Mahasweta. *The Book of the Hunter*. Seagull Books, Trans. Mandira and Sagaree Sengupta. Seagull Books, 2002
- Devy, Ganesh N. Ed. *Painted Words: An Anthology of Tribal Literature*. Penguin Books, 2002.
- Gadgil, Madhav. "Environmentalism at the Crossroads". *Ecological Journeys: The Science and Politics of Conservation in India*. Permanent Black. 2001. pp.121-135.
- Gadgil, Madhav, and Ramachandra Guha. *This Fissured Land: An Ecological History of India*. OUP, 1992.
- Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. The University of Chicago Press, 2017.
- Glotfelty, Cheryll, et, al, ed. *The Bioregional Imagination: Literature, Ecology and Place*. U of Georgia P. 2012.
- Glotfelty, Cheryl and Harold Fromm Ed. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Ed. U of Georgia P. 1996.
- Higginbotham, Adam. *Midnight in Chernobyl: the Untold Story of the World's Greatest Nuclear Disaster*. Simon & Schuster Paperbacks, 2020.
- Kelkar, Govind, Dev Nathan, and Pierre Walter. Ed. *Gender Relations in Forest Societies in Asia: Patriarchy at Odds*. Sage Publications, 2003.
- Lapierre, Dominique, et al. *Five Past Midnight in Bhopal*. Grand Central Publishing, 2009.
- Māññāṭ Ambikāsutan, and J. Devika. *Swarga: a Posthuman Tale*. Juggernaut, 2017.
- Mahapatra, Sitakant. *Unending Rhythms: Oral Poetry of the Indian Tribes*. Inter India Publications, 1992.
- Merchant, Carolyn. Ed. *Key Concepts in Critical Theory: Ecology*. Rawat Publications, 1996. "mangal-kavya." *Encyclopedia Britannica Online*. 21 May 2008. <<http://www.britannica.com/eb/article-9050512>>. <<http://www.deep-ecology.net/writing/broke/10.htm/21> 15 March 1999.

Nayar, P.K. *Ecoprecarity: Vulnerable Lives in Literature and Culture* (1st ed.). Routledge. <https://doi.org/10.4324/9780429294815>

*Our Bit of Truth: An Anthology of Canadian Native Literature*. Ed. Agnes Grant. Pemmican. 1990.

Pathak, Shekhar. *The Chipko Movement: A People's History*. Permanent Black. 2020.

Roy, Arundhati. *The End of Imagination*. Haymarket Books. 2016

Sainath, P. - Articles

<https://m.thewire.in/byline/p-sainath>

Shiva, Vandana. *Staying Alive: Women, Ecology and Survival in India*. Zed. 1988.

Shiva, Vandana. Ed. *Minding Our Lives: Women from the South and North Reconnect Ecology and Health*. Kali for Women, 1993.

Sinha, Indra.,. *Animal's People*. New York, NY: Simon and Schuster,2007.

Westling, Louise, ed. *The Cambridge Companion to Literature and the Environment*. CambridgeUP, 2014.

Thunberg, Greta. Speech at U.N. Climate Action Summit, 2019

<https://www.npr.org/2019/09/23/763452863/transcript-greta-thunbergs-speech-at-the-u-n-climate-action-summit>

Vidhyarthi, L.P. and B.K.Rai. *The Tribal Culture of India*. Concept Publishing Company, 1976.

## **SEMESTER III**

### **PAPER III: Choice 5**

#### **EL.535.5- Elective Course: Travel Writing [4 hours/week]**

#### **Aim**

This Course aims to acquire familiarity with samples of travel writing from across the world

#### **Objectives**

The objectives of this paper are to help:

- understand that travel writing has a chequered history of evolution
- analyse travel texts through critical reading
- acquire familiarity with samples of travel writing from across the world
- place Indian travel writing in a global context
- examine the blend of fact and fiction in travel narratives

#### **Course Outcomes**

At the end of this course student will be able to:

CO 1: display an awareness of the evolution of travel writing, its distinctive features, and to distinguish between its various forms

CO 2: identify the cross-links between travel writing and other genres such as memoirs, history, ethnography, anthropology and so on

CO 3: develop a conscious understanding of the various nuances of the author's subjectivity and perceptions that colour the narrative on place

CO 4: undertake a critical reading of travel texts to unearth probable subtexts



CO 5: display an awareness regarding the many cultural connotations and prejudices that are embedded in many travel narratives

## **Course Description**

### **Module I – Departures**

#### **Module Outcomes**

The students would have

MO 1: Understood the elements of travel writing as a genre

MO 2: Learned about major travel writers of the world

MO 3: Learned about different kinds of travel

#### **Unit 1**

Tools: maps and atlas: Mappa Mundi – Mercator’s Projection – world atlas; **Guides:** Karl Baedeker – Lonely Planet – Google maps – travelogues, travel stories, travel guides -GPS

Evolution: Ptolemy’s *Geographia* – Pausanias’ *Description of Greece* – Marco Polo – Ibn Batuta – Fa Hien – Huan Sang – Ki no Teriyaki – Su Shi – Gerald of Wales – Petrarch’s *Ascent of Mount Ventoux* - Elizabethan voyages of discovery and English explorers – Richard Hakluyt – Purchas’ *Pilgrimage* – Captain James Cook -- Charles Darwin– Colonial travelers: David Livingston – Richard Burton – Pandita Ramabai – Frances Parker Bowles – Thoma Paremmakkal – S. K. Pottekkatt – contemporary travelers: Jan Morris – Bill Bryson – Michael Palin

Types of Travels: explorations – colonialism – the grand tour -- pilgrimages – adventures-piracy – war and immigration – exile – tourism

#### **Required Reading**

Thompson, Carl. “Introduction, Chapters 1, 2 & 3”. *Travel Writing*. London: Routledge, 2011.

Hulme, Peter and Tim Youngs, eds. “Introduction.” *Cambridge Companion to Travel Writing*. Cambridge: Cambridge U.P., 2002.

## **Module II - The World and Beyond**

### **Module Outcomes**

The students would have

MO 1: Understood the idea of multiple purposes in journeys

MO 2: Appreciate the idea of travel as a means of self realization

MO 3: Critically read the texts prescribed

### **Unit 2**

Multiple purposes in journeys - a plethora of experiences beyond simple sight-seeing - record of personal realization and transformations - attempts to know new people and places - the prejudices of the author - Travel as a means of self-realisation - Road Movies.

### **Required Reading**

Che Guevera : *The Motor Cycle Diaries*

Cheryl Strayed : *Wild*

Pico Iyer : *Falling off the Map*

Robert Pirsig : *Zen and the Art of Motorcycle Maintenance*

### **Required Reading**

Iyer, Pico. : "Why we Travel." *Salon.com*. 18 March 2000.

## **Module III – Home and Away**

### **Module Outcomes**

The students would have

MO 1: Appreciated the idea of travel narratives as instruments in defining or branding national cultures

MO 2: Appreciate postcolonial travel narratives from India

### **Unit 3**

Travel narratives - instrumental in defining or branding national cultures - the Briton's view of India as heavily colonial and condescending - branded the nation as "the land of snake charmers and sanyasis" - postcolonial travel narratives from India - complete make-over of the nation's profile - unique cultural variety and richness - attempts to redefine itself as one of the emerging economies - Indians abroad - attempts to narrate places without colonial burden.

### **Critical Reading**

Mary Baine Campbell. "Travel Writing and its Theory" . Cambridge University Press, 2002.

### **Unit 4**

### **Required Reading**

Pankaj Mishra : *Butter Chicken in Ludhiana: Travels in Small Town India*

William Dalrymple's : *City of Djinns*

Samanth Subramanian : *Following Fish*

### **Reading List**

Peter Hulme and Tim Youngs, eds. "Travel Writing and its Theory." *Cambridge Companion to Travel Writing*. Cambridge U.P., 2002.

Hulme, Peter and Tim Youngs, eds. *Cambridge Companion to Travel Writing*. Cambridge U.P., 2002.

Miller, Sam. *A Strange Kind of Paradise: India through Foreign Eyes*. London: Vintage Books, 2014.

Thompson, Carl. *Travel Writing*. London: Routledge, 2011.

## **SEMESTER III**

### **PAPER III: Choice 6**

#### **EL535.6 - Elective Course: Content Writing [4 hours/week]**

##### **Aim**

This course aims to initiate students into web content writing, and to enhance the employability of students by training them to write for specific purposes and in multiple formats.

##### **Course Objectives**

- To introduce the interdisciplinary field of web content writing.
- To provide an overview of content marketing.
- To inculcate the skill of writing persuasive content.
- To familiarize students with the formats, features and ethics of web content writing.
- To train students in writing content for different digital platforms.

##### **Course Outcomes**

By the end of the course, students will:

CO 1: Be familiar with the peculiarities of web content and its role in digital marketing.

CO 2: Display awareness regarding the basics strategies of digital marketing.

CO 3: Be familiar with digital platforms and the formats of online publication.

CO 4: Optimize their writing skills for multiple digital media platforms as per the required style and specifications.

CO 5: Be aware of the ethical and legal concerns in digital content creation.

## **Course Outline**

### **Module I – Content Writing – An Introduction**

**Module Outcomes:** By the end of this module, students:

MO 1: Are familiar with different types of content.

MO 2: Demonstrate knowledge of digital marketing strategies.

MO 3: Identify marketing niches and create user personas.

#### **Unit 1**

Content – Definition - Types of content – Technical and Marketing content, Content for Educational Purposes - Role of a content writer - Marketing niches and writing content for niches – Knowing the user - Creating User Personas

Digital Marketing - Inbound and Outbound marketing – Role of Content in Digital Marketing - Digital Marketing Strategies – SEO, Pay Per Click Marketing – Content Marketing through Blogs and Articles – Email Marketing – Social Media Marketing - Difference between B2B and B2C marketing - Winning leads and Converting - The Content Marketing Funnel – Discovery, Consideration and Purchase Stages – Content Types corresponding to the 3 Stages

### **Module II – Digital Platforms and Content Types**

**Module Outcomes:** By the end of this module, students:

MO 1: Are familiar with the platforms and formats of content publication.

MO 2: Have basic knowledge of the technology used for content creation.

MO 3: Know the unique features of web content and incorporate them in their writing.

MO 4: Are aware of the ethical principles behind web content writing.

## **Unit 2**

Digital platforms for Content publication – Websites - E-Commerce Websites, Blogs, Vlogs, Social Media (Facebook, Twitter, LinkedIn, Instagram) – Educational Sites, E-Learning Platforms – MOOCs - Features of different platforms - Structure of a Website - Homepage, Help Pages and FAQs, Landing Pages, Copyright Statement, Terms of Use

Formats of Digital Content – (Basic Information) - Podcasts, Videos, Images, Textual Content and Infographics

## **Unit 3**

Use of software for Content Creation - (Basic Information) – Office Suites like MS Office - Authoring and Publishing Software - Adobe RoboHelp, MadCap Flare, Frame Maker - Image and Design Editing Software - Adobe Photoshop

Common Features of Digital Media Content – Interactivity, Use of Hyperlinks, User friendliness, Multimedia, Social Reach and Search Friendliness

Ethical and Legal Concerns in Content Writing – Respecting Privacy – Maintaining Transparency - Plagiarism – Copyright - Copyleft Content and Creative Commons

## **Module III – Writing Process, Practice**

**Module Outcomes:** By the end of this module, students:

MO 1: Display in-depth knowledge of the steps involved in content writing.

MO 2: Follow a systematic procedure for creating content.

MO 3: Are familiar with style specifications and apply them in the writing process.

MO 4: Gain sufficient practice in writing different types of content.

## Unit 4

Writing Process – Researching the Topic, Creating Outline, Writing the First Draft, Reviewing, Editing and Proofreading - Style sheets – Examples - Microsoft Style Sheet, Yahoo Style Sheet, In-house style sheets – Use of punctuation, bullets and numbering etc.

Writing Attractive Headlines - Inverted Pyramid Style - Maintaining Unity and Coherence - Using short, scannable sentences - Conversational and Semiformal Style - Addressing the Reader (You – approach) - Avoiding jargon - Including Keywords, Using informal expressions, Popularity of American diction, Using tables, graphs and illustrations

**Writing Practice** - Captions - Promotional product description - Social Media posts, LinkedIn Profiles – E Mailers – Business Proposals

Website and blog articles - (Types) – How-to Guides, Listicles, Pillar Content (10x content), Reviews, Comparative Studies, Case Studies, Checklists and Cheat Sheets, News and Events

Educational Content - Scholarly Articles, Podcast Scripts, Exercise Sheets, Quizzes

### Core Reference

Mill, David and David Chaffey. *Content is King: Writing and Editing Online*. Routledge, 2012.

Mizrahi, Janet. *Web Content: A Writer's Guide*. Business Expert Press, 2013.

### Additional Reference

Felder, Lynda. *Writing for the Web: Creating Compelling Web Content Using Words, Pictures and Sound*. New Riders, 2012.

Handley, Ann and C.C. Chapman. *Content Rules*. Wiley, 2011.

Redish, Janice. *Letting Go of the Words: Writing Web Content that Works*. Elsevier, 2007.

Robinson, Joseph. *Content Writing Step-by-Step: Learn How to Write Content that Converts and Become a Successful Entertainer of Online Audiences*. Amazon Digital Services, 2020

<https://blog.hubspot.com/marketing/what-is-digital-marketing>

<https://www.webfx.com/internet-marketing/actionable-digital-marketing-strategies.html>

<https://backlinko.com/hub/content/what-is-content-marketing>

<https://www.lucidchart.com/blog/content-marketing-funnel>

<https://backlinko.com/hub/content/writing>

<https://backlinko.com/hub/content/production>

<https://backlinko.com/templates/marketing/email>

<https://www.zoho.com/academy/tag/social-media>

<https://www.zoho.com/academy/roadmap>

<https://www.zoho.com/academy/e-commerce/writing-best-ecommerce-copy/writing-killer-product-descriptions.html>

<https://coccoer.pressbooks.com/chapter/ethics-in-technical-writing/>

<https://enveritasgroup.com/campfire/ethical-issues-in-content-and-social-media-marketing/>



## **SEMESTER IV**

### **PAPER XVII – EL.544 - Choice: 1**

#### **EL.544.1 - Elective Course: Translation Studies [4 Hours/week]**

##### **Aim**

This Course aims to familiarize students with the theory and praxis of translation

##### **Course Objectives**

The objectives of this paper are to:

- provide the students a systematic understanding of the process of translation; and, of different translation types
- familiarize the students with the histories of translation in the East and the West
- provide the students a critical understanding of the concerns, concepts and issues in translation theory
- help the students evaluate translations
- enable the students to develop practical translation skills

##### **Course Outcomes**

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

CO 1: demonstrate an understanding of the nature of translation studies as an independent academic discipline

CO 2: reflect critically on the process of translation, and on various translation types

CO 3: demonstrate a systematic and critical understanding of the concerns, concepts and issues in translation theory, both modern and traditional

CO 4: make critical judgments on the quality of translation

CO 5: apply translation techniques and strategies from theoretical essays, and analyses of existing translations

### **Module I – History of Translation**

The students would have

MO 1: learned the history of translation in India

MO 2: learned the history of translation in the west

#### **Unit 1**

History of translation in India: Translations from Sanskrit – translations in regional languages – translations from and through English translations during the colonial period - History of translation in the West: Translations from the classical languages of Latin and Greek – the Bible translation

#### **Required Reading**

Debendra K Dash & Dipti R Pattanaik. "Translation and Social Praxis in Ancient and Medieval India." *Translation – Reflections, Refractions, Transformations*. Ed. Paul St-Pierre and Prafulla C. Kar. Philadelphia: Benjamins Translation Library, 2007. 153-73.

Andre Lefevere. "Translation: Its Genealogy in the West." *Translation, History and Culture*. Ed. Susan Bassnett and Andre Lefevere. London: Pinter, 1990. 14 - 28.

### **Module II – Translation: Theoretical Issues**

The students would have

MO1: understood translation theories

MO2: understood the Indian perspectives in this area

## Unit 2

Translatability – Problems of Translation - translation theories – Translation as creative writing-  
-Translation as Nation building- Limits of Translation- Indian perspectives - translation theories

### Required Reading

Das, Bijay Kumar. *A Handbook of Translation Studies*. New Delhi: Atlantic Publishers, 2011.

G. N. Devy. "Translation Theory: An Indian Perspective". In *Another Tongue: Essays on Indian English Literature*. Ed. G. N. Devy. Chennai: Macmillan, 1995. 162- 7.

Simon, Sherry. "Enter the Translatress & Aphra Behn: The Translatress in Her Person Speaks." *Gender in Translation: Cultural Identity and The Politics of Transmission*. Ed. Sherry Simon. London; New York: Routledge, 1996. 43-55.

## Module III – Translation Types and Process of translation

The students would have

MO 1: learned about the different types of translation

MO 2: learned the practice of translation

### Unit 3: Types of translation

Types of Translation - Retellings – adaptations - translation in the 21<sup>st</sup> century– feminist translation

### Required Reading

Sen, Nabaneeta Dev. "When Women Retell The Ramayana", *Manushi*, Vol. 108, September-October 1998. 18-27. (Available online at <<http://www.manushi.in/>>)

Thapar, Romila. "Adaptations: Another Popular Tradition and its Role in Another Court." *Sakuntala: Texts, Readings, Histories*. Ed. Romila Thapar. New Delhi: Kali for Women, 1999. 189-196.

Kapoor, Kapil. "Philosophy of Translation: Subordination or Subordinating : Translating Technical Texts from Sanskrit - Now and Then." *Translation and Multilingualism: Post-colonial Contexts*. Ed. Shantha Ramakrishna. New Delhi: Pencraft International, 1997. 146- 166.

#### **Unit 4: Processes of Translation**

Practice of translation – Role of the translator - strategies and techniques - translation of poetry – translating prose – translation of drama (can be given as assignments)

#### **Required Reading**

Paniker, Ayyappa K. "On Translating T.S.Eliot's Poetry into Malayalam." *International Journal of Translation*, Vol. 3, Nos 1 & 2, Jan-Dec 1991. 73-81.

Suhrud, Tridip. "Reading Gandhi in Two Tongues." *Reading Gandhi in Two Tongues and Other Essays*. Ed. Tridip Suhrud. Shimla: Indian Institute of Advanced Study, 2012. 1-19.

#### **Reading List**

Bassnett, Susan. *Translation Studies*. 4th edn. London: Routledge, 2014. Print. New Accents Series.

Bassnett, Susan. *Translation*. London: Routledge, 2014. Print. New Critical Idiom Series.

Boratti, Vijayakumar M. "Rethinking Orientalism: Administrators, Missionaries and the Lingayaths." *Translation in Asia: Theories, Practices, Histories*. Ed. Ronith Ricci and Jan Van Der Putten. Manchester: St. Jerome Publishing, 2011. 88-103.

Das, Sunil. "Drama in Translation: Dramatic Collage." *Making of Indian Literature: A Consolidated Report of Workshops on Literary Translation, 1986-1988*. Ed. K. AyyappaPaniker. New Delhi: Sahitya Akademi, 1991. 229-233.

Dryden, John. "On Translation." *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Ed. Rainer Schulte and John Biguenet. Chicago: University of Chicago Press, 1992. 17-31.

Grossman, Edith. "Translating Poetry." *Why Translation Matters*. Ed. Edith Grossman. New Haven: Yale UP, 2010. 89-120.

Nair, Sreedevi K. "One Story, Many Texts: Conceptualising Seed Text in Epics Retold." *Reflections and Variations on The Mahabharata*. Ed. T.R.S. Sharma. New Delhi: Sahitya Akademi. 2009. 301-315.

Pound, Ezra. "Guido's Relations." *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Ed. Rainer Schulte and John Biguenet. Chicago: University of Chicago Press, 1992. 83-92.

Reynolds, Mathew. *Translation: A Very Short Introduction*. London: OUP, 2016. Print. Very Short Introduction Series.

Trivedi, Harish. "Translating Culture vs. Cultural Translation." *Translation – Reflections, Refractions, Transformations*. Ed. Paul St-Pierre and Prafulla C. Kar. Philadelphia: Benjamins Translation Library, 2007. 251 – 260.

VPC, Ubaid. "Translating the Quran : An Analysis of Discourse on Hijab in Selected English Translations." *Translation Today* , Vol. 9, No.1, 2015. 157-177.

## **SEMESTER IV**

### **PAPER XVII: Choice 2**

#### **EL.544.2 - Elective Course: Regional Literatures in English Translation [4 hours/week]**

#### **Aim**

This Course aims at introducing students to the variety of regional writings in India, so that they gain a consciousness of the great linguistic and literary diversity of India

#### **Course Objectives:**

The objectives of this paper are to:

- introduce the students to the consciousness of the great linguistic and literary diversity of India
- enable the students to cultivate a political sensitivity not to dismiss these with pejorative labels such as “minor,” or “primitive”
- give students a historical awareness of regional literary movements

#### **Course Outcomes:**

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

CO 1: demonstrate knowledge of at least a few languages and literatures with a smaller number of native speakers and readers

CO 2: demonstrate basic knowledge about the 8th schedule of the Indian Constitution

CO 3: show an understanding of the major landmarks and trends in at least a few of India’s major literatures from the 19th century to the present day

CO 4: analyse critically some of the thematic concerns running through most of the above literatures such as the critical exploration of the idea of nationalism, protest against inequities based on caste, creed, gender and social status, concern for the environment and reworking/ retelling of long established myths and dominant narratives.

## **Course Description**

### **Module I: Socio-political and Literary Background & Prose**

#### **Module Outcomes**

The students would have

MO 1: Understood the major language families in India,

MO 2: Become aware of the oral traditions of India

MO 3: Understand the different thematic trends in pre and post independence literature

#### **Unit 1**

Major language families in India, their history in brief and their important members – Indo-European – Dravidian – Tibeto-Burman - Khmer-Nancowry – an idea of the oral traditions – myths – fables – ballads - epics – religious myths and legends – bhakti and Sufi devotional traditions – post independence concerns – emergence of marginalized voices – revolutionary voices – ancient Indian poetry, prose – medieval Indian poetry, prose– pre- Independence poetry, – post-independence poetry, prose– thematic trends in poetry, prose and drama.

#### **Prose**

Natarajan , Nalini. : “Introduction: Regional Literature of India: Paradigms and Contexts.” *Handbook of Twentieth Century Literature of India*. Ed. Nalini Natarajan. London: Greenwood, 1996, pp. 1 - 20.

A. K. Ramanujan : “Introduction” to *Folktales from India*

### **Module II :Poetry**

## Module Outcomes

The students would have

MO 1: Learned to appreciate poetry in different languages of India

MO 2: Learned the importance of translations

## Unit 2

Amrita Pritam : “Street Dog” (Punjabi)

Thanjam Ibopishak Singh: “I Want to be Killed by an Indian Bullet” (Manipuri,

Trans.Robin Ngangom)

Devara Dasimayya : “Suppose You Cut a Tall Bamboo” (Kannada, Trans. A. K. Ramanujan)

Gulam Mohammed Sheikh : “Jaisalmer 1” (Gujarati, Trans. Saleem Peeradina)

Navakanta Barua : “Measurements” (Assamese, Trans. D. N. Bezbaruah)

Akkitham : “The Berry in the Hand” (Malayalam, Trans. Ayyappa Panikker)

## Module III: Fiction and Drama

### Module Outcomes

The students would have

MO 1: Learned to appreciate drama and fiction in different languages of India

MO 2: Learned the importance of translations

## Unit 3

Rabindranath Tagore : *The Home and the World* (Bengali novel)

Bama : *Sangati*

Vijay Dan Detha : “The Compromise” (Rajasthani short story, Trans, Shyam Mathur)



Premendra Mitra : “The Fugitives” ( Bengali short story,Trans. Tutun Mukherjee

#### **Unit 4**

Chandrasekhar Kamber : *Jokumaraswamy* (Kannada, trans. Rajeev Taranath)

Dharamvir Bharati : *Andhayug* (Hindi, Trans. Alok Bhalla)

#### **Reading List**

Chaudhari, Amit, ed. *The Picador Book of Modern Indian Literature*. Picador, 2001: i-xxxiv.

Dan Detha, Vijay and Shyam Mathur. “The Fugitives,” *Indian Literature*, vol.43, no.2(190), Mar-Apr 1999,pp.113-17.

George, K. M., ed. *Comparative Indian Literatures*. 2 vols. Kerala Sahitya Akademi, 1984.

Gokak, V. K., ed. *Literatures in Modern Indian Languages*. Publications Division, 1957.

---. *Masterpieces of Indian Literature*. 3 vols. National Book Trust, 1997.

*Indian Literature*. Kendra Sahitya Akademi (relevant issues).

Mitra, Premendra. *Mindscapes*. Trans. Tutun Mukherjee. Sahitya Akademi, 2000.

Ramakrishnan, E. V., et al., eds. *Interdisciplinary Alter-Native in Comparative Literature*. Sage, 2013.

Venuti, Lawrence, ed. *The Translation Studies Reader*. Routledge, 2004.

Vinodini, M. M. “The Parable of the Lost Daughter” Trans. Uma Bhugubanda. *The Exercise of Freedom*. Ed. K Satyanarayana and Susie Tharu. Navayana, 2013.

## **SEMESTER IV**

### **PAPER XVII: Choice 3**

#### **EL.544.3 – Elective Course: Media Studies [4 hours/week]**

#### **Aim**

This Course aims to introduce the students to the world of mass media and the different fields of journalism.

#### **Course Objectives:**

The objectives of this paper are to:

- Introduce the students to the world of mass media and the different fields of journalism.
- Develop in students an understanding of the mass communication process
- Help students develop life skills which enable them to analyze various forms of modern communication
- Develop a critical understanding of media in society.

#### **Course Outcomes**

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

CO 1: Demonstrate their understanding of basic components of the world of journalism and mass media

CO 2: Demonstrating their skills at reporting and editing in print and electronic media

CO 3: Do a critical appraisal of the role of media in society

#### **Course Description**

#### **Module 1: Understanding Media**

#### **Module Outcomes**

To enable students to

MO 1: understand the forms and methods of communication

MO 2: - gain awareness of the scope and limitations of print and broadcast media

### **Unit 1**

Role of media- Media Time Line- Media and Mass Media- What is Mass Communication?- Elements in the process of communication- Forms and methods of communication- effective communication- Types of Mass Media- scope and limitations of print and broadcast media-online media and their potentials

Functions of communication- Surveillance function , Correlation function, Entertainment function, Cultural transmission

### **Module 2: Convergent Media**

#### **Module Outcomes**

This module will enable the student to

MO 1: understand the idea of Convergence

MO 2: learn about writing for different media platforms

MO 3: learn about the structure and content of news stories

### **Unit 2**

Idea of Convergence- History and evolution- Definition and concepts of traditional media and New Media- Writing for different media platforms-importance of Metadata- Search Engine Optimization – Google trends

Creation and maintenance of own blog/website- content creation and management of text, video and audio- Basics of integrating audio, photographs, graphics and video to enhance news/article- issues of credibility, privacy and security- Ethical concerns

### **Unit 3**

What is news? - news values- the basics of reporting- making news- Analyzing news- news gathering techniques-types of news- Role of press in social and political movements- Freedom of press-structure and content of news stories- interactivity and participation of audience- News sources and credibility measures.

Alternatives to Mainstream Journalism- Vlogging, Blogging, social media- Facebook, Instagram, Twitter

### **Module 3: New Media**

#### **Module Outcomes**

This module will enable the students to

MO 1: learn about New Media, Development and Society

MO 2: familiarize themselves with the internet as Mass Medium

### **Unit 4**

Journalism as new media-Open source Journalism-Participatory Journalism-its potentials and limitations- Social networking sites

Media and civil society- media and violence- visual culture and media- Fine Arts- Photography- Film- television

Challenges and opportunities as Journalist-need for multi- skilled journalists-working with emerging and future technologies- artificial intelligence in Journalism

#### **Reading List**

Baskette, Floyd K., et al. *Art of Editing*. 5th edn. McMillan. 1992.

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

Kumar, Keval J. *Mass Communication in India*. Jaico Publishers, 2010.

McLuhan, Marshall. *Understanding Media: The Extensions of Man*. Sphere Books, 1973.

Orlik, Peter B. *The Electronic Media*. Allyn and Bacon, 1995.

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

Saxena, Sunil. *Headline Writing*. Sage, 2006.

Vivian, John. *The Media of Mass Communication*. PHI Learning, 2013.

Ward, Mike. *Journalism Online*. Focal, 2002.

**SEMESTER IV**  
**PAPER XVII: Choice 4**  
**EL.544.4 – Elective Course: Dalit Writing [4 hours/week]**

**Aim**

To read, understand and reflect on the literature of the Dalits in India.

**Course Objectives :**

The objectives of this paper are to:

- centre Dalit literature as a significant locus of imaginative and polemical writing
- provide curricular recognition to the experience, art and knowledge of a marginalized community
- expose students to the Dalit renewal of the discussion on democracy, humanism and literature.
- familiarize them with the building up of a counter-canon in the Indian literary context.

**Course Outcome**

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

CO 1: come into contact with key modern Dalit writers and thinkers and their varied concepts

CO 2: enhance their understanding of the issues at stake in the contemporary Dalit movement

CO 3: evolve an in-depth grasp of the field at the levels of experience as well as concept

CO 4: extend their awareness of the social and aesthetic questions being raised in the writing.

**Course Description**

**Module I – Key Concepts**

**Module Outcomes**

Students will be able to

MO 1: Understand the socio-political background of Dalits in India

MO 2: know about the Dalit leaders and movements in India and Kerala

MO 3: know about the contemporary Dalit movements and issues

## **Unit**

**1**

Definitions of Dalit – varna and caste hierarchy – opposition to Brahminical hegemony and ideology – bhakti movement – B. R. Ambedkar’s contributions to Dalit movement – Early leaders of Dalit movements – Dalit Panther movement – Adi Dharm movement – Dalit Buddhist movement – role of Brahma Samaj and Arya Samaj – Dalit movement in Kerala and contributions of Sri Ayyankali – language of the Dalit – Dalit women writers – contemporary Dalit movements and issues

## **Recommended Reading**

Limbale, Sharankumar. “Towards a Dalit Aesthetics.” *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Trans. Alok Mukherjee. New Delhi: Orient Longman, 2004. 103-21.

Satyanarayana K., and Susie Tharu. Introduction. *From Those Stubs, Steel Nibs are Sprouting: New Dalit Writing from South India: Dossier II: Kannada and Telugu*. Ed. K. Satyanarayana and Susie Tharu. Noida: Harper Collins, 2013.

## **Module II – Poetry & Drama**

### **Module Outcomes**

Students will be able to

MO 1: Acquaint with the Dalit poets in India

MO 2: Understand how Dalit poetry acts as a mode of Resistance

MO 3: Know about how the Dalit poets express their experience through poetry

## **Unit 2**

## **Poetry**

- Satish Chandar : “Panchama Vedam”
- S. Joseph : “Fish Monger”
- M. R. Renukumar : “The Poison Fruit”
- Prathiba Jeyachandran : “Dream Teller”
- N. K. Hanumanthiah : “Untouchable, Yes I am!”
- Namdeo Dhasal : “Cruelty”
- Meena Kandasamy : “Mulligatawny Dreams”
- Chandramohan S : “Killing the Shambuka”

## **Drama**

- A. Santhakumar : “Dream Hunt”
- K. Gunashekarana : “Touch”

## **Module III – Prose, Novel/Stories & Autobiography**

### **Module Outcomes**

Students will be able to

MO 1: Understand the writings of Dalit writers through prose, novel/stories and autobiographies

MO 2: get an awareness about the aesthetic questions that are raised in their writings

MO 3: know about the real life experiences of Dalits in India

### **Unit 3**

B. R. Ambedkar : “Annihilation of Caste”



Gopal Guru : “Dalit Women Talk Differently”

T. M. Yesudasan : “Towards a Prologue to Dalit Studies”

#### **Unit 4**

P. Sivakami : *The Grip of Change*

Paul Chirakkarode : “Nostalgia”

Gogu Syamala : “Raw Wound”

Bandhumadhav : “Poisoned Bread”

Balbir Madhopuri : “Changiya Rukh”

Om Prakash Valmiki : *Joothan*

#### **Reading List**

Ambedkar, B. R. “Annihilation of Caste”. *The Essential Writings of B. R. Ambedkar*. Ed. Valerian Rodrigues. New Delhi: Oxford UP, 2002. 263-305.

Appachan, Poikayil. “Song.” M. Dasan, et al., eds. *The Oxford India Anthology of Malayalam Dalit Literature*. New Delhi: Oxford UP, 2012. 5-6.

Ayyappan, C. “Madness.” Trans. Abhirami Sriram. *The Oxford India Anthology of Malayalam Dalit Literature*. Ed. M. Dasan, et al. New Delhi: Oxford UP, 2012.

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## **SEMESTER IV**

### **PAPER XVII: Choice 5**

#### **EL.544.5 : Elective Course : Theorizing Sexualities [4 hours/ week]**

#### **Aim**

The aim of this paper is to give students an awareness of biological, social and grammatical gender as being three different categories

#### **Course Objectives**

The objectives of this paper are to:

- demonstrate an awareness of biological, social and grammatical gender as being three different categories
- give a basic awareness of struggles and attainments of people with alternative sexualities in civil rights in various parts of the world
- help the students view with scepticism the simplistic conflation of biological sex with socially and culturally conditioned gender

#### **Course Outcomes**

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

CO 1: appreciate, if not accept the viewing of gender as a continuum

CO 2: display an awareness of different sexualities such as lesbian, gay and bisexual rather than seeing heterosexuality as the only 'natural' or 'decent' lifestyle option

CO 3: critically analyse different gender self-identification preferences such as transgender and inter-genders rather than seeing the polar genders male and female as the only 'natural' ones

CO 4: show sensitivity to the legal and social persecution faced by persons belonging to the LGBTI or simply, Queer, community in societies across the world and view their rights as human rights

CO 5: exercise an enhanced openness and honesty when encountering/ generating discourse on matters of sexuality and gender roles

Course Description

## **Module I – Introducing Sexuality**

### **Module Outcomes**

To enable students to

MO 1: Understand the norms of heterosexuality in religious texts and traditions

MO 2: Learn about sexological types and psychological drives

### **Unit 1**

The norm of heterosexuality in religious texts and traditions – the Bible, Qur’an and Manusmriti – hypermasculine models in classical mythology – Sanskrit, Greek and Roman – the coexistence of characters, models and narratives that can be said to constitute counterpoints to the dominant mythical norm – the androgyny in Christ - the Sufi tradition of viewing God as the lover and the believer as the beloved - the Shiva-Mohini and Ayyappa myths in Hinduism - the tales of Shikhandin and Rishyasringa in the Mahabharata – the colonial encounter and the masculinisation of religion in India

Sexological types: Sexual Classifications, sexual development, sexual orientation, gender identity, sexual relationships, sexual activities, paraphilias, atypical sexual interests

Psychoanalytic drives: Freud and Lacan.

### **Required Reading:**

Bristow, Joseph. *Sexuality: The New Critical Idiom Series*. London: Routledge, 1997. Introduction , Chapters 1 & 2)

De Beauvoir, Simone. "Part II, Chapter 4, 'The Lesbian'". *The Second Sex*. Paris: Knopf Doubleday, 2012.

Butler, Judith. "Preface" *Bodies That Matter: On the Discursive Limits of "Sex"*. London: Routledge, 1993.

Jagose, Annamarie. "Chapter 2: Theorising Same-Sex Desire". *Queer Theory: An Introduction*. New York: Newyork Univ Press. 1996

## **Module II – Poetry and Prose**

### **Module Outcomes**

To enable students to

MO 1: Appreciate the poems and songs from world literatures

### **Unit 2**

The song of songs – the Sufi and Bhakti traditions –the concept of Radha Bhaav

### **Required Reading**

Shakespeare : Sonnet 73

Emily Dickinson : "Her Breast is Fit for Pearls"

Adrienne Rich : "Diving into the Wreck"

Walt Whitman : "The Wound Dresser"

### **Unit 3**

#### **Prose**

Manoj Nair : "Rite of Passage"

Chimamanda N. Adichie: "On Monday of Last Week"

Mukul Kesavan : "Nowhere to Call Home"

Shyam Selvadurai : *Cinnamon Gardens* (novel)

Ismat Chughtai : “The Quilt” (Urdu short story)

### **Module III – Drama and Films**

#### **Module Outcomes**

To enable students to

MO 1: Appreciate the dramas and films from world literatures

#### **Unit 4**

#### **Required Reading**

##### **Drama**

Edward Albee : *The Zoo Story*

##### **Films**

Moses Tulasi : *Walking the Walk* (English –Telugu –Urdu documentary film)

#### **Reading List**

Nair, Manoj. “Rite of Passage”. *Yaraana: Gay Writing from India*. Ed. Hoshang Merchant. New Delhi: Penguin, 1999. 171-179.

Aligarh. Dir. Hansal Mehta. Script. Apurva Asrani. Perf. Manoj Bajpayee and Rajkummar Rao. 2016. DVD

De Lauretis, Teresa. *Technologies of Gender: Essays on Theory, Film and Fiction*. Indiana UP, 1987. .

Dollimore, Jonathan. *Sexual Dissidence: Augustine to Wilde, Freud to Foucault*. Clarendon, 1991.

Foucault, Michel. *A History of Sexuality* (3 Vols). Tr. Robert Hurley. New York: Vintage, 1978.

*Bandit Queen*. Dir. Shekhar Kapoor. Perf. Seema Biswas, Nirmal Pandey, Rakesh Vivek. 1994. DVD

Fire. Dir. Deepa Mehta. Perf. Shabana Azmi, Nandita Das, Karishma Jhalani. 1996. DVD. Rao, Raj R. and Dibyajyoti Sarma. *Whistling in the Dark: Twenty-One Queer Interviews*. Sage, 2009.

Revathy, A. *The Truth About Me: A Hijra Life Story*. Penguin, 2013.

Sedgwick, Eve Kosofsky. *Between Men: English Literature and Male Homosocial Desire*. New York: Columbia UP, 1985.

Vanita, Ruth and Saleem Kidwai, eds. *Same-Sex Love in India: A Literary History*. Penguin, 2000.



## **SEMESTER IV**

### **PAPER XVII: Choice 6**

#### **EL.544.6 - Elective Course: Introduction to Comics Studies [4 Hours /Week]**

##### **Aim**

To introduce students to the field of comics studies and enable them to develop a critical approach towards comics and graphic novels.

##### **Course Objectives**

- To introduce the key terms and concepts in comics studies
- To familiarise students with the social and cultural history of comics
- To discuss the recent trends in the field of comics and graphic novels
- To introduce canonical texts, major authors and critics in the field
- To enhance students' close-reading skills and develop their critical reading strategies

##### **Course Outcomes**

CO 1: At the end of the course the students will:

CO 2: Understand the theoretical and historical foundations of the field of comics studies

CO 3: Critically read and appreciate comics and graphic narratives, deploying multiple close-reading strategies

CO 4: Demonstrate a critical awareness of the recent trends in the field of comics studies

CO 5: Engage with canonical texts critically and examine the central formal and thematic elements of such narratives

CO 6: Probe into the formal affordances of comics which makes it a unique verbal-visual medium

## **Course Description**

### **Module I : Definitions, Key terms & concepts**

#### **Module Outcomes:**

By the end of the module, students

MO 1: Have a clear understanding of the definitions and basic elements of comics

MO 2: Are aware of the methods and techniques in reading and creating comics

#### **Unit 1**

Definition of comics – Comics and Graphic Novels – Affordances and components of comics [panels-gutter-grid-tier-frame-hyperframe-balloons-caption-lettering-emanata-motion lines-splash page-spread page]–Word and Image interactions - Rhetorical devices and techniques–Role of reader and reader positions

#### **Required Reading:**

McCloud, Scott. “Chapter 1: Introduction”, “Chapter 2: The Vocabulary of Comics”. *Understanding Comics: The Invisible Art*. New York: Harper, 1994.

McCloud, Scott. “Chapter 1: Writing with Pictures”. *Making Comics*. New York: Harper, 2006.

### **Module II History of Comics**

#### **Module Outcomes:**

By the end of the module, students

MO 1. Demonstrate an in-depth knowledge of the history of the development of comics as a medium

MO 2. Get familiarised with the recent trends in the field of comics and graphic novels

#### **Unit 2**

Social and Cultural history of comics - the Rise of Comics Strips - Superhero Narratives - Marvel and Detective Comics– Post Comic Code Authority – Underground Comics – Rise of autobiographical comics- international comics – manga and other related forms - deconstruction of superhero narratives – the Indian comics industry – Amar Chitra Katha Recent trends – movie adaptations of comics – webcomics

### **Required Reading:**

Chute, Hilary and Marianne Dekoven. "Comic Books and Graphic Novels". *The Cambridge Companion to Popular Fiction*. Edited by David Glover and Scott McCracken. (pp 175-195)

Stoll, Jeremy. "Comics in India." *The Routledge Companion to Comics*. Routledge, 2016. 104-113.

### **Module III Reading Comics**

#### **Module Outcomes:**

By the end of the module, students

MO 1. Are familiarised with some of the canonical texts in the field of comics

MO 2. Learn how to close-read comics texts by paying close attention to its verbal-visual codes and affordances

MO 3. Become aware of the variations in graphic storytelling across different socio-cultural settings

MO 4. See how comics can be used to introduce themes of sexuality and minority discourses

### **Unit 3**

Art Spiegelman: *Maus I: A Survivor's Tale*

Marjane Satrapi: *Persepolis: The Story of a Childhood*, New York: Pantheon, 2004

Amruta Patil: *Kari*

Srividya Natarajan, Durgabai Vyam, Subhash Vyam. *Bhimayana: Incidents in the Life of Bhimrao Ramji Ambedkar*. Navayana 2011.

### **Unit 4**

B R Bhagwat. *Mahabharata: The Great Epic of India*. Amar Chitra Katha Vol 582.

Alan Moore: *Batman: The Killing Joke* (New York: DC, 2008, 64 pp.)

Takeshi Obata and Tsugumi Ohba: *Death Note, Volume One*.

Alice Osman. *Heartstopper*. (Chapter 1, Chapter 2). Webtoons. 2018.  
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Saraceni, Mario. *The Language of Comics*. London: Routledge, 2003.

Serchay, David S. "Justice League of America." *Comics through Time: A History of Icons, Idols, and Ideas*. Ed. M. Keith Booker. USA: ABC-CLIO, 2014. 658-660. Print.