UNIVERSITY OF KERALA
(Abstract)

M A Degree Course in English Language and Literature in affiliated colleges – revised Syllabus with effect from 2017 admission onwards — approved -- Orders issued.

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ACADEMIC A.II SECTION


Read :  1. Item IV B I(1) of the minutes of the Faculty of Arts held on 22.03.2017
        2. Letter from the Chairman,BoS English (PG) and also the Dean of Faculty of Arts to the Vice-Chancellor dated 16.06.2017

ORDER

The Vice Chancellor subject to reporting to the Academic Council has approved the revised syllabus of MA Degree Course in English Language and Literature as recommended by the Board of Studies in English (PG) and as endorsed by the Faculty of Arts. The revised syllabus shall be implemented with effect from 2017 admissions onwards.

A copy of the revised syllabus is appended.

Orders are issued accordingly.

Sd/-

SOBHANAKUMARI. K
DEPUTY REGISTRAR (Acad.II)
For REGISTRAR

To

1. Dean, Faculty of Arts
2. Chairman, Board of Studies in English(PG)
3. Principals of all Colleges offering MA Degree Course in English Language and Literature
4. The Controller of Examinations
5. The Director, Computer Center
6. JR (Exams)/DR (Exams)/AR (Exams)
7. EB Sections
8. AR- EB
9. AR (PG) Section
10. MA Tabulation Section
11. Librarian, University Library, TVPM
12. Librarian, University Library, KVTM
13. DOIC & KUTI Centers
14. PRO / RO / Enquiry
15. Stock File / File Copy

Forwarded/By Order

Section Officer
Revised Syllabus for

M. A. Degree Programme

in

English Language and Literature

Prepared by

The P. G. Board of Studies in English 2014-17

w. e. f. 2017 admission onwards
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| 20. EL244.5: Theorising Sexualities |
INTRODUCTION

The P. G. Degree Programme in English Language and Literature would equip students to enter the teaching profession, especially in the Higher Education sector, or to take up other employment. The programme also envisages the inculcation of human values in the learner.

The General Objectives of the M. A. Degree Programme in English Language and Literature are:

- to enable students to engage critically and creatively with a wide range of selected texts
- to develop in them an appreciation of the nuances of literary language through an understanding of the way the English language functions
- to help them understand the relationship between art and life in order to comprehend the social/emotional/psychological/cultural value of literary texts
- to provide students with the skills and knowledge necessary to work towards a research degree in any area of their choice and in any place of their preference
- to familiarize them with the current 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 give them the confidence to use their communication skills in English in a wide range of professional and practical contexts.

The Learning Outcomes at the end of the M. A. Degree Programme in English Language and Literature will be:

- to demonstrate the ability to engage critically with a wide range of selected texts by offering interpretations and evaluations from multiple perspectives
- to demonstrate an understanding of the formal structure of the various genres
- to show an awareness of the literariness of literary language
- to demonstrate the ability to analyse and explain the complexities and subtleties of human experience
- to be able to relate the socio-politico-historical context to the evolution of the forms, styles, and themes of texts
- to demonstrate the research 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

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ELECTIVES: SELECTION OPTIONS

Any ONE from each group

SEMESTERS III & IV

Semester III

Paper XI: EL233 (6 hours / week)
Electives
1. European Drama
2. Canadian and Australian Literature
3. Film Studies
4. Kerala Studies
5. Women’s Writing

Paper XII: EL234 (6 hours / week)
Electives
6. European Fiction
7. African and Caribbean Literature
8. Fiction and Film
9. Folklore Studies
10. Writing Lives, Performing Gender

Semester IV

Paper XV: EL243 (6 hours / week)
Electives
11. Comparative Literature
12. South Asian Literature
13. Screenwriting
14. Theatre Studies
15. Travel Writing

Paper XVI: EL244 (6 hours / week)
Electives
16. Translation Studies
17. Regional Literatures in English Translation
18. Media Studies
19. Dalit Writing
20. Theorising Sexualities

*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.
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 Modules II and III:
  - FOUR questions from Modules II (two each from Poetry and Drama) and FOUR questions from Module III (two each from Prose and Fiction), both detailed and non-detailed texts.

Part II

Annotations/ Critical Comments (150 words) to be based on texts prescribed for detailed study only

- Choice: 2 out of 4
- 5 marks for each question (2 x 5 = 10 marks)
- Questions to be based only on texts prescribed for detailed study from Modules II and III
- This part shall have two sections
  - Section A – TWO questions from Poetry
  - Section B – TWO questions – ONE question from Drama and ONE from Prose

Part III

Short Notes (150 words)

- Choice: 2 out of 4
- 5 marks for each question (2 x 5 = 10 marks)
- ONE question from Module I; ONE question from detailed/ non-detailed section of Module II; ONE from detailed/ non-detailed section of Module III; and ONE question from Module IV.
Part IV

Essay (500 words)
- Choice: 3 out of 9
- 15 marks for each question (3 x 15 = 45 marks)
- This part shall have three sections. Each section shall have three questions. To answer one from each section.
  o Section A to be based on poetry and drama (i.e., Module II)
  o Section B to be based on prose and fiction (i.e., Module III)
  o Section C to be based on Social-political and Literary background and Critical Responses (i.e., Modules I and IV)

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 (5 marks each; 2 questions to be answered out of 4): Difficulty level: AVERAGE, for all 4 questions (10 marks)
- Part III: Short notes (5 marks each; 2 questions to be answered out of 4): Difficulty level: AVERAGE, for all 4 questions (10 marks)
- Part IV: 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 (15 marks)
  o Total marks: 75
  o EASY questions: 25 marks (33%)
  o AVERAGE questions: 35 marks (47%)
  o DIFFICULT questions: 15 marks (20%)

Shakespeare Studies Paper
- Part I (2 mark questions; to answer 5 out of 8): TWO questions from Module I; FOUR from Module II; and TWO from Module III.
- Part II (5 marks: Critical Comments; 2 out of 4). THREE questions from the detailed texts (with at least ONE from each play) of Module II; and ONE question from Module II Poetry).
- Part III (5 marks: Short notes; 2 out of 4). ONE from each of the four modules.
• Part IV: Essay (3 out of 9): Section A (3 questions): THREE questions from the drama texts for detailed and non-detailed study in Module II; Section B (3 questions): TWO questions from the adaptations of Shakespeare’s plays, and ONE from Poetry; Section C (3 questions): From Modules I and IV with at least one from each module.

• Difficulty level: As in the core papers

Critical Studies I & II and Cultural Studies papers

• Parts I (2 mark questions; 5 out of 8): Questions to be asked from all five modules with at least one from each module. Maximum only 2 questions to be asked from Supplementary Reading.

• Part II (5 marks: Short notes; 4 out of 8). From all five modules with at least one from each module. Maximum 2 out of 8 questions to be asked from Supplementary Reading.

• Part III: Essay (3 out of 9 questions; 1 from each section): Section A (3 questions): THREE questions from the texts for Required Reading; Section B (3 questions): THREE questions from the Course Descriptions or the texts for Supplementary Reading; Section C: THREE questions based on critical analysis of a known or unknown short text (to be provided) from three different critical perspectives.

• Difficulty level:
  o Part I: 8 EASY questions (to answer 5) (10 marks)
  o Part II: 8 AVERAGE questions (to answer 4) (20 marks)
  o Part III:
    • Section A: 3 EASY questions (to answer 1) (15 marks)
    • Section B: 3 AVERAGE questions (to answer 1) (15 marks)
    • Section C: 1 DIFFICULT question (15 marks)

Linguistics and Structure of the English Language

• Part I (2 mark questions; to answer 5 out of 8): TWO questions each from ALL FOUR modules.

• Part II (5 marks: Short notes; 4 out of 8). TWO questions each from ALL FOUR modules.

• Part III (15 marks)
  o Section A: Essay question: To answer 2 out of 4 questions. ONE question to be asked from each of the FOUR modules
  o Section B: Practical Application:
    • ONE transcription passage (5 marks)
- To resolve TWO ambiguities out of FOUR (through IC analysis or TG grammar) (2 1/2 marks each)
- To derive PS and T Rules for ONE singulare transformation out of THREE choices (passivisation/interrogation/negation) (5 marks)
- Difficulty level:
  - Part I: 8 EASY questions (to answer 5) (10 marks)
  - Part II: 8 AVERAGE questions (to answer 4) (20 marks)
  - Part III:
    - Section A: EASY (direct) questions (to answer 2) (30 marks)
    - Section B: DIFFICULT questions (15 marks)

**English Language Teaching**
- 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 4) (20 marks)
  - Part III:
    - Section A: EASY (direct) questions (to answer 2) (30 marks)
    - Section B: DIFFICULT questions (15 marks)

**For Electives**

**Part I**
- The same pattern as for core papers - very short answers of 50 words - 8 questions - 5 to be answered.
- If the paper contains Module 1: Background and/or Module 4: Critical Responses; 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 4 have to be answered. The 8 questions are to be divided into TWO sections, A and B.
  - Section A should contain 2 questions from Module 1 and 2 from Module II;
  - Section B should contain 2 questions from Module III and 2 from Module IV.
  - 2 questions from each section to be answered.

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 2013 syllabus may be followed.

NOTE ON PROJECT GUIDELINES
- The Project Guidelines for the 2013 syllabus shall continue. However, MLA 8th edition is to be followed for citations.

NOTE ON ADDITIONAL READING

The Board strongly recommends the following series even if they might not appear in the Reading Lists of courses (Colleges may take special interest in acquiring these books):

Lists of courses (Colleges may take special interest in acquiring these books):

5. *The Beginning Series* published by Manchester UP
6. *The Literary Criticism Online Series* from Gale
7. *Bloom's Modern Critical Views Series* published by Chelsea House
SEMIESTER I

Paper I - EL 211: Chaucer to the Elizabethan Age (6 hours /week)

Objectives

The objectives of this paper are to:

- provide students with an idea of the major historical events and the socio-cultural contexts that shaped the literature of the fifteenth and sixteenth centuries
- develop in students a historical awareness of the evolution of poetry, drama, prose, fiction and literary criticism in English in these two centuries
- examine critically the contributions of poets, dramatists, prose writers and critics that marked the singularity of the age
- explore the structural/formal and stylistic features of various representative texts of this period

Learning Outcomes

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

- display an awareness of the major historical events and the socio-cultural context which shaped the medieval and early Renaissance period and literature
- explain the impact of the Renaissance on the thought and literature of the period
- explain how socio-historical factors have influenced individual texts and how individual texts are representative of their age
- identify and explain the formal and literary features of each genre and text, and how they contribute to the complexity of values and emotions represented in the texts
- analyze and explain the similarities and differences between various types of the drama of the age
- demonstrate how different critical perspectives have resulted in various readings of selected texts

Course Description

Module I – Socio-political and Literary Background


Recommended Reading (Relevant sections in the following texts)


Module II – Poetry and Drama

Prescribed Texts

Detailed Study

Poetry

- Edmund Spenser “Prothalamion”
- John Donne “The Canonization”, “The Blossom”

Drama

- Christopher Marlowe Doctor Faustus

Non-Detailed Study

Poetry

- William Langland Piers the Plowman
Sir Thomas Wyatt  “Farewell, Love”
Henry Howard  “Alas, so all things now do hold their peace!”
Edmund Spenser  “Epithalamion”
George Herbert  “Easter Wings”
Henry Vaughan  “The Retreat,” “The World”
Andrew Marvell  “To His Coy Mistress”
Richard Crashaw  “Epithalamium”
Ballads  “Sir Patrick Spens”

Drama
Thomas Kyd  The Spanish Tragedy
Ben Jonson  Every Man in His Humour

Module III – Prose and Fiction

Prescribed Texts

Detailed Study
Francis Bacon  “Of Friendship,” “Of Truth,” “Of Parents and Children,”
“Of Marriage and Single Life”

Non-Detailed Study
Philip Sydney  An Apologie for Poetry
Sir Thomas More  Utopia

Module IV – Critical Responses

This is a set of critical responses to texts in modules 2 and 3. They are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading


Reading List


SEMESTER I

Paper II- EL 212: Shakespeare Studies (6 hours/week)

Objectives

The objectives of this paper are:

• to give an overview of the socio-political and historical events which were instrumental in patterning Elizabethan consciousness
• to help students appreciate Shakespeare as a pioneering figure in defining the course of English drama
• to look into Shakespeare’s contributions to enriching the English language
• to identify the discourses met within the plays and to familiarize the learners with significant critical responses

Learning Outcomes

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

• evaluate the significance of the socio-political and historical events which shaped the perspective of the Elizabethan Age
• relate the texts selected for study to the genres/subgenres they belong to and identify and explain their formal/stylistic/literary features
• identify discourses addressed in the plays and critically evaluate them
• analyze the similarities and differences between the various types of drama
• attempt critical reviews of Shakespearean plays based on contemporary theoretical perspectives and their reworking/adaptations.

Course Description

Module I – Socio-political and Literary Background


Recommended Reading


Module II – Drama

Detailed Study

Plays by Shakespeare

Hamlet

Twelfth Night

Poetry

Sonnet Nos.

18 “Shall I compare thee to a summer’s day”

30 “When to the sessions of sweet silent thought”

127 “In the old age black was not counted fair”

130 “My mistress’ eyes are nothing like the sun”

Non-detailed study

*The Tempest*

*Henry IV Part I*
Module III - Modern Adaptations and Re-workings of Shakespeare

Non-detailed study

Tom Stoppard  
*Rosencrantz and Guildenstern are Dead*

Howard Jacobson  
*Shylock is My Name*

Akira Kurosawa  
*Ran*

Module IV - Critical Responses

This is a set of critical reading related to modules 2 and 3. They are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading


Reading List


**SEMESTER I**

**Paper III – EL 213: The Augustan Age (6 hours/ week)**

**Objectives**

The objectives of this paper are to:

- familiarize the students with the major socio-political and literary trends in English literature from the Reformation to the post-Restoration era
- evaluate critically the contributions of Augustan writers
- introduce the students to the various features of Augustan poetry and prose
- examine the relative similarities and differences between the different types of Restoration drama

**Learning Outcomes**

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

- gain a comprehensive understanding of Puritanism, its aftermath and subsequent fall and the restoration of the monarchy in England
- display an awareness of specific features of Neo-Classicism in English literature
- acquire a critical understanding of the emergence and popularity of prose and novel in England, during the period
- assess critically the conflicting trends in the literature of the age

Course Description

Module I – Socio-political and Literary Background


Drama: The drama of Milton; Restoration Comedy of Manners: William Wycherley—William Congreve – George Etherege – George Farquhar; Jeremy Collier and his critique of the Comedy of Manners; Dryden and Heroic Drama – Sentimental Comedy: Colley Cibber – Richard Steele – Anti-Sentimental Comedy: Richard Sheridan – Oliver Goldsmith


Recommended Reading (Relevant sections from the following texts)


**Module II – Poetry and Drama**

**Prescribed Texts**

**Poetry**

**Detailed Study**

- John Milton: *Paradise Lost, Book I*
- John Dryden: "Mac Flecknoe"

**Drama**

- R. B. Sheridan: *The Rivals*

**Non-detailed Study**

**Poetry**

- Alexander Pope: "Rape of the Lock"
- Aphra Behn: "On the Death of the Late Earl of Rochester"
- Sir John Suckling: "Love Turned to Hate"
- Thomas Carew: "The Unfading Beauty"
- Thomas Gray: "Ode on the Death of a Favourite Cat"
- William Cowper: "The Nightingale and the Glow-Worm"

**Drama**

- William Congreve: *The Way of the World*
- Colly Cibber: *Love's Last Shift*

**Module III – Prose and Fiction**

**Prescribed Texts**

**Prose**

**Detailed Study**

- Richard Steele: "The Spectator Club"
- Jonathan Swift: "The Vindication of Isaac Bickerstaff"
- Dr Johnson: "On Procrastination"

**Non-detailed Study**

**Prose**

- John Locke: *An Essay Concerning Human Understanding* – Chapter 1 "Introducution." <http://brembs.net/metabiology/essay.html#HD_NM_7>
Jonathan Swift  
The Battle of the Books

Fiction

Aphra Behn  
Oroonoko

Daniel Defoe  
Robinson Crusoe

Samuel Richardson  
Pamela

Henry Fielding  
Joseph Andrews

Module IV – Critical Responses

This is a set of critical responses to texts in modules 2 and 3. These are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading


Reading List


SEMESTER I

Paper IV - EL 214: Romantics and Victorians (7 hours/week)

Objectives

The objectives of this paper are to:

- understand the socio-cultural, political and intellectual contexts that nourished Romantic and Victorian Literature
- evaluate critically the different phases of Romanticism, the change in mood and temper in the Victorian era and the conflict between science and religion at the turn of the century
- enable the students to evaluate critically the English mindset in the context of rapid social transformations in the nineteenth century
- identify and explain the features of the different kinds of literary texts in terms of the literary movements

Learning Outcomes

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

- relate the texts selected for study to the genres they belong to and identify and explain the structural, formal, stylistic and literary features.
- display an awareness of the contributions of the poets, novelists and prose writers
- explain and analyze the similarities and differences between the different types of novels of the Romantic and Victorian ages
- understand the social and literary changes that influenced drama in the century
- evaluate the implications of the critical responses of the period

Course Description

Module I - Socio-political and Literary Background


Recommended Reading (relevant sections of the following texts)


Module II - Poetry and Drama

Prescribed Texts

Detailed Study

Poetry

- William Wordsworth
  - "Ode on the Intimations of Immortality"
- Samuel Coleridge
  - "Dejection: An Ode"
- P. B. Shelley
  - "Ode to the West Wind"
- John Keats
  - "Ode on a Grecian Urn"
- Lord Tennyson
  - "The Lotus-Eaters"
- Robert Browning
  - "Fra Lippo Lippi"
- Matthew Arnold
  - "Dover Beach"
- G. M. Hopkins
  - "Pied Beauty"

Drama

- Oscar Wilde
  - The Importance of Being Earnest

Non-detailed Study

Poetry

- Lord Byron
  - "The Prisoner of Chillon"
- Robert Southey
  - "My Days among the Dead are Past"
- Emily Bronte
  - "No Coward Soul is Mine"
- D. G. Rossetti
  - "The Blessed Damozel"
- Elizabeth Barrett Browning
  - Sonnets from the Portuguese - 14 and 22
- William Morris
  - "The Haystack in the Floods"

Drama

- P. B. Shelley
  - The Cenci

Module III - Prose and Fiction

Prescribed Texts

Detailed Study

Prose

- Charles Lamb
  - "Oxford in the Vacation," "Mackery End, in
Hertfordshire," "A Dissertation upon Roast Pig"
- Matthew Arnold
  - "Sweetness and Light," Culture and Anarchy,
Chapter I: 1-19

Non-detailed Study

Prose

- William Wordsworth
  - Preface to the Lyrical Ballads
- Lytton Strachey
  - "Dr. Arnold" Eminent Victorians: 207-242
Fiction

Jane Austen  Mansfield Park
Charles Dickens  David Copperfield
George Eliot  The Mill on the Floss
Thomas Hardy  The Mayor of Casterbridge

Module IV - Critical Responses

This is a set of critical responses to texts in modules 2 and 3. These are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading


Reading List


**SEMESTER II**

**Paper V - EL 221: From Modernism to the Present (6 hours/ week)**

**Objectives**

The Objectives of this course are to:

- familiarize students with the socio-cultural impulses that shaped the twentieth century English society
- introduce and examine the various movements that dominated the literature, culture, and arts of the century and which produced significant shifts in the patterns of thought and living
- introduce the students to the poets, novelists, dramatists, essayists, prose writers and critics of the age
- examine the similarities and differences between the literature of the first and the second half of the centuries
Learning Outcomes:

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

- demonstrate an understanding of how the age affected the literature and the various genres
- demonstrate a knowledge of the major movements that influenced British and European literature
- analyze critically and explain the features of Modernism
- evaluate critically the texts in terms of their stylistic and formal features

Course Description

Module I – Socio-political and Literary Background


Recommended Reading (Relevant sections from the following books)


Module II – Poetry and Drama

Prescribed Texts

Detailed study

Poetry

- W. B. Yeats
- T. S. Eliot
- W. H. Auden
- Dylan Thomas
- Sylvia Plath
- Carol Anne Duffy

“The Second Coming,” “Sailing to Byzantium”
“The Waste Land”
“In Memory of W. B. Yeats”
“Poem in October”
“Daddy”
“Anne Hathaway”

Drama

- Samuel Beckett

*Waiting for Godot*

Non-detailed study

Poetry

- Wilfred Owen
- Philip Larkin

“Dulce et Decorum Est”
“Church Going”
Ted Hughes “Thought Fox”
Seamus Heaney “Punishment”
Alice Oswald “The Wedding”
Benjamin Zephaniah “The British”

Drama
David Hare Stuff Happens
Caryl Churchill Cloud Nine

Module III – Prose and Fiction:

Prescribed Texts

Detailed Study

Prose
T. S. Eliot “Tradition and the Individual Talent”
Virginia Woolf “Modern Fiction”

Non-detailed Study

Prose
George Orwell “Prevention of Literature”
Raymond Williams “Seeing a Man Running”

Fiction

Novel
James Joyce The Portrait of an Artist as a Young Man
Angela Carter The Nights at the Circus
Julian Barnes Sense of an Ending
P. G. Wodehouse The Code of the Woosters

Short Story
Somerset Maugham “Rain”
Margaret Drabble “The Reunion”

Module IV- Critical Responses

This is a set of critical reading related to modules 2 and 3. They are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading


**Reading List**


**SEMESTER II**

*Paper VI – EL 222: Indian Writing in English (6 hours/week)*

**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

**Learning Outcomes**

At the end of the course, the students will be able to:
• display an in-depth awareness of the major historical events and the socio-cultural contexts which moulded the various genres in Indian Writing in English
• analyze how the sociological, historical, cultural and political context impacted the texts selected for study
• evaluate critically the contributions of major Indian English poets, dramatists, prose writers, novelists and short story writers
• develop a literary sensibility and display an emotional response to the literary texts and cultivate a sense of appreciation for them
• apply the ideas encapsulated in Indian Aesthetics to literary texts

Course Description

Module I - Socio-political and Literary Background


Recommended Reading


Module II – Poetry and Drama

Prescribed Texts

Detailed Study

Poetry

Sarojini Naidu
Kamala Das
Jayanta Mahapatra
Nissim Ezekiel
Mamang Dai
Jeet Thayil
Eunice De Souza

“Coromandel Fishers”
“The Freaks”
“Grandfather”
“Background Casually”
“This Summer – The Cicada’s Song”
“Life Sentence”
“The Road”

Drama

Mahesh Dattani

*Dance Like a Man*

Non Detailed Study

Poetry

Toru Dutt
Rabindranath Tagore
Parthasarathy
Arun Kolatkar
Gieve Patel
Mamta Kalia

“Our Casuarina Tree”
*Gitanjali* (Songs 1, 6, 50 & 103)
“As a Man Approaches Thirty He May”
“An Old Woman”
“On Killing a Tree”
“After Eight Years of Marriage”
Drama

Vijay Tendulkar
Silence! The Court is in Session

Girish Karnad
The Fire and the Rain

Module III- Prose and Fiction

Prescribed Texts

Detailed Study

Prose


Non-detailed Study

Fiction

R. K. Narayan
The Guide

Salman Rushdie
Shame

Amitav Ghosh
Sea of Poppies

Bharati Mukherjee
Jasmine

Anita Nair
The Mistress

Short Story

Ruskin Bond
“The Kite Maker”

Arjun Dangle
“Promotion”

Jhumpa Lahiri
“A Temporary Matter”

Module IV – Critical Responses

This is a set of critical reading related to modules 2 and 3. They are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading


Reading List


**SEMESTER II**

**Paper VII – EL223: American Literature (6 hours/week)**

**Objectives**

The objectives of the course are to:

- understand the socio-political factors that shaped the American literary scene
- analytically explore works of prose, poetry, drama and fiction in relation to their historical and cultural contexts
- examine the Afro-American experience as articulated in African American literature
- develop an awareness of the evolving American experience and character

**Learning Outcomes**

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

- demonstrate an awareness of the socio-political and cultural history of America
- identify key ideas and characteristic perspectives or attitudes as expressed in American literature
- demonstrate knowledge of the contributions of major literary periods, works and persons in American literature and recognize their continuing significance
- evaluate the thoughts, beliefs, customs, struggles, and visions of African American writers
- compare/contrast literary works through an analysis of genre, theme, character, and other literary devices

**Course Description**

**Module I - Socio-political and Literary Background**


**Poetry:** Poetry of the colonial period – Edward Taylor – postcolonial poetry – William Bryant – H. W. Longfellow – poetry of the Nineteenth century – Ralph Waldo Emerson,


Recommended Reading


Module II - Poetry and Drama

Prescribed Texts

Detailed Study

Poetry

Walt Whitman
Longfellow
Emily Dickinson
Robert Frost
Maya Angelou
Wallace Stevens
Jorie Graham

"Out of the Cradle Endlessly Rocking"
"A Psalm of Life"
"There is Something Quieter than Sleep,"
"I am Afraid to Own a Body"
"Birches"
"Phenomenal Woman"
"Sunday Morning"
"Prayer"

Drama

Eugene O'Neill

Long Day's Journey into Night

Non-detailed Study

Poetry

E. E. Cummings
Allen Ginsberg
William Carlos Williams:
Gertrude Stein
John Ashbery

"Buffalo Bill"
"Sunflower Sutra"
"The Red Wheel Barrow"
"Daughter"
"Self Portrait in a Convex Mirror"

Drama

Tennessee Williams
Sam Shepard

The Glass Menagerie
The Buried Child

Module 3 - Prose and Fiction

Prescribed Texts

Detailed Study

Prose

Ralph Waldo Emerson

Self-Reliance

Non-detailed Study

Prose

Adrienne Rich

"The Domestication of Motherhood" from Of Woman
Born: Motherhood as Experience and Institution:
(110-127)
Fiction

Novel

Hawthorne The Scarlet Letter
Joseph Heller Catch-22
Toni Morrison The Bluest Eye
Philip Roth The Ghost Writer

Short Stories:

Edgar Allan Poe “The Cask of Amontillado”
Stephen Crane “Blue Hotel”
Ernest Hemingway “The Short Happy Life of Francis Macomber”
George Saunders “Victory Lap”

Module IV - Critical Responses

This is a set of critical responses to texts in modules 2 and 3. These are to be used as critical tools for the analysis of primary texts. No annotations are to be asked from the following texts.

Recommended Reading


Reading List


**SEMESTER II**

**Paper VIII – Critical Studies I** [7 hours/week]

Objectives

The objectives of this paper are to:

- represent the important theoretical schools that have radically changed the perception of literature as a cultural phenomenon.

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1. It is proposed to offer the works of the major thinkers of the last and the present century in Europe and in our own country in a set of three papers (Critical Studies I in Semester II, Critical Studies II in Semester III, and Cultural Studies in Semester IV). The texts prescribed for detailed study are those texts that led to an epistemic shift in our thinking with reference to subject, language and knowledge.

2. The objectives of these three papers are the same.
• familiarize the students with the basic premises of the foundational schools of modern thought, particularly on the construction of the subject, language, and socio-cultural formations.
• discuss the intellectual milieu in Europe that led to the emergence of theories of structuralism, post structuralism, psychoanalysis, Marxism and feminism
• familiarize the students with the primary conceptual apparatus of these systems of thought
• enable the students to analyze literary phenomena using the theoretical tools provided by the above schools.

Learning Outcomes

At the end of the course it is expected that the students
• would sharpen their analytical and critical faculties drawing inspiration from the readings provided.
• gain an idea of the evolution of critical thinking in Europe and India in the 20th and 21st centuries.
• understand the function of language in the construction and analysis of literary and cultural phenomena.
• gain an insight into the interconnected nature of these major schools of thought leading to a shift from the paradigmatic to the syntagmatic.

Course Description

Module 1: Structuralism and Semiotics

Saussure’s concept of the synchronic study of language has radically changed the basic assumptions in the analysis and interpretation of language and literature. As a form of human science, structuralism can be perceived as a method of systematizing human experience in the study of linguistics, anthropology, sociology, psychology and literary studies. Structuralism views language as a system of signs that structures our perception of the world around us. For the structuralists, the visible world consists of surface phenomena whereas the world that is not visible consists of structures that underlie and organize the surface phenomena. The structuralist insights are useful especially in analysing literary conventions and popular culture.

Copenhagen schools of Linguistics – Structuralism in Anthropology – binary opposites –
diachronic and synchronic reading – Semiotics – sign-code-confabulation – connotation /
denotation – encoding / decoding – lexical modality – representation – semiosis –
semiosphere – Semiotics of culture – metalanguage

Required Reading

Saussure, Ferdinand de. “The Object of Study.” 1915. Trans. Roy Harris. Literary Theory:

Supplementary Reading


Module II: Post structuralism

Post structuralism emerged as a reaction against the structuralist’s orderly vision of
language and human experience. Post structuralist theory has become instrumental
in decentering the Western philosophical canon by viewing language as the conceptual
framework that encases our experience. Derrida’s theory of deconstruction asserts that
language is dynamic, ambiguous, and unstable, disseminating possible meanings. For post
structuralism, language in the ground of being and the world is an infinite text, that is, an
infinite chain of signifiers always in play.

Frederich Nietzsche – Martin Heidegger – Jacques Derrida – Jean Baudrillard – Jean-
Francois Lyotard – Gilles Deleuze – Felix Guattari – Julia Kristeva – Hermeneutics – speech
phenomenology

Required Reading

Web. <http://oregonstate.edu/instruct/phl201/modules/Philosophers/Nietzsche/
Truth_and_Lie_in_an_EXTRA-Moral_Sense.htm>

Supplementary Reading

24. Print.
Module III: Marxism

Marxism focuses on the specific historical and material causes that affect all human events and productions. According to the Marxist theory, the key to understanding a society at any point in history is to focus primarily on the modes of production because all the ideologies and norms of society are constructed with the interests of one who controls the modes of production. Marxism views literature, like all cultural manifestations, as a product of the socio-economic and ideological conditions of the time and place in which it was written. For Marxism, attentions to the material conditions of life and a critical engagement with our attitude to those conditions are paramount.


Required Reading


Supplementary Reading


Module IV: Psychoanalysis

One of the most significant insights of Freud which still governs classical psychoanalysis is the notion that human beings are motivated or driven by unconscious fears, desires, needs and conflicts. The existence of unconscious is central to all psychoanalytic theories and is conceived as a dynamic entity that engages humans at the deepest level of their being. Unconscious is ambiguous, seen as both the cause and effect of repression and can be accessed through dreams as well as the dynamics of language. For
the psychoanalysts' sexual behaviour is a product of our culture and the origin of our sexual being lies in the nature of the affirmation or disruption of our sense of self that occurs in childhood.


**Required Reading**


**Supplementary Reading**


**Module V: Feminism**

As a political and literary movement, Feminism poses new ways of asking and answering questions, challenging the conventional forms of discourse that exist within the mainstream of philosophy, culture and politics. The primary goal of Feminism is to liberate women from patriarchal oppression and attain the social, economic and political equality of the sexes. Feminist literary theory analyses how language, social power structures and institutions reflect patriarchal interests and the ways in which the thoughts marking the above have influenced women’s perception of themselves. The writings of feminists try to reveal the basic asymmetry between the terms “masculine” and “feminine” and argue against biological determination and socialization used by patriarchal forces in the construction of gender and sexuality.

Required Reading

Supplementary Reading
Chakravarty, Uma. “Conceptualizing Brahminical Patriarchy in Early India:


Reading List


SEMESTER III

Paper IX – EL 231: Linguistics and Structure of the English Language

(6 hours/week)

Objectives

The objectives of this course are:

- to enable students to get a fundamental understanding of the basic nature, branches, and history of linguistics
- to attempt a comparison of RP, GIE and Malayalam sounds based on contrastive linguistics
- to examine the features of language units at the phonological, morphological and syntactical levels
- to familiarize the students with history and developments of Modern Grammar

Learning Outcomes

At the end of this course, students will:

- have developed an awareness of the basic nature, branches, and history of linguistics
- have become familiar with contrastive linguistics
- be able to analyse language units based on their phonological, morphological and syntactical features
- have developed an awareness of the principles and limitations of ICA and PSG
- be able to explain the transformation of sentences based on TG grammar

Course Description

Module I - Language and Linguistics

Animals and human language, properties of human language – regional variation in language – dialect, dialectology, bilingualism, pidgin, creole – social variation in language – speech style, register, slang – Speech and writing – Linguistics as a scientific study of

Module II - Phonology, Morphology, Semantics and Pragmatics


Module III - Modern Grammar


Module IV - Syntactic Theories


Recommended Reading


Course Description

Module I: Postmodernism

Postmodernism has derived its key ideas from post structuralist assumptions like multiple meanings and deconstructed centres. As a theory of history, society, culture, art, and literature, postmodernism questions the superiority of order and the unity of experience. Postmodernism rejects elitism, sophisticated formal experimentation and tragic sense of alienation predominant in the modernist writers. Theories of postmodernism critique grand narratives and promote the existence of little narratives in literary expressions. It celebrates fragmentation which obliterates the illusion of the text as ‘real’ and provides multiple interpretations and even parody.


Required Reading


Supplementary Reading


Module II: Cultural Materialism

Theories of Cultural Materialism along with New Historicism have shown new ways of reading and analysing literature, culture and history. As a critical method Cultural Materialism combines an attention to the historical context, theoretical method, political commitment and textual analysis. As an offshoot of Marxist criticism it bridges the gap between Marxism and Postmodernism. In Cultural Materialism, the word ‘culture’ includes all forms of culture, from the high to the low, and ‘materialism’ signifies the opposite of idealism. Cultural Materialists argue that the meanings of literary texts are not fixed by a
universal criterion: rather they are always in play and often subject to politically radical appropriations.


Required Reading


Supplementary Reading


Module III: New Historicism

New Historicism focuses on the historicity of literary texts and the textuality of history by analysing them in the context of power and ideology at a given time. New Historicist theory derives its basic assumptions from Foucauldian discourses on hegemonic institutional practices and individual subjectivities. This has led to an understanding that the production, categorization and analysis of texts are determined by forces of history, which in turn shape the cultural work itself. The New Historicist believes in the impossibility of objective analysis of history. The reading of a literary or cultural text is never definitive; it opens up ever new possibilities of interpretation.


Required Reading

Supplementary Reading


**Module IV: Postcolonialism**

Edward Said’s *Orientalism* explores the culturally constructed distinction between the Orient and the Occident that paved the way for postcolonial theory. Postcolonialism attempts to understand the political, social, cultural and psychological operations of the colonialist and anticolonialist ideologies. Postcolonial theory goes on to analyse the ways in which a text reinforces or resists colonialism’s oppressive ideology. Postcolonial theorists try to explore the double consciousness of the colonial subjects, divided between the culture of the colonizer and that of the indigenous community. They insist that the understanding of textual reflections of racism and ethnocentrism demands an attention to the cultural history and belief systems of the social group(s) being portrayed and discussed.


**Required Reading**


**Supplementary Reading**

Module V: Nationalism & Post Nationalism

Nation as an imagined collective entity is often assumed as a sacred object. The nation can be conceived as an imagined political community created by the state which propagates certain common ideologies, beliefs and myths. The state creates its own tradition and myths to generate a ‘long historical continuity’ and a ‘common cultural past’ for the nation. Though most often, the cultural boundaries of nations overlap leading to conflicts and violence, the state’s aim is to construct a national unity and the state does this by positioning one group as the constitutive other of the normative group. Thus, a nation cannot exist without the ‘other’. It is the contradiction between the desire for homogeneity and diversity that is within the nation that makes the issue of nation and nationalism more problematic.


Required Reading


Supplementary Reading


Reading List


**SEMESTER IV**

**Paper XIII – EL 241: English Language Teaching (6 hours/ week)**

**Objectives**

The objectives of this course are:

- to examine the historical and current theories of L1 and L2 acquisition
- to create critical awareness of approaches and methodologies and the underlying principles in the ESL context
- to understand learner problems and learner factors in developing proficiency in language skills
- to evaluate critically syllabi, teaching materials, and evaluation procedures

**Learning Outcomes**

At the end of this course, students should:

- have acquired knowledge of the historical and current theories in ELT
• be able to assess critically the implications of the various approaches, methods, techniques
• have developed the ability to critically evaluate syllabi, teaching materials, and evaluation procedures

Course Description

Module I - Theoretical Perspectives on Language Acquisition and Language Teaching

History of English Language Teaching in India – Some important landmarks – a) Critique of Macaulay’s Minutes b) Landmarks of English Education in India after Independence c) Key concepts in ELT – Acquisition/ Learning – Teaching/ Learning – Bilingualism/ Multilingualism – Teacher-oriented/Learner-oriented – significance of ESL and EFL – explanation and comparison of L1 and L2 acquisition – Interlanguage – ESP

Module II - Major Approaches, Methods and Syllabi


Module III - Learning Theories

Behaviourism, Cognitivism, Chomsky’s Contributions - Universal Grammar/Language Acquisition Device (LAD) – Constructivism - Implications of learning theories in ELT - Learner factors - Teaching Aids - ICT in Language teaching, including multimedia, computer based and online materials - authentic materials - appropriate and practical uses of traditional materials and e-resources

Module IV - Teaching Strategies to Develop Competence in Language Skills

Listening, speaking, reading, writing - Identifying problems experienced by learners with regard to developing specific language skills - Teaching of language through literature - Teaching of poetry, prose, drama, fiction - Classroom practice teaching

Module V - Curriculum and Evaluation

Recommended Reading


SEMESTER IV

Paper XIV – Cultural Studies [7 hours/week]

Course Description

Module I: Cultural Studies: Theory

Cultural Studies is a new area of research and teaching that brings in new perspectives to our notions regarding ‘texts’ and ‘meanings’ and therefore to the study of literatures, cultures and societies. This course will try to develop theoretical tools and critical
perspectives to interrogate the advertisement, film, television, newspaper and internet texts that saturate our lives.


Required Reading


Supplementary Reading


Module II: Cultural Studies: Methodology

The primary focus of cultural studies is a revisionary reading of the concept of culture, viewing culture as a discourse that openly critiques the concept of high culture and low culture. In doing so culture studies teases out the intersections of power and culture particularly in modes of representation. Of particular interests to theorists of culture are figurations of the popular and the interplay between the dominant and the subordinated.


Required Reading

Supplementary Reading


Module III: Media

Media theory examines the reciprocal relationship between media and its audience. Media theory proposes a systematic way of thinking the means of communication. It looks at how media is used to reinforce ideologies in a globalized world, the development of print media and digital media with the development of consumerism and commercialism. Media theory emphasizes the fact that media cannot exist outside the ideological constraints and become constitutive of the very ideology it re-presents.


Required Reading


Supplementary Reading


Module IV: Visual Culture

The study of visual culture as a serious line of enquiry started with the establishment of cultural studies in the academy in the 1970s. The rise of the internet which enabled the proliferation of visual images without any borders and the rise of a screen culture where seeing is believing gave impetus to the discipline. Colours and shapes took on a new life before our eyes and along with it the possibilities of symbolic signification. A study of visual culture brings within its fold a wide array of cultural artefacts or even simple everyday
objects that gain a cultural status when viewed it from the perspective of visual culture studies.


Required Reading


Supplementary Reading


Module V: Queer Theory

Queer theory designates a radical rethinking of the relationship between sexuality, subjectivity and representation. Queer theory challenges essentialist notions of homosexuality and heterosexuality that exist in mainstream of discourse. Foucault’s conception of sexuality as a discursive pattern rather than an essential human attribute becomes influential in the theoretical world of Queer politics. In Judith Butler’s opinion, Queer theory emphasizes the constructedness, ambivalence and potential plurality of all gendered and sexual identities. It has become instrumental in deconstructing the hetero/homo dichotomy in discussions of sexuality. By repoliticizing lesbian and gay theory, queer theory works against the hegemony of patriarchal heterosexuality.

Required Reading


Supplementary Reading


Reading List


ELECTIVES: SELECTION OPTIONS

Any ONE from each group

SEMESTERS III & IV

Semester III

Paper XI: EL233 (6 hours / week)
Electives

20. European Drama
21. Canadian and Australian Literature
22. Film Studies
23. Kerala Studies
24. Women’s Writing

EL233.1
EL233.2
EL233.3
EL233.4
EL233.5

Paper XII: EL234 (6 hours / week)
Electives

25. European Fiction
26. African and Caribbean Literature
27. Fiction and Film
28. Folklore Studies
29. Writing Lives, Performing Gender

EL234.1
EL234.2
EL234.3
EL234.4
EL234.5

Semester IV

Paper XV: EL243 (6 hours / week)
Electives

30. Comparative Literature
31. South Asian Literature
32. Screenwriting
33. Theatre Studies
34. Travel Writing

EL243.1
EL243.2
EL243.3
EL243.4
EL243.5

Paper XVI: EL244 (6 hours / week)
Electives

35. Translation Studies
36. Regional Literatures in English Translation
37. Media Studies
38. Dalit Writing
39. Theorising Sexualities

EL244.1
EL244.2
EL244.3
EL244.4
EL244.5
SEMMER III

PAPER XI: Choice 1

E L 233.1 – Elective Course: European Drama [6 hours/week]

OBJECTIVES

The objectives of this course are to:

- introduce the students to the civilization factors that led to the emergence of drama as a genre in ancient Europe.
- enable the students to correlate between the theory and practice of drama in terms of elements like plot, character, diction, spectacle, thought etc.
- give the students a historical awareness about how the European theatrical movements reflected the social, intellectual and political realities of their times.
- create in the students an aesthetic appreciation of the formal and thematic innovations made by key figures in the field of dramaturgy.

Learning outcomes:

At the end of this course students should be able to:

- trace the conditions that facilitated the origin and evolution of drama as a literary genre in Europe.
- display a comprehensive awareness of the aesthetic and socio-moral principles that governed the art of dramaturgy in Europe down the ages.
- claim acquaintance with the defining aspects of the major theatrical movements that came into being in the post-World War era in Europe, and connect them to their respective sociological backgrounds.
- critically analyse a play with reference to the component elements of drama, as well as to identify the themes reflected in the plot.
- attempt dramatic compositions.

Course Description

Module I – Socio-cultural Background of Drama in Europe

Origin and evolution of the Greek theatre – Dithyramb – Chorus – Foundation of the Greek plays in popular legends and myths – Thematic emphasis on the relation between God and man, and on the relation between the ruler and the ruled – Contributions of Aeschylus, Sophocles and Euripides – Old Comedy and New Comedy – Aristophanes and Menander –

**Required Reading**

Aristotle: *Poetics*

Ch.1. “The Preliminaries to the Definition of Tragedy” (51-57)

Ch.2. “The Nature of Tragedy” (57-65)


**Module II – Classical Drama**


Aristophanes: *Frogs*

Moliere: *The Miser* (Free Download from: https://archive.org/themiser06923gut/7miser10.txt)

Racine: *Phaedra*

**Module III – Continental Drama**

Henrik Ibsen: *A Doll’s House*

Anton Chekhov: *The Cherry Orchard*

Bertolt Brecht: *Mother Courage and Her Children*

Luigi Pirandello: *Six Characters in Search of an Author*

Jean Anouilh: *Antigone* (Trans. Lewis Galantiere)

(<http://share.nanjing-school.com/dpenglisha/files/2012/12/Antigone-1xmwabm.pdf>)

Module IV – Critical Responses


Recommended reading


SEMESTER III
PAPER XI: Choice 2

EL 233.2 - Elective Course: Canadian and Australian Literatures (6 hours/week)

Objectives
The objectives of this course are to:

* introduce the students to Canadian and Australian Literature
* familiarize the students with major literary figures in Canada and Australia
* 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'

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

* demonstrate an awareness of the spread and reach of literatures from Canada and Australia
* explain the politics and ideology in canon formation
* display an awareness of how socio-cultural contexts shape literary experiences
* conceptualize concepts like ethnicity, diversity, national culture, and multiculturalism
* engage critically with decolonization

Course Description
Module I - Socio-political and Literary Background


Required Reading

**Module II – Poetry**

**Required Reading**

- First Nations Blackfoot: “Song of the Great Spirit”
- Margaret Atwood: “Notes Towards a Poem that Can Never be Written”
- Claire Harris: “Framed”
- A.D. Hope: “Moschus Moschiferous: A Song for St. Cecilia’s Day”
- Himani Bannerji: “Wife”
- Kenneth Slessor: “Country Towns”
- Judith Hope: “Woman to Man”
- David Malouf: “The Year of the Foxes”

**Module III - Drama and Fiction**

**Required Reading**

**Drama**

- George Ryga: *The Ecstasy of Rita Joe*
- Sharon Pollock: *Komagata Maru Incident*
- Ray Lawler: *Summer of the Seventeenth Doll*
- Jack Davis: *No Sugar*

**Fiction**

- Sinclair Ross: *As for Me and My House*
- Gabrielle Roy: *Enchantment and Sorrow*
- Patrick White: *Voss*
- Sally Morgan: *My Place*

**Module IV - Critical Responses**

**Required Reading**


Reading List


SEMESTER III

PAPER XI: Choice 3

EL 233.3 – Elective Course: Film Studies (6 hours/week)

Objectives

The objectives of this paper are to:
- introduce students to the language of cinema
- teach them how to ‘read’ and analyse a film
- familiarise 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

Learning outcomes

At the end of this Course, the students will be able to:
• appreciate films from the angles of both a critic and a spectator
• interpret various cinematic as well as socio-cultural aspects of films
• analyse movies as major ideological tools
• explicate and do research on the filmography of the master directors
• critically analyse the dynamics of adaptation of texts selected for study

Course Description

Module I - History and Technology of Cinema


Required Reading


Module II - Film Movements

Marker, Alain Resnais, and AgnèsVarda - 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

**Films for Study**

Sergei Eisenstein  
Majid Majidi  
Adoor Gopalakrishnan  
Octavio Getino & Fernando Solanas  

*Battleship Potemkin*  
*Baran*  
*Elippathayam*  

**Module III - Film Genres**


**Films for Study**

Robert Weiss  
Andrew Stanton  
John Ford  
Anand Patwardhan  

*The Sound of Music*  
*WALL-E*  
*Stagecoach*  
*War and Peace*

**Module IV - Critical Response**

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**


Films Recommended for Further Viewing

Robert Wiene
Jean Renoir
Carl Theodore Dreyer
Charlie Chaplin
Alfred Hitchcock
Gene Kelly & Stanley Donen
Jean-Luc Godard
Alain Resnais
Ingmar Bergman
Yasujiro Ozu
Robert J. Flaherty
Guru Dutt
Satyajit Ray
Ritwik Ghatak
K. G. George

The Cabinet of Dr. Caligari
The Rules of the Game
The Passion of Joan of Arc
Modern Times
Rear Window
Singin’ in the Rain
Breathless
Hiroshima Mon Amour
Wild Strawberries
Tokyo Story
Nanook of the North
Pyaasa
Charulata
Meghe Dhaka Tara
Yavanika

Reading list


SEMESTER III

PAPER XI: Choice 4

EL 233.4 – Elective Course: Kerala Studies [6 hours/week]

Objectives:

The objectives of this paper are to:

- bring an awareness of the local histories and the politics of socio-cultural formations
- make the students realize the essential plurality that underlie any given society and the varied resistances Keralam put forth
- shift the focus of academic exercises to a broader arena of lived experiences and to read it as a critique of the formations of histories and knowledge systems

Learning Outcomes:

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

- understand the specificities of the land called Keralam
- have a deep understanding of a sense of one’s own history
- display an awareness of the inherent link between history, polity, society, economy, art and the formations of culture and knowledge
Course Description

Module I – History and Polity

A) Background


B) Required Reading


Module II - Economy and Social Movements

A) Background


Organizations: Sree Narayana Dharma Paripalana Yogam (SNDP), Nair Service Society (NSS), Sadhu Jana Paripalana Yogam (SJPY), Yogakshema Sabha, Sahodara Sangam, Prathyaksha Raksha Daiva Sabha (PRDS), Adivasi Gothra Maha Sabha (AGMS) – Kerala Yukthivadi Sangam (KYS) – Trade Unions, Asankhaditha Thozhilali Prasthanam – Anwesha – Self Employed Women’s Association (SEWA) – Kudumbasree – Sahayathrika – Queerala

B) Required Reading


Module III – Art and Culture

A) Background


Language: Pattu – Manipravalam – Early Prose Writings – Cherusseri, Niranam poets, Ezhuthachan, Kunchan Nambiar – Keralolpathi – Ballads – Folk songs

Temple Arts – Koodiyattam, Ashtapadiyattam, Krishnanattam, Mohiniyattam, Thullal, Chendamelam, Panchavadyam, Thayampaka


Theatre (KPAC): Kerala Kalamandalam – Cinema – Kerala Chalachithra Academy

Legal practices – Smarta vicharam – Caste practices – Pulapedi, Mannapedi, Parayapedi – Breast tax
B) Required Reading


Module IV- 20th Century Progressive Movements & Literature

A) Background


Library Movements and Literacy Mission – Puthuvayil Narayana Panicker – Thiruvithamkoor Granthasala Sangham (Travancore Library Association, 1945), Kerala Granthasala Sangham, 1956 (KGS), Kerala State Library Council (1977), Kerala Association for Non-formal Education and Development (KANFED), Kerala State Literacy Mission


B) Required Reading


Reading List


SEMESTER III
PAPER XI: Choice 5

EL 233.5 – Elective Course: Women’s Writing [6 hours/week]

Objectives:
The objectives of this paper 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 developed
- help students to appreciate the richness and variety of literary production by women

Learning Outcomes
At the end of this course, students will be able to:
- describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion
- demonstrate an advanced critical understanding of the cultural history of women’s writing
- 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.

Required Reading


Module II: Poetry

Required Reading

Kamala Das
Shanta Acharya
Vijila
Intiaz Dharkan
Judith Wright
Sylvia Plath
Alice Walker
Pratibha Nandakumar
Sugathakumari
Carol Ann Duffy
Vijayalekshmi
Temshula Ao

"Too Late for Making Up"
"Delayed Reaction"
"A Place for Me"
"Minority"
"Naked Girl and Mirror"
"Balloons"
"Before I leave the Stage"
"Poem"
"Devadasi"
"Eurydice"
"Thachante Makal"
"Heritage"

Module III - Prose and Fiction

Prose

Required Reading


Fiction

Required Reading
Lalithambika Antarjanam
Mahaswetha Devi
P. Vatsala
Shashi Deshpande
Doris Lessing
Katherine Mansfield
M Saraswati Bai
Kumudini
Penelope Fitzgerald
Mrinal Pande
Sarah Orne Jewett

"Goddess of Revenge"
"The Divorce"
"The Nectar of Panguru Flower"
"Independence Day"
"No Witchcraft for Sale"
"A Doll's House"
"Brainless Women"
"Letters from the Palace"
"The Axe"
"A Woman's Farewell Song"
"A White Heron"

Module IV- Drama and Short Fiction

Drama

Required Reading
Caryl Churchill
Vindolini

Top Girls
Thirst

Short Fiction

Required Reading
Mahasweta Devi

"Draupadi"

Reading List:


**SEMESTER III**

**PAPER XII: Choice 1**

**EL 234.1 - Elective Course: European Fiction (6 hours/week)**

**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

**Learning Outcomes**

At the end of the course students will be able to:
- identify the main themes of the texts and examine them from a different perspective
- display their understanding of the historical, cultural, political, religious, stylistic, structural outlooks that shaped European fiction
- 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**

Recommended Reading


Module 2: Realism and Naturalism

**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

**Novel**

Gunter Grass *Tin Drum*

Italo Calvino *If on a Winter’s Night a Traveller*

Elfriede Jelinek *The Piano Teacher*

**Short Story**

Orhan Pamuk *“Distant Relations”*

Jose Saramago *“The Chair”*

Module 4: Critical Responses


Reading List


SEMESTER III

PAPER XII: Choice 2

EL 234.2 African and Caribbean Literatures (6 hours/week)

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

Learning outcomes:

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

- 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
• understand the debates and concepts emerging from the field of African-Caribbean Studies
• develop the ability to think critically about African-Caribbean Diaspora

Course Description

Module I – Socio-political and Literary Background


Recommended Reading


Module II - Poetry and Drama

Required Reading

Poetry

Louise Bennett
“Colonization in Reverse”
Leopold Sedar Senghor
“Black Woman”
David Diop
“Africa,” “The Vultures”
Chinua Achebe
“Refugee Mother and Child”
Derek Walcott
“A Far Cry from Africa”
Edward Kamau Brathwaite
“South”
Wole Soyinka
“Hamlet”
John Pepper Clark
“Night Rain”
Kofi Awoonor
“Songs of Sorrow”
Drama

Wole Soyinka

Death and the King's Horseman

Module III - Prose and Fiction

Required Reading

Prose

Nelson Mandela

"Birth of a Freedom Fighter"

George Lamming

"The Occasion for Speaking"

Fiction

Chinua Achebe

Things Fall Apart

J. M. Coetzee

Disgrace

Chimamanda Ngozi Adichie

Half of a Yellow Sun

V. S. Naipaul

The Enigma of Arrival

Module IV – Critical Responses

Required Reading

Frantz Fanon

"The Fact of Blackness"

Frantz Fanon

"The Negro and Language"

Ngugi wa Thiong'o

"Decolonising the Mind"

Reading List


**SEMESTER III**

**PAPER XII: Choice 3**

**EL 234.3 - Elective Course: Fiction and Film (6 hours /week)**

**Objectives**

The objectives of this paper are to:

- examine the relationship between fiction and cinema by focusing on film adaptations of literary genres such as the novel, short story, novella and graphic novels
- broaden and deepen the understanding of film adaptations and its various trends
- consider classic and contemporary theories of film adaptation

**Learning Outcomes**

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

- demonstrate an understanding of the evolving relation between literature and cinema through adaptations and its history
- apply adaptation theories to read films
- read and critically analyze film adaptations with reference to the medium
Course Description

Module I – Fiction to Film - Theory


Required Reading


Module II - Novels to Films

<table>
<thead>
<tr>
<th>Author</th>
<th>Novel</th>
<th>Director</th>
<th>Film</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emily Bronte</td>
<td>Wuthering Heights</td>
<td>Peter Kosminsky</td>
<td>Emily Bronte’s Wuthering Heights</td>
</tr>
<tr>
<td>Bram Stoker</td>
<td>Dracula</td>
<td>Francis Ford Coppola</td>
<td>Dracula</td>
</tr>
<tr>
<td>Ken Kesey</td>
<td>One Flew Over the Cuckoo’s Nest</td>
<td>Miloš Forman</td>
<td>One Flew Over the Cuckoo’s Nest</td>
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<tr>
<td>Malayattoor Ramakrishnan</td>
<td>Yakshi</td>
<td>K. S. Sethumadhavan</td>
<td>Yakshi</td>
</tr>
</tbody>
</table>

Module III- Short fiction to Films

<table>
<thead>
<tr>
<th>Author</th>
<th>Novel</th>
<th>Director</th>
<th>Film</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Zacharia</td>
<td>“Bhaskara Pattelarum Ente Jeevithavum”</td>
<td>Adoor Gopalakrishnan</td>
<td>Vidheyan</td>
</tr>
<tr>
<td>Rabindranath Tagore</td>
<td>“The Broken Nest”</td>
<td>Satyajit Ray</td>
<td>Charulatha</td>
</tr>
</tbody>
</table>
Module IV – Graphic Novels and Fairy Tales to Films

<table>
<thead>
<tr>
<th>Author</th>
<th>Novel</th>
<th>Director</th>
<th>Film</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alan Moore</td>
<td><em>From Hell</em></td>
<td>Allen Hughes, Albert Hughes</td>
<td><em>From Hell</em></td>
</tr>
<tr>
<td>Brothers Grimm</td>
<td><em>The Frog Prince</em></td>
<td>Ron Clements, John Musker</td>
<td><em>The Princess and the Frog</em></td>
</tr>
</tbody>
</table>

**Recommended Reading**


**SEMESTER III**

**PAPER XII: Choice 4**

**EL 234.4 - Elective Course: Folklore Studies (6 hours/week)**

**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.

**Learning outcomes**

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

- display an awareness of the nature and form of folklore and its significance in the cultural formations of a people
• 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
• critically analyse and understand folklore using different methodologies available
• think about folklore as a living tradition with contemporary relevance
• 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 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

Required Reading


Module II — Forms of Folklore

Folktales — folk narratives - folk songs, peasants and their imagination - folk performances — theatre, rituals - folklore in everyday life — food, clothing, superstitions

Required Reading


Module III — Methodologies for Analysis

Required Reading


**Module IV — Folklore of Kerala**

- Description of different forms of Kerala folk-art performances — theyyam, mudiyettu, padayani, thira, thottam, chavittunatakam, pavakkothu, kakkarassinatakam, vellarinatakam — songs and oral performances — vadakkan and thekkanpattu, brahmanipattu, koythupattu, kuthiyottapattu, vallappattu — *Aithihyamala*

**Required Reading**

- A. K. Ramanujan
  - “A Drum” (Hindi)
  - “Raja Vikram and Princess of China”
  - “Sukhu and Dukhu” (Bengali)
  - “A Heron in the Mouth”
  - “Teja and Teji” (Assamese)
  - “The Priest Who Could See as Far as Mecca”
  - “The Lord of Death” (Punjabi)
  - “In Another Country”
  - “A Tall Tale in Urdu” (Urdu)
  - “How the Weaver Went to Heaven”
  - “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”
  - “The Market Place of Kozhikode”
  - “The Martial Arts Master of Kallanthattil”
  - “The Panikkar of the House of Avanangattu and the Evil Spirits”

- Kottarathil Sankunni

**Reading List**


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**SEMESTER III**

**PAPER XII: Choice 5**

**EL 234.5 – Elective Course: Writing Lives, Performing Gender [6 hours/week]**

**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.
Learning outcomes:

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

- display informed ways of understanding lives and bodies in performance.
- describe and explain the agonies of lives that were devoted to experimenting with the self, body and the other
- evaluate critically the relationship between performance and gender

Course Description

Module I - Isadora Duncan

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


Module II - Chandralekha

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


Module III – Vaslav Nijinsky

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

Required Reading


Module IV - Sarah Caldwell’s Study of Mudiyyettu

The extract from Sarah Caldwell’s study of Mudiyyettu 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


Reading List


SEMESTER IV

PAPER XV: Choice 1

EL 243.1 – Elective Course: Comparative Literature [6 hours/week]

Objectives:

The objectives of this paper are to:
- give a historical overview of the development of the theory of comparative literature
- familiarize students with the theory of comparative literature
- enable students to assess cross-cultural currents in literature and other arts
- train students in the methodologies of comparative analysis

Learning Outcomes

At the end of the course, the students will be able to:
- display an awareness of the major transformations in the concept of comparative literature
- assess the cultural similarities and dissimilarities represented in the literature of different languages
- demonstrate the ability to analyze texts across languages and cultures
- assess the flow of forms and concepts across language and national boundaries
- appreciate the universal character of literature and arts

Course Description

Module I— Socio-political and Literary Background


Required Reading


**Module II — Poetry and Drama**

**Required Reading**

**Poetry**
- Kumaran Asan
- Ayyappa Paniker

**“The Fallen Flower”**

**“Kurukshetra”**

**Drama**
- N. Krishna Pillai
- C. J. Thomas

**Investment**

**Crime 27 of 1128**

**Module III — Prose and Fiction**

**Required Reading**
- O. Chandu Menon
- M. T. Vasudevan Nair
- K. P. Ramanunni
- Ponkunnam Varkey

**Indulekha**

**The Second Turn**

**What the Sufi Said**

**The Key of the Store**

**Module IV — Literature and Other Arts**

**Required Reading**
- A. Vincent
- G. Aravindan

**Bhargavi Nilayam**

**Kanchana Sita**

**Reading List**


SEMESTER IV

PAPER XV: Choice 2

EL 243.2 – Elective Course: South Asian Literatures (6 hours/week)

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, Sri Lanka and other South Asian countries

Learning Outcomes

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

- demonstrate an analytical awareness of the history of European imperialism and the experiences of immigration and diaspora as reflected in South Asian literatures
- identify and differentiate between the distinguishing factors such as culture, class, religion, and other differences amongst South Asians
- explain critically themes of identity, memory, alienation, assimilation, solidarity and resistance

Course Description

Module I – Socio-political and Literary Background


Required Reading


Course Description

Module II – Poetry and Drama

Required Reading

Poetry

Alamgir Hashmi
Kaiser Haq
Anne Ranasinghe
Yasmin Gooneratne
Suman Pokhrel
Maki Khureishi

“Sun and Moon”
“Ode on a Lungi”
“July 1983”
“The Big Match”
“You are as You are”
“Curfew Summer”

Drama

Ayed Akhtar

Disgraced

Module III – Prose and Fiction

Required Reading

Prose

D.C.R.A. Goonetilleke
Mohsin Hamid
Aung San Suu Kyi

“Sri Lankan Poetry in English: Getting Beyond the Colonial Heritage”
“Why Migration is a Fundamental Human Right”
“Freedom from Fear”

Fiction

Romesh Gunashekhara
Taslima Nasreen
Bapsi Sidhwa
Hanif Kureishi
Kunzang Choden

Reef
The Homecoming
Cracking India
The Buddha of Suburbia
The Circle of Karma

Module IV – Critical Responses

Required Reading


Reading List


Learning Outcomes

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

- demonstrate an understanding of the elements involved in the construction of screenplays
- understand the elements involved in the creation of adapted screenplays and original screenplays
- review film history and the various theoretical and technical notions associated with screenwriting

Course Description

Module I – Screenplay as Literature – Theory


Required Reading


Module II - Adapted Screenplays

William Peter Blatty
The Exorcist
Mario Puzo & Francis Ford Coppola
The Godfather
Ted Tally
The Silence of the Lambs
Joel Coen and Ethan Coen
No Country for Old Men

Module III - Original Screenplays

Quentin Tarantino
Pulp Fiction
Shyam Benegal
Netaji Subhash Chandra Bose: The Forgotten Hero
Andrew Nicol  
Michel Hazanavicius  
Bob Peterson, Pete Docter & Tom McCarthy  

The Truman Show  
The Artist  
Up

Module IV Critical Responses


Recommended Reading


SEMESTER IV

PAPER XV: Choice 4

EL 243.4 – Elective Course: Introduction to Theatre Studies (6 hours/week)

OBJECTIVES

The objectives of this paper are to:

- introduce students to the concepts and practices of theatre
- familiarise various aspects of theatre studies including the basics, history, genres, and aesthetic theories
- understand the social, cultural, and political functions of theatre
- enhance their aptitude and skills in the field of theatre and performance studies
- ensure their theoretical and practical expertise to be good practitioners of theatre arts
LEARNING OUTCOMES

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

- appreciate theatre as an art and a ‘socio-cultural institution’
- internalise the functions and aesthetic values of each theatre and performance
- differentiate each genre, movement, and its historical significance
- participate creatively in theatrical activities as part of one’s social commitment and as means of self-realisation
- probe into the potential of theatre, performance and related fields
- be able to involve in critical discourses of an interdisciplinary nature

COURSE DESCRIPTION

Module I


Module II


Module III

Module IV


Recommended Reading

Reading List


[Note: This syllabus is expected to make students proficient in all the aspects of theatre. Students are advised to watch all types of plays in their original space/stage to complement this study.]

SEMESTER IV

PAPER XV: Choice 5

EL 243.5: Elective Course - Travel Writing (6 hours/week)

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

Learning Outcomes

At the end of this course student will be able to:

- display an awareness of the evolution of travel writing, its distinctive features, and to distinguish between its various forms
• identify the cross-links between travel writing and other genres such as memoirs, history, ethnography, anthropology and so on
• develop a conscious understanding of the various nuances of the author’s subjectivity and perceptions that colour the narrative on place
• undertake a critical reading of travel texts to unearth probable subtexts
• display an awareness regarding the many cultural connotations and prejudices that are embedded in many travel narratives

Course Description

Module I - Departures


Types of Travels: explorations – colonialism – the grand tour — pilgrimages – piracy – war and immigration – exile – tourism

Required Reading


Module II - The World and Beyond

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 Guevara The Motorcycle Diaries
Cheryl Strayed Wild
Paul Theroux The Great Railway Bazaar: By Train through Asia
Pico Iyer  
*Falling off the Map*

Robert Pirsig  
*Zen and the Art of Motorcycle Maintenance*

**Module III — Home and Away**

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 makeover 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.

**Required Reading**

Amitav Ghosh  
*Dancing in Cambodia*

Pankaj Mishra  
*Butter Chicken in Ludhiana: Travels in Small Town India*

William Dalrymple  
*City of Djinns: A Year in Delhi*

Elizabeth Gilbert  
*Eat, Pray, Love*

Samanth Subramanian  
*Following Fish*

**Module V — Critical Responses**

**Required Reading**


**Reading List**


SEMMESTER IV

PAPER XVI: Choice 1

EL 244.1- Elective Course: Translation Studies (6 Hours/week)

Objectives

The objectives of this paper are to:

- provide the students with 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

Learning Outcomes

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

- demonstrate an understanding of the nature of translation studies as an independent academic discipline
- reflect critically on the process of translation, and on various translation types
- demonstrate a systematic and critical understanding of the concerns, concepts and issues in translation theory, both modern and traditional
- make critical judgments on the quality of translation
- apply translation techniques and strategies from theoretical essays, and analyses of existing translations

Course Description

Module I – History of Translation

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


**Module II – Translation: Theoretical Issues**

Translatability – the concept of equivalence – translation of culture – translation theories – Indian perspectives – translation theories – Western tradition

**Required Reading**


**Module III – Translation Types**

Retellings – adaptations - translation of knowledge texts – feminist translation - interpretation

**Required Reading**


Module IV – Processes of Translation

Practice of translation – strategies and techniques - translation of poetry – translating prose – translation of drama

Required Reading


Reading List


SEMESTER IV

PAPER XVI: Choice 2

EL 244.2 – Elective Course: Regional Literatures in English Translation
[6 hours/week]

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

Learning Outcomes:

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

- demonstrate knowledge of at least a few languages and literatures with a smaller number of native speakers and readers
- demonstrate basic knowledge about the 8th schedule of the Indian Constitution
- 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
- 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


Recommended Reading


Module II – Poetry

Required Reading

Amrita Pritam

“Street Dog” (Punjabi)

Thanjam Ibopishak Singh

“I Want to be Killed by an Indian Bullet” (Manipuri, Trans. Robin Ngangom)

Namdeo Dhasal

“Tree of Violence” (Marathi, Trans. Dilip Chitre)

Khadar Mohiuddin

“A Certain Fiction Bit Me” (Telugu, Trans. Velcheru Narayan Rao)

S. Joseph

“Identity Card” (Malayalam, Trans. K. Satchidanandan)

Devara Dasimayya:

“Suppose You Cut a Tall Bamboo” (Kannada, Trans. A. K. Ramanujan)

Gulam Mohammed Sheikh

“Jaisalmer I” (Gujarati, Trans. author and Saleem Peeradina)

Sitanshu Yashaschandra

“Magan’s Insolence” (Gujarati, Trans. Saleem Peeradina)

Navakanta Barua

“Measurements” (Assamese, Trans. D. N. Bezbaruah)

Kalidasa

*The Cloud Messenger (Meghadutam)* [First 10 Stanzas]

Module III - Prose and fiction

Required Reading

A. K. Ramanujan

“Introduction” to *Folktales from India*

Banerjee

*Karukku*
Rabindranath Tagore: *The Home and the World* (Bengali novel)
Indira Goswami: *The Man from Chinnamasta* (Assamese novel)
Saadat Hasan Manto: “Toba Tek Singh” (Urdu)
Ambai: “The Calf that Frolicked in the Hall”
Fakir Mohan Senapati: “Rebati” (Odia short story)
M. M. Vinodini: “The Parable of the Lost Daughter”

**Module IV - Drama**

**Required Reading**
Girish Karnad: *Yayati* (Kannada, Trans. the author)
Vijay Tendulkar: *Sakharam Binder* (Marathi)

**Reading List**


SEMESTER IV

PAPER XVI: Choice 3

EL 244.3 – Elective Course: Media Studies
[6 hours/week]

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 analyse various forms of modern communication
- develop a critical understanding of the role of media in society
- provide basic skills in reporting and editing in the fields of print, electronic and online communication

Learning Outcomes

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

- demonstrate their understanding of basic components of the world of journalism and mass media
- demonstrate their skills at reporting and editing in print and electronic media
- do a critical appraisal of the role of media in society.

Course Description

Module I – Mass Communication

What is communication? – definitions – elements and process of communication – types of communication – intrapersonal, interpersonal, group and mass communication – types of mass media: print, radio, film, TV, internet – a comparison of the scope and limitations of print and broadcast media, online media and their potential

Module II – Print Media – Reporting and Editing

Module III – Writing for Electronic Media


Module IV – New Media


Recommended Reading


SEMESTER IV

PAPER XVI: Choice 4

EL 244.4 – Elective Course: Dalit Writing [6 hours/week]

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.

Learning Outcomes

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

- come into contact with key modern Dalit writers and thinkers and their varied concepts
- enhance their understanding of the issues at stake in the contemporary Dalit movement
- evolve an in-depth grasp of the field at the levels of experience as well as concept
- extend their awareness of the social and aesthetic questions being raised in the writing.

Course Description

Module I – Key Concepts

Definitions of Dalit – varna and caste hierarchy – opposition to Brahminical hegemony and ideology – bhakti movement – B. R. Ambedkar’s contributions to Dalit movement –

Recommended Reading


Module II – Poetry & Drama

Required Reading

Satish Chandar
N. D. Rajkumar
S. Joseph
Poikayil Appachan
M. R. Remukumar
Prathiba Jeyachandran
N. K. Hanumanthiah
Madduri Nagesh Babu
Namdeo Dhasal
G. Sasi Madhuraveli
Meena Kandasamy

“Panchama Vedam”
“Our Gods do not Hide”
“Fish Monger”
“Song”
“The Poison Fruit”
“Dream Teller”
“Untouchable, Yes I am!”
“A This-Worldly Prayer”/“What People are You?”
“Cruelty”
“With Love”
“Mulligatawny Dreams”

Drama

A. Santhakumar
K. Gunashekar

Dream Hunt
Touch

Module III – Prose & Fiction

Required Reading

Prose

B. R. Ambedkar
Gopal Guru
T. M. Yesudasann

“Annihilation of Caste”
“Dalit Women Talk Differently”
“Towards a Prologue to Dalit Studies”
Fiction
Gogu Shyamala  Father May Be an Elephant and Mother only a Small Basket, But.....
P. Sivakami  The Grip of Change
Paul Chirakkarode  “Nostalgia”
C. Ayyappan  “Madness”
Bandhumadhav  “Poisoned Bread”

Module IV - Autobiography

Required Reading
Sharan Kumar Limbale  The Outcaste
Om Prakash Valmiki  Joothan
Balbir Madhopuri  Changia Rukh

Reading List


**SEMESTER IV**

**PAPER XVI: Choice 5**

**EL 244.5: Elective Course – Theorising Sexualities (6 hours/week)**

**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

Learning outcomes

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

- appreciate, if not accept the viewing of gender as a continuum
- 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
- 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
- exercise an enhanced openness and honesty when encountering/generating discourse on matters of sexuality and gender roles

Course Description

Module I – Introducing Sexuality

The norm of heterosexuality in religious texts and traditions – the Bible, the Quran 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


Required Reading:


Module II - Poetry

The song of songs – the Sufi and Bhakti traditions – the concept of Radha Bhaav

Required Reading
Shakespeare
Sonnet 73
“That time of the year … in me behold”

Emily Dickinson
“Her Breast is Fit for Pearls”

Adrienne Rich
“Diving into the Wreck”

Walt Whitman
“The Wound Dresser”

Siegfried Sassoon
“The Last Meeting”

Module III – Prose

Required Reading
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 IV – Drama and Films

Required Reading
Drama
Edward Albee
*The Zoo Story*

Films
Moses Tumasi
*Walking the Walk* (English – Telugu – Urdu documentary film)

Reading List


Corrections in the revised syllabus of the II, III and IV semesters of M.A English language and Literature in affiliated colleges w.e.f 2017 admission onwards. Approved orders issued.

ACADEMIC A.II.SECTION
No.Ac.A.II/13/2018 Thiruvananthapuram, Dated 03.05.2018
Read:
2. Item no.98 of the minutes of the Academic Council held on 07.10.2017
3. Item no. II. I. (1) of the minutes of the Academic Council held on 06.04.2018

ORDER

The Academic Council at its meeting held on 07.10.2017, approved the Syllabus of M.A Degree course in English language and literature vide read (2) as above and further resolved that the syllabus be referred to the Dean, Faculty of arts for examination and specific recommendations. The Dean, Faculty of Arts recommended corrections in the syllabus of Semester II, III, and IV of M.A degree course in English Language and Literature w.e.f 2017 admissions. The Academic Council held on 06.04.2018 approved the corrections in the syllabus vide read (3) as above. The corrections are applicable to the students of 2017 admissions also. The copy of the list of corrections in the syllabus is appended.
Orders are issued accordingly.

Sd/-
SHOBHANA KUMARI.K
DEPUTY REGISTRAR (Acad.II)
For REGISTRAR

To:
1. The Dean, Faculty of Arts
2. The Chairman Board of Studies in English (PG)
3. All the members of Board of Studies in English (PG)
4. The Principals of Colleges offering M.A Degree courses in English
5. PA to CE/The Director Computer Centre/The Director IDE
6. AR EB/JR/DR/AR Exams.
7. MA Tabulation Section
8. PRO/RO/Enquiry
9. The Librarian, University Library, Thiruvananthapuram
10. The Librarian Campus Library, Kariavattom

Forwarded By Order

Section Officer
Objectives

The objectives of this paper are to:
- represent important theoretical schools that have radically changed the perception of literature as a cultural phenomena.
- familiarize students with the basic premises of the foundational schools of modern thought, particularly on the construction of the subject, language, and socio-cultural formations.
- discuss the intellectual milieu in Europe that led to the emergence of theories of structuralism, post structuralism, psychoanalysis, Marxism and feminism.
- familiarize students with the primary conceptual apparatus of these systems of thought.
- enable students to analyze literary phenomena using the theoretical tools provided by the above schools.

Learning Outcomes

At the end of the course it is expected that the students:
- would have sharpened their analytical and critical faculties drawing inspiration from the readings provided.
- would have gained an idea of the evolution of critical thinking in Europe and India in the 20th and 21st century.
- would have understood the function of language in the construction and analysis of literary and cultural phenomena.
- would have gained an insight into the interconnected nature of these major schools of thought leading to a shift from the paradigmatic to the syntagmatic.

Course Description

Module 1: Structuralism and Semiotics

Saussure's concept of the synchronic study of language has radically changed the basic assumptions in the analysis and interpretation of language and literature. As a form of human science, structuralism can be perceived as a method of systematizing human experience in the study of linguistics, anthropology, sociology, psychology and literary studies. Structuralism views language as a system of signs that structures our perception of the world around us. It is an excellent tool especially in analysing literary conventions and popular culture.

Structural Linguistics: Ferdinand de Saussure (Langue/Parole, Signifier/Signified, Synchrony/Diachrony, Syntagmatic/Paradigmatic) - Claude Levi Strauss (Structural Anthropology, Mytheme, Bricolage) - Roland Barthes (Readerly/Writerly text) - Roman Jakobson (Defamiliarization, Foregrounding, Connotation, Denotation) - Vladimir Propp (Seven Spheres of Action) - Mikhail Bakhtin (Polyphony)

Required Reading

Module II: Post structuralism

Post structuralism emerged as a reaction against the structuralist's orderly vision of language and human experience. Post structuralist theory has become instrumental in decentering the Western philosophical canon by viewing language as the conceptual framework that encases our experience. Post structuralism demands paradigm shifts in analyzing human experiences and creative expressions.

Historical context: 1968 uprising and related events. Influences: Derrida, Deconstruction; Lyotard, (metanarrative); Julia Kristeva, (intertextuality); Deleuze and Guattari, (rhizome); Michael Foucault (Discourse). Phenomena: metaphysics of presence - logos - logocentrism - bricolage - alterity - difference/differance - arche writing - play - closure - aporia - trace

Required Reading
Derrida, Jacques. “Structure sign and play in the Discourse of Human Sciences”

Module III: Marxism

Marxism focuses on the specific historical and material causes that affect all human events and productions. Marxism views literature, like all cultural manifestations, as a product of the socio-economic and ideological conditions of the time and place in which it was written. Though an offspring of Marxist criticism, cultural materialism bridges the gap between Marxism and post modernism. Cultural materialism argues that the meanings of literary texts are not fixed by universal criteria, rather they are always at play and often subject to politically radical appropriation.

Karl Marx and Friedrich Engels (The Communist Manifesto), Lukacs (historical consciousness), Frankfurt School, Antonio Gramsci (civil society/political society), Louis Althusser (ISA/RSA, Interpellation), class - base and superstructure - commodity fetishism - dialectical materialism - historical materialism - hegemony - ideology - theory of production - means of labor - means of production - mode of production - false consciousness - reflectionism

Required Reading
Eagleton, Terry. *Marxism and Literary Criticism*
https://utah.instructure.com/courses/108427/files/9428871/download

Module IV: Psychoanalysis

One of the most significant insights of Freud which still governs classical psychoanalysis is the notion that human beings are motivated or driven by unconscious fears, desires, needs and conflicts. The existence of unconscious is central to all psychoanalytic theories and is conceived as a dynamic entity that engages humans at the deepest level of their being. Unconscious is ambiguous, seen as both the cause and effect of repression and can be accessed through dreams as well as the dynamics of language.

Id, ego and superego - repression - condensation - displacement - archetypes - the gaze - symbolic order - imaginary order - mirror stage - the real - reality principle - instinctual pleasure - jouissance

Required Reading

Module V: Gender Studies

As a political and literary movement, Feminism poses new ways of asking and answering questions, challenging the conventional forms of discourse that exist within the mainstream of philosophy, culture and politics. Feminist literary theory analyses how language, social power structures and institutions reflect patriarchal interests and the ways in which the thoughts marking the above have influenced women’s perception of themselves. The writings of feminists try to reveal the basic asymmetry between the terms “masculine” and “feminine” and argue against biological determination and socialization used by patriarchal forces in the construction of gender and sexuality.

Required Reading


Reading List


On Women and Writing [1979], selected and intro. By Michèle Barrett.

**SEMESTER III**

**Paper X – Critical Studies II [7 hours/week]**

**Course Description**

**Module I: Postmodernism**

Postmodernism has derived its key ideas from post structuralist assumptions like multiple meanings and deconstructed centres. As a theory of history, society, culture, art, and literature, postmodernism questions the superiority of order and the unity of experience. Theories of postmodernism critique grand narratives and celebrate fragmentation which obliterates the illusion of the text as "real" and provides multiple interpretations and even parody.

Constructivism- discontinuity- parody- Pastiche – simulacra - virtual Reality - black humor – Intertextuality-
Metfiction - Fabulation- Historiographic metafiction-Temporal distortion- Magic realism- schizophrenia

**Required Reading**


**Module II: New Historicism**

New Historicism focuses on the historicity of literary texts and the textuality of history by analysing them in the context of power and ideology at a given time. New Historicist theory derives its basic assumptions from Foucauldian discourses on hegemonic institutional practices and individual subjectivities. The New Historicist believes in the impossibility of objective analysis of history. The reading of a literary or cultural text is never definitive; it opens up ever new possibilities of interpretation.

Historiography- Textuality of History- Historicity of Texts- Author Function- Stephen Greenblatt on Renaissance- Fredric Jameson on neo Marxist historicism- Clifford Geertz on symbolic anthropology, thick description- non discursive practices – apparatus – archaeology vs genealogy - arts of existence
Required Reading


Module III: Postcolonialism

Postcolonialism attempts to understand the political, social, cultural and psychological operations of the colonialist and anticolonialist ideologies. Postcolonial theory goes on to analyse the ways in which a text reinforces or resists colonialism's oppressive ideology. In the context of postcolonial nationhood is perceived in complex ways. It is the contradiction between the desire for homogeneity and diversity that is within the nation that makes the issue of nation and nationalism more problematic.


Required Reading


Module IV: Subaltern Studies

Subalternity in the context of postcolonialism opens up interesting areas of critical study. It focuses on identity politics as well as a critique of postcolonial grand narratives.

Subaltern- Subaltern Studies Group- post imperial societies- antifascism- race-class-caste-gender- ethnicity- third world-fourth world- narratives of subversion- voices of resistance- life writings

Required Reading

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?"
http://abahlali.org/files/Can_the_subaltern_speak.pdf

Module V: Age of the Anthropocene

Critical readings of the age of the Anthropocene help us comprehend the reality of times in all its complexity. Rapidly shifting social formations are re-interpreted and redefined in this context.


Required Reading

Chakrabarty, Dipesh "The Climate of History: Four Theses"
http://www.law.uvic.ca/demeco/2013%20readings/Chakrabarty%20%20Climate%20of%20History.pdf

Reading List

Nandy, Ashis. "The Psychology of Colonialism: Sex, age and ideology in British India."
SEMESTER IV
Paper XIV – Cultural Studies [7 hours/week]

Objectives

1. To gain insight into the historical, social, cultural and political backdrop from which the discipline of Cultural Studies emerged.
2. To familiarise with the basic terminology and foundational theoretical works, in order to acquire conceptual clarity.
3. To know the development of the discipline along two paradigms connected with Culturalism and Structuralism.
4. To analyse the development of British Cultural Studies, with a special focus on the contributions of CCCS, Birmingham, and the later developments of the domain in other parts of the world.
5. To assess the degree of multi-disciplinary nature of the field of study by evaluating the methods and tools used in recent Cultural Studies, including its encounter with areas of research based on class, gender, ethnicity, nationalism, visual arts, post colonialism, post modernism etc.
6. To have a proper understanding of the contemporary trends in the field and to equip students to analyse various cultural texts, discourses and practices with critical acumen.

Learning Outcomes.

At the end of the course, students should have:

A. A thorough understanding of the origin and evolution of Cultural Studies, major theorists and their contributions.
B. Sufficient knowledge about its methodology and praxis besides theory.
C. Competence to analyse and evaluate cultural texts and practices critically.

Course Description

Unit I: Cultural Studies: Theory

Cultural Studies is a new area of research and teaching that brings in new perspectives to our notions regarding ‘text’ and ‘meanings’ and therefore to the study of literatures, cultures and societies. This course will try to develop theoretical tools and critical perspective to interrogate the advertisement, film, television, newspaper and net texts that saturate our lives.

Key Term: False consciousness, Culture Industry, Birmingham School, Culture as ordinary, Mass culture, Hegemony


Unit II: Cultural Studies: Methodology

The primary focus of cultural studies is a revisionary reading of the concept of culture, viewing culture as a discourse that openly critiques the concept of high culture and low culture. In doing so, cultural studies teases out interactions of power and culture particularly in modes of representation. Of particular interests to theorists of culture are figurations of the popular and the interplay between the dominant and the subordinated.

Course: Agency, Cultural consumption, Stereotyping, Subjectivity, Representation, Interpellation


[www.georgetown.edu/faculty/livinem/theory/SH-Coding.pdf]

Unit III: Popular Culture
Jyle IV: Visual Culture

The study of visual culture as a serious line of enquiry started with the establishment of cultural studies in the 1970s. The rise of the internet which enabled the proliferation of visual images without any constraints and the rise of a screen culture where seeing is believing gave impetus to the discipline. Colours and images took on a new life before our eyes and along with it the possibilities of symbolic signification. A study of culture brings within its fold a wide array of cultural artefacts or even simple everyday objects that gain a new status when viewed from the perspective of visual culture studies.

Required Reading: Laura Mulvey. "Visual Pleasure and Narrative Cinema"

Jyle V: Cultural Studies Praxis

Semiotics of a cultural text has to be analysed in depth. This module will help develop a critical perspective to explore cultural products that influence man in this millennium.


Paying List


