

**SACRED HEART COLLEGE (AUTONOMOUS)  
THEVARA, KOCHI - 682013**



**M. A. ENGLISH LANGUAGE AND LITERATURE**

**CURRICULUM AND SYLLABUS**

**INTRODUCED FROM 2016 ADMISSION ONWARDS**

**CURRICULUM AND SYLLABI**  
**UNDER CHOICE BASED CREDIT SYSTEM**  
**(CSS-PG)**

**PROGRAMME**

**M. A. ENGLISH LANGUAGE AND LITERATURE**

INTRODUCED FROM 2016 ADMISSION ONWARDS



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**SACRED HEART COLLEGE, (AUTONOMOUS)**  
**THEVARA, KOCHI, KERALA**

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## FOREWORD

The revised syllabus of MA English Programme is the outcome of a series of discussions in the Board of Studies during its official meetings as well as experts from outside. The Board took cognizance of the feedback on the current syllabus from the various stakeholders and attempted to incorporate changes suggested by them. As the general opinion was in favour of retaining the existing general structure of Mahatma Gandhi University syllabus, the Board made modifications and additions wherever required.

The revised syllabus has provided a multi-pronged approach to the study of language and literature. The first two semesters provide the students with a period-oriented overview of English literature, the third semester makes a genre/domain-oriented approach. This includes areas such as cultural studies, gender studies and fiction studies. In the fourth semester, the students are offered a basket of choices from which each one can choose four papers according to his/her taste and predilection.

While retaining the general structure of the University syllabus, the board has introduced radical changes in the curriculum. An important thrust area is specialization, wherein the students are offered a basket of nine electives in the fourth semester from which each student can pick freely according to his/her interest. Another important addition is that the new syllabus provides adequate space to the students for honing their creative and critical thinking skills. The ambit of the project in the fourth semester has been expanded to include creative writing projects. Likewise, every question paper will contain a mandatory section in Part C for application-oriented answers.

The board places on record the support extended by the various experts during the formulation of the syllabus and curriculum especially Prof. A M Geevarghese and Dr. Saji Mathew for their out of the way involvement. It also expresses its gratitude to the Principal, the Deans, the IQAC and the Academic Council for their constant support and encouragement.

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## Regulations for Post Graduate Programmes under Choice Based Credit System 2016

### 1. SCOPE

1.1. These regulations provided herein shall apply to all post-graduate programmes, conducted by Sacred Heart College (S.H. College), Thevara with effect from the academic year 2016-2017 admission onwards.

### 2. DEFINITIONS

2.1 '**Academic Committee**' means the Committee constituted by the principal under this regulation to monitor the running of the Post-Graduate programmes under the Choice Based Credit System (CBCS-PG).

2.2 '**Programme**' means the entire course of study and examinations.

2.3 '**Duration of Programme**' means the period of time required for the conduct of the programme. The duration of post-graduate programme shall be of 4 semesters.

2.4 '**Semester**' means a term consisting of a minimum of 90 working days, inclusive of examination, distributed over a minimum of 18 weeks of 5 working days, each with 5 contact hours of one hour duration

2.5 '**Course**' means a segment of subject matter to be covered in a semester. Each Course is to be designed variously under lectures/ tutorials/ laboratory or fieldwork/ study tour /seminar/ project/ practical training/ assignments/evaluation etc., to meet effective teaching and learning needs.

2.6 '**Credit (Cr)** of a course is the numerical value assigned to a paper according to the relative importance of the content of the syllabus of the programme.

2.7 '**Programme Credit**' means the total credit of the PG Programmes, ie., **80 credits**.

2.8 '**Programme Core course**' Programme Core course means a course that the student admitted to a particular programme must successfully complete to receive the Degree and which cannot be substituted by any other course.

2.9 '**Programme Elective course**' Programme Elective course means a course, which can be chosen from a list of electives and a minimum number of courses is required to complete the programme.

- 2.10 'Programme Project'** Programme Project means a regular project work with stated credits on which the student undergo a project under the supervision of a teacher in the parent department / any appropriate Institute in order to submit a dissertation on the project work as specified.
- 2.11 'Plagiarism'** Plagiarism is the unreferenced use of other authors' material in dissertations and is a serious academic offence.
- 2.12 'Tutorial'** Tutorial means a class to provide an opportunity to interact with students at their individual level to identify the strength and weakness of individual students.
- 2.13 'Seminar'** seminar means a lecture expected to train the student in self-study, collection of relevant matter from the books and Internet resources, editing, document writing, typing and presentation.
- 2.14 'Evaluation'** means every course shall be evaluated by 25% internal assessment and 75% external assessment.
- 2.15 'Repeat course'** is a course that is repeated by a student for having failed in that course in an earlier registration.
- 2.16 'Audit Course'** is a course for which no credits are awarded.
- 2.17 'Department'** means any teaching Department offering a course of study approved by the college / Institute as per the Act or Statute of the University.
- 2.18 'Parent Department'** means the Department which offers a particular Post graduate programme.
- 2.19 'Department Council'** means the body of all teachers of a Department in a College.
- 2.20 'Faculty Advisor'** is a teacher nominated by a Department Council to coordinate the continuous evaluation and other academic activities undertaken in the Department.
- 2.21 'College Co-ordinator'** means a teacher from the college nominated by the College Council to look into the matters relating to CBCS-PG System
- 2.22 'Letter Grade'** or simply '**Grade**' in a course is a letter symbol (S, A, B, C, D, etc.) which indicates the broad level of performance of a student in a course.
- 2.23** Each letter grade is assigned a '**Grade point**' (GP) which is an integer indicating the numerical equivalent of the broad level of performance of a student in a course.
- 2.24 'Credit point'** (CP) of a course is the value obtained by multiplying the grade point (GP) by the Credit (Cr) of the course  $CP=GP \times Cr$ .

**2.25 'Extra credits'** are additional credits awarded to a student over and above the minimum credits required for a programme for achievements in co-curricular activities carried out outside the regular class hours as directed by the College/ department.

**2.26 'Semester Grade point average'** (SGPA) is the value obtained by dividing the sum of credit points (CP) obtained by a student in the various courses taken in a semester by the total number of credits taken by him/her in that semester . The grade points shall be rounded off to two decimal places. SGPA determines the overall performance of a student at the end of a semester.

**2.27 Cumulative Grade point average'** (CGPA) is the value obtained by dividing the sum of credit points in all the courses taken by the student for the entire programme by the total number of credits and shall be rounded off to two decimal places.

**2.28 'Grace Marks'** means marks awarded to course/s, as per the orders issued by the college from time to time, in recognition of meritorious achievements in NCC/NSS/Sports/Arts and cultural activities.

**2.29 'Words and expressions'** used and not defined in this regulation but defined in the Mahatma Gandhi University Act and Statutes shall have the meaning assigned to them in the Act and Statute.

### **3. ACADEMIC COMMITTEE**

3.1 There shall be an Academic Committee constituted by the principal to manage and monitor the working of (CBCS-PG) 2016.

3.2 The Committee consists of

- (a) The principal
- (b) The vice principal
- (c) Deans of the faculties of science, arts and commerce
- (d) The Controller of Examinations
- (e) IQAC Coordinator
- (f) The superintendent of the college

### **4. PROGRAMME STRUCTURE**

4.1 Students shall be admitted into post graduate programmes under the various faculties.

4.2 The programme shall include two types of courses, Program Core (C) courses and Program



Elective (E) Courses. There shall be a Program Project (D) with dissertation to be undertaken by all students. The Programme will also include assignments, seminars, practical (P), viva (V), study tour etc., if they are specified in the Curriculum

4.3 There shall be various groups of four Programme Elective courses for a programme such as Group A, Group B etc. for the choice of students subject to the availability of faculty and infrastructure in the institution and the selected group shall be the subject of specialization of the programme.

#### **4.4 Project work**

4.4.1 Project work shall be completed by working outside the regular teaching hours.

4.4.2 Project work shall be carried out under the supervision of a teacher in the concerned department.

4.4.3. A candidate may, however, in certain cases be permitted to work on the project in an industrial / Research Organization/ Institute on the recommendation of the Supervisor.

4.4.4 There should be an internal assessment and external assessment for the project work in the ratio 1:3

4.4.5 The external evaluation of the Project work is followed by presentation of work including dissertation and Viva-Voce.

4.4.6 The mark and credit with grade awarded for the program project should be entered in the grade card issued by the college.

4.5. **Assignments:** Every student shall submit one assignment as an internal component for every course.

4.6 **Seminar Lecture:** Every PG student may deliver one seminar lecture as an internal component for every course. The seminar lecture is expected to train the student in self-study, collection of relevant matter from the books and Internet resources, editing, document writing, typing and presentation.

4.7 Every student shall undergo **two class tests** as an internal component for every course.

4.8 The attendance of students for each course shall be another component of internal assessment.

4.9 Comprehensive Viva-voce shall be conducted at the end of the programme which covers questions from all courses in the programme as per the syllabus.

## **5. ATTENDANCE**

- 5.1 The minimum requirement of aggregate attendance during a semester for appearing the end semester examination shall be 75%. Condonation of shortage of attendance to a maximum of 10 days in a semester subject to a maximum of two times during the whole period of Post Graduate programme may be granted by the College as forwarded on the recommendation by the class teacher/HOD.
- 5.2 If a student represents the college in University, State or Nation in Sports, NCC, NSS or Cultural or any other officially sponsored activities such as College union / University union activities, he/she shall be eligible to claim the attendance for the actual number of days participated subject to a maximum of 10 days in a Semester based on the specific recommendations of the Head of the concerned Department and Principal of the College.
- 5.3 A student who does not satisfy the requirements of attendance shall not be permitted to take the end Semester examinations.
- 5.4 Those students who are not eligible even with condonation of shortage of attendance shall repeat the course along with the next batch

## **6. BOARD OF STUDIES AND COURSES.**

- 6.1 The Board of Studies concerned shall design all the courses offered in the PG programme. The Boards shall design and introduce new courses, modify or re-design existing courses and replace any existing courses with new/modified courses to facilitate better exposures and training for the students.
- 6.2 The syllabus of a course shall include the title of the course, contact hours, the number of credits and reference materials.
- 6.3 Each course shall have an alpha numeric code number which includes abbreviation of the subject in two letters, the semester number, the code of the course and the serial number of the course ('C' for Program Core course, 'E' for Program Elective course, 'O' for Open Elective course, 'P' for Practical and 'D' for Project/ Dissertation and 'V' for Comprehensive Viva voce).
- 6.4 Every Programme conducted under Choice Based Credit System shall be monitored by Academic committee and the College Council.

## **7. REGISTRATION**

- 7.1 A student shall be permitted to register for the programme at the time of admission. The duration of the PG Programme shall be 4 semesters.

7.2 A student who registered for the course shall complete the course within a period of 8 continuous semesters from the date of commencement of the programme.

## 8. ADMISSION

8.1 The admission to all PG programmes shall be as per the rules and regulations of the college.

8.2 The eligibility criteria for admission shall be as announced by the college from time to time.

8.3 There shall be provision for inter collegiate and inter University transfer within a period of two weeks from the date of commencement of the semester.

8.4 There shall be provision for credit transfer subject to the conditions specified by the Board of Studies concerned.

## 9. ADMISSION REQUIREMENTS

9.1 Candidates for admission to the first semester of the PG programme through CBCS shall be required to have passed an appropriate Degree Examination of Mahatma Gandhi University as specified or any other examination of any recognized University or authority accepted by the Academic council of the college as equivalent thereto.

9.2 The candidate must forward the enrolment form to the Controller of Examinations of the college through the Head of the Department.

9.3 The candidate has to register all the courses prescribed for the particular semester. Cancellation of registration is applicable only when the request is made within two weeks from the time of admission.

9.4 Students admitted under this programme are governed by the Regulations in force.

10. **PROMOTION:** A student who registers for the end semester examination shall be promoted to the next semester.

## 11. EXAMINATIONS

11.1 There shall be an external examination at the end of each semester.

11.2 The answers must be written in **English** except for those coming under Faculty of languages.

11.3 Practical examinations shall be conducted by the college at the end of the semesters as per the syllabus.

11.4 Project evaluation and Comprehensive Viva -Voce shall be conducted as per the syllabus.

Practical examination, Project evaluation and Comprehensive Viva-Voce shall be conducted by two external examiners. (For professional courses, one examiner can be opted from the same college itself)

11.5 There shall be one end-semester examination of 3 hours duration in each lecture based course (Theory).

11.6 A question paper may contain multiple choice /objective type, short answer type/annotation, short essay type questions/problems and long essay type questions. Different types of questions shall have different marks, but a general pattern may be followed by the Board of Studies.

## 12 EVALUATION AND GRADING

**12.1 Evaluation:** The evaluation scheme for each course shall contain two parts; (a) internal evaluation (ISA) and (b) end semester evaluation (ESA). 25 marks shall be given to internal evaluation and 75 marks to external evaluation so that the ratio between internal and external mark is 1:3. Both internal and external evaluation shall be carried out in mark system. Both internal and external marks are to be mathematically rounded to the nearest integer.

**12.2 Internal evaluation:** The internal evaluation shall be based on predetermined transparent system involving periodic written tests, assignments, seminars/viva/field survey and attendance in respect of theory courses and based on written tests, lab skill/records/viva and attendance in respect of practical courses. The marks assigned to various components for internal evaluation is as follows.

### 12.3 Components of Internal Evaluation

All the components of the internal evaluation are mandatory

#### a) For Theory

	Components	Marks
i	Assignment	5
ii	Seminar/Quiz/Field survey /Viva etc.	5
iii	Attendance	5
iv	Two Test papers (2x5)	10
	<b>Total</b>	<b>25</b>

**b) For Practical**

<b>Components</b>	<b>Marks</b>
Attendance	5
Written/Lab test	5
Laboratory Involvement/ Record*	10
Viva	5
<b>Total</b>	<b>25</b>

\*Marks awarded for Record should be related to number of experiments recorded

**c) For Project**

<b>Components</b>	<b>Marks</b>
Topic/Area selected	2
Experimentation/Data collection	5
Punctuality	3
Compilation	5
Content	5
Presentation	5
<b>Total</b>	<b>25</b>

**12.4. Evaluation of Attendance**

<b>% of attendance</b>	<b>Mark</b>
Above 90%	5
Between 85 and < 90	4
Between 80 and below 85	3
Between 76 and below 80	2
Below 75	1

**Assignment**

<b>Components</b>	<b>Marks</b>
Punctuality	1
Content	2
Conclusion	1
Reference/Review	1
<b>Total</b>	<b>5</b>

**Seminar**

<b>Components</b>	<b>Marks</b>
Content	2
Presentation	2
Reference/Review	1
<b>Total</b>	<b>5</b>

12.5 To ensure transparency of the evaluation process, the internal assessment marks awarded to the students in each course in a semester shall be published on the notice board at least one week before the commencement of external examination. There shall not be any chance for improvement for internal mark.

12.6 The course teacher and the faculty advisor shall maintain the academic record of each student registered for the course which shall be forwarded to the controller of examinations through the Principal and a copy should be kept in the college for at least two years for verification.

**12.7 External Evaluation:** The external examination in theory courses shall be conducted by the college with question papers set by external experts/ question bank. The evaluation of the answer scripts shall be done by the examiners based on a well-defined scheme of evaluation given by the question paper setters. The external evaluation shall be done immediately after the examination preferably through the centralised valuation.

12.8 The question paper should be strictly on the basis of model question paper set by BoS with due weightage for each module of the course and there shall be a combined meeting of the question paper setters and experts for scrutiny for finalisation of question paper. Each set of question should be accompanied by its scheme of valuation.

12.9 For all courses (theory & practical), Letter grades and grade point are given on a 10-point scale based on the total percentage of marks, (ISA+ESA) as given below:-

Percentage of Marks	Grade	Grade Point (GP)
95 and above	<b>O</b> Outstanding	10
85 to below 95	<b>A+</b> Excellent	9
75 to below 85	<b>A</b> Very Good	8
65 to below 75	<b>B+</b> Good	7
55 to below 65	<b>B</b> Above Average	6
45 to below 55	<b>C</b> Average	5
40 to below 45	<b>D</b> Pass	4
Below 40	<b>F</b> Fail	0
	<b>Ab</b> Absent	0

**Grades for the different semesters and overall programme are given based on the corresponding GPA as shown below:**

GPA	Grade
Equal to 9.5 and above	<b>O</b> Outstanding
Equal to 8.5 and below 9.5	<b>A+</b> Excellent
Equal to 7.5 and below 8.5	<b>A</b> Very Good
Equal to 6.5 and below 7.5	<b>B+</b> Good
Equal to 5.5 and below 6.5	<b>B</b> Above Average
Equal to 4.5 and below 5.5	<b>C</b> Average
Equal to 4.0 and below 4.5	<b>D</b> Pass
Below 4.0	<b>F</b> Failure

12.10 A **separate minimum of 40% marks** (D grade) required for a pass for both internal evaluation and external evaluation for every course.

12.11 A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the end semester examination for the same semester, subsequently.

12.12 A student who fails to secure a minimum marks/grade for a pass in a course will be permitted to write the examination along with the next batch.

**There will be no improvement examinations**

12.13 After the successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester is calculated using the formula given below. For the successful completion of semester, a student should pass all courses and score a minimum SGPA of 4.0 However, a student is permitted to move to the next semester irrespective of her/his SGPA.

**Credit Point (CP)** of a course is calculated using the formula

$CP = Cr \times GP$ , where Cr = Credit; GP = Grade point

**Semester Grade Point Average (SGPA)** of a Semester is calculated using the formula

$SGPA = TCP/TCr$ , where

$TCP = \text{Total Credit Point of that semester} = \sum_1^n CP_i$ ;

$TCr = \text{Total Credit of that semester} = \sum_1^n Cr_i$

Where  $n$  is the number of courses in that semester

**Cumulative Grade Point Average (CGPA)** of a Programme is calculated using the formula

$CGPA = \frac{\sum(TCP \times TCr)}{\sum TCr}$  **GPA shall be round off to two decimal places**

**12.14 PATTERN OF QUESTIONS**

Questions shall be set to assess knowledge acquired, standard, application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. The question setter shall ensure that questions covering all skills are set. He/She shall also submit a detailed scheme of evaluation along with the question paper.



A question paper shall be a judicious mix of, multiple /objective, short answer type, short essay type /problem solving type and long essay type questions.

**Pattern of questions for external examination for theory paper**

<b>Type of Questions</b>	<b>Total no. of questions</b>	<b>Number of questions to be answered</b>	<b>Marks of each question</b>	<b>Total marks</b>
Section A – Short Answer	12	8	2	16
Section B- Short essay/ Problems	10	7	5	35
Section C- Long essay	4	2	12	24
	<b>26</b>	<b>17</b>	<b>19</b>	<b>75</b>

Pattern of questions for external examination of practical papers will be decided by Practical exam board chairman as per the guidelines of Board of Studies.

**13. GRADE CARD**

The colleges under its seal shall issue to the students, a grade card on completion of each semester, which shall contain the following information.

- a) Name of the College
- b) Title of the Postgraduate Programme
- c) Name of the Semester
- d) Name and Register Number of the student
- e) Code, Title, Credits and Max. Marks (Internal, External & Total) of each course( theory& Practical) in the semester.
- f) Internal, External and Total Marks awarded, Grade, Grade point and Credit point in each course in the semester
- g) The total credits, total marks (Max. & Awarded) and total credit points in the semester
- h) Semester Grade Point Average (SGPA) and corresponding Grade.
- i) Cumulative Grade Point Average (CGPA)

- j) The final Mark cum Grade Card issued at the end of the final semester shall contain the details of all courses(theory & practical) taken during the final semester examination and shall include the final grade/marks scored by the candidate from 1st to 3rd semester, and the overall grade/marks for the total programme.

#### **14. AWARD OF DEGREE**

The successful completion of all the courses with 'D' grade (40%) shall be the minimum requirement for the award of the degree

#### **15. MONITORING COMMITTEE**

There shall be a Monitoring Committee constituted by the principal consisting of faculty advisors, HOD, a member from teacher learning evaluation committee (TLE) and college coordinator to monitor the internal evaluations conducted by college. The Course teacher, Faculty Advisor, and the College Coordinator should keep all the records of the internal evaluation, for at least a period of two years, for verification.

#### **16. GRIEVANCE REDRESSAL MECHANISM**

In order to address the grievance of students regarding Continuous internal assessment (CIA) a three-level Grievance Redressal mechanism is envisaged. A student can approach the upper level only if grievance is not addressed at the lower level.

**Level 1:** At the level of the concerned course teacher

**Level 2:** At the level of a department committee consisting of the Head of the Department, a coordinator of internal assessment for each programme nominated by the HoD and the course teacher concerned.

**Level 3:** A committee with the Principal as Chairman, Dean of the concerned Faculty, HOD of concerned department and one member of the Academic council nominated by the principal every year as members.

#### **17. TRANSITORY PROVISION**

Notwithstanding anything contained in these regulations, the Principal shall, for a period of three year from the date of coming into force of these regulations, have the power to provide by order that these regulations shall be applied to any programme with such modifications as may be necessary.

**18. REPEAL**

The Regulations now in force in so far as they are applicable to programmes offered by the college and to the extent they are inconsistent with these regulations are hereby repealed. In the case of any inconsistency between the existing regulations and these regulations relating to the Choice Based Credit System in their application to any course offered in the College, the latter shall prevail.

**19. CREDITS**

The programme carries a total of 80 Credits including the credits for the project work and the viva-voce examinations. Details of the distribution of course and credit are given in the following table:

**Total Credits 80 (Total marks: 2200)**

Semester	Course	Teaching Hours	Credit	Total Marks	Total Credits
I	16P1ENGT01	5	4	500	20
	16P1ENGT02	5	4		
	16P1ENGT03	5	4		
	16P1ENGT04	5	4		
	16P1ENGT05	5	4		
II	16P2ENGT06	5	4	500	20
	16P2ENGT07	5	4		
	16P2ENGT08	5	4		
	16P2ENGT09	5	4		
	16P2ENGT10	5	4		
III	16P3ENGT11	5	4	500	20
	16P3ENGT12	5	4		
	16P3ENGT13	5	4		
	16P3ENGT14	5	4		
	16P3ENGT15	5	4		
IV	16P4ENGT16	5	4	500	16
	16P4ENGT 17EL-23EL	5	3		
		5	3		
		5	3		
		5	3		
	Project		2	100	2
	Project Viva		1	50	1
	Comprehensive Viva voce		1	50	1
	<b>Total</b>			<b>2200</b>	<b>80</b>

## COURSES OFFERED

<b>Semester 1</b>	
<b>Core Courses</b>	
16P1ENGT01	Chaucer and the Roots of English
16P1ENGT02	Writings of the Renaissance
16P1ENGT03	Revolution and the Enlightenment
16P1ENGT04	Literary Criticism and Academic Writing
16P1ENGT05	Indian English Literature
<b>Semester 2</b>	
<b>Core Courses</b>	
16P2ENGT06	Literature of the Nineteenth Century
16P2ENGT07	Modernism in Context
16P2ENGT08	The Postmodern and Beyond
16P2ENGT09	Language and Linguistics
16P2ENGT10	Theories of Knowledge
<b>Semester 3</b>	
<b>Core Courses</b>	
16P3ENGT11	American Literature
16P3ENGT12	Cultural Studies
16P3ENGT13	Gender Studies
16P3ENGT14	Modes of Fiction
16P3ENGT15	Texts and Performance
<b>Semester 4</b>	
<b>Core Course</b>	
16P4ENGT16	Literature and the Empire
<b>Electives (Four electives to be selected)</b>	
16P4ENGT17EL	Modern European Drama
16P4ENGT18EL	Shakespeare across Cultures
16P4ENGT19EL	Malayalam Literature in Translations: Aspects and Contexts
16P4ENGT20EL	Ecology and Literature
16P4ENGT21EL	Understanding Cinema: Film Theory
16P4ENGT22EL	Comparative Indian Literature
16P4ENGT23EL	The Public Sphere and its Contemporary Context
16P4ENGT24EL	European Fiction
16P4ENGT25EL	Literature of Self-reflexivity
	Project and Viva-Voce

<b>MA ENGLISH</b>	
<b>SEMESTER 1: CORE COURSE 1</b>	
<b>16P1ENGT01—CHAUCER AND THE ROOTS OF ENGLISH</b>	
<b>Objectives:</b>	
The course seeks to provide the student with knowledge of the growth of English language and literature up to the Renaissance period. It also introduces the student to the socio-cultural background of the late Medieval period in English Literature and sensitises him/her to the major literary works and genres of this period.	
<b>Course description:</b>	
To know the roots of English language, it is crucial to know how English evolved from the parent Indo-European language. A background study of the characteristic features of Old English and Middle English period and the different invasions that influenced the language and culture during its formative period will provide a solid base for understanding the roots of English. The major historical events with its repercussions on the socio-cultural background of England which left its marks on the literary works of the period give a better understanding of the evolution of English language and literature.	
<b>Module 1</b>	<b>1Hour</b>
Indo-European Family of Languages – The Germanic Family – Descend of English language –Grimm’s Law – Verner’s Law – Ablaut – Umlaut	
<b>Module 2</b>	<b>1Hour</b>
Major features of Old English with regard to grammar, spelling, phonology, vocabulary, dialects, gender, tense, number. A brief outline of socio-cultural background of England till the end of Old English Period - The Celts, the Roman Conquest, Anglo-Saxon invasion, Norman conquest	
<b>Seminar:</b>	
Loan words-Celtic, Latin, Scandinavian, French	
<b>Module 3</b>	<b>1Hour</b>
A brief outline of the Old English and Middle English literature.	
Poetry: <i>Cynewulf</i> , <i>Beowulf</i> , Caedmon, John Gower, William Langland	
Prose: King Alfred, <i>Anglo-Saxon Chronicle</i> , Bede	
Drama: <i>Ralph Roister Doister</i> , <i>Gorboduc</i> , John Heywood	
<b>Seminar</b>	
Mystery, Miracle, Morality Plays, Interludes, Thomas Malory’s <i>Mort de Arthur</i>	

<b>Module 4</b>	<b>1Hour</b>
Features of Middle English: grammar, vocabulary, dialects, spelling Socio-cultural background of England during the Middle English Period – Oxford and Cambridge Universities, Magna Carta, Model Parliament, Hundred Years War, Black Death, Peasants revolt, Wars of the Roses, Caxton’s printing press, Reformation and Renaissance in England	
<b>Seminar:</b>	
Translation of the Bible – Tyndale, Coverdale, Lollard, Authorized Version	
<b>Module 5</b>	<b>1Hour</b>
Geoffrey Chaucer: Sections from “Prologue” to <i>The Canterbury Tales</i> : 1. Introduction, 2. Wife of Bath, 3. The Friar	
<b>Seminar:</b>	
The Knight, The Miller, The Prioress.	
Note: (Not necessary to read the original texts of the prescribed works except that of Chaucer)	
<b>Background Reading:</b>	
C. L. Wrenn	: <i>The English Language</i> .
F. T. Wood	: <i>An Outline History of the English Language</i>
Edward Albert	: <i>History of English Literature</i>
Larry Scallon, ed	: <i>Cambridge Companion to Medieval Literature 1100-1500</i>
Bible	: Very Short Introduction
Karen Armstrong	: <i>The Bible</i>
John Peck and Martin Coyle	: <i>A Brief History of English Literature</i>
Michael Alexander	: <i>A History of English Literature</i>
Pierro and Jill Mann, eds.	: <i>The Cambridge Chaucer Companion</i>
Helen Cooper	: <i>The Oxford Guides to Chaucer: The Canterbury Tales</i>
J A Burrow	: <i>Medieval Writers and their Work-- Middle English Literature and its Background</i>
David Daiches	: <i>A Critical History of English Literature Vol. I</i>
Malcolm Godden and Michael Lapidge	: <i>The Cambridge Companion to Old English Literature</i>
David Crystal	: <i>The Cambridge Encyclopaedia of the English Language</i>

Charles Barber, Joan C. Beal and Philip A. Shaw: *The English Language: A Historical Introduction*

Albert C Baugh and Thomas Cable : *A History of the English Language*

Hudson : *An Outline History of English Literature*



<b>M.A. ENGLISH</b>	
<b>SEMESTER I: CORE COURSE 2</b>	
<b>16P1ENGT02 - WRITINGS OF THE RENAISSANCE</b>	
<b>Curricular objectives:</b>	
<p>The course is designed to help the student form a comprehensive understanding and theoretical footing to the Renaissance, especially as it is manifested in England. The student has to familiarize himself/herself with the underlying episteme of the age and also understand how it departed from its predecessor—the Middle Ages—following innovations and inventions in every field. At the same time, it is imperative to see how the age critically gains perceptions about how it marginalized certain sections.</p>	
<b>Course description:</b>	
<p>The course covers the period up to the end of the Caroline age. Major genres like tragedy, tragicomedy, epic, romance, ballad, farces etc., concepts like humanism, the new world need to be introduced. The major authors in the course include Shakespeare, Jonson and Marlowe. At the same time care has been taken to place the authors and the texts in the proper historical perspective.</p>	
<b>Instructions:</b>	
<b>Module 1                      1 Hour</b>	
01	Charles R. Mack 'When and Where' <i>Looking at the Renaissance: Essays toward a Contextual Appreciation</i> . Ann Arbor: University of Michigan Press, 2005. Pp 7—20.
02	Clare Carroll 'Humanism and English Literature in the Fifteenth and Sixteenth Centuries'. Jill Kraye, Ed. <i>The Cambridge Companion to Renaissance Humanism</i> . Cambridge: CUP, 1996. Pp 246-268.
03	Louis A. Montrose 'Professing the Renaissance: The Poetics and Politics of Culture'. H. Aram Veesper Ed. <i>The New Historicism</i> . Pp 15-36
<b>Module 2                      1 Hour</b>	
<b>Required reading:</b>	
1	William Shakespeare : <i>Hamlet</i>
<b>Seminar</b>	
1	<i>The Merchant of Venice</i> : Readings and interpretations
<b>Module 3                      1 Hour</b>	
<b>Required reading</b>	
1	William Shakespeare : <i>Hamlet</i>

<b>Seminar</b>	
1	William Shakespeare : <i>The Tempest</i>
<b>Module 4 1 Hour</b>	
<b>Required reading</b>	
1	Christopher Marlow : <i>Doctor Faustus</i>
2	Ben Jonson : <i>Volpone</i>
<b>Seminar</b>	
1	John Webster : <i>The Duchess of Malfi</i>
<b>Module 5 1 Hour</b>	
<b>Required reading</b>	
1	William Shakespeare Sonnets 18,30
2	Francis Bacon 'Of Studies', 'Of Truth'
3	Edmund Spenser 'Prothalamion'
4	John Donne 'A Valediction Forbidding Mourning'
5	Andrew Marvell 'To His Coy Mistress'
<b>Seminar</b>	
1	Thomas Moore: <i>Utopia</i>
<b>For further reading</b>	
01	Stephen Law. <i>Humanism: A Very Short Introduction</i> . Oxford: OUP, 2011.
02	Christopher S. Celenza and Kenneth Gouwens. Ed. <i>Humanism and Creativity in the Renaissance</i> . London: Brill, 2006.
03	Angelo Mazzocco. Ed. <i>Interpretations of Renaissance Humanism</i> . London: Brill, 2006.
04	Peter Widdowson. Ed. <i>The Palgrave Guide to English Literature and its Contexts, 1500-2000</i> . Hampshire: Palgrave, 2004. Pp 4-9
05	Ewan Fernie, et al. Ed. <i>Reconceiving the Renaissance: A Critical Reader</i> . Oxford: OUP, 2005.
06	Margaret R. Greer, Walter D. Mignolo and Maureen Quilligan. Ed. <i>Rereading the Black Legend: The Discourse of Religious and Racial Differences in Renaissance Empires</i> . Chicago: University of Chicago, 2007.
07	Brian C. Lockety. <i>Law and Empire in English Renaissance Literature</i> . Cambridge: CUP, 2006.
08	Elizabeth Spiller. <i>Reading the History of Race in the Renaissance</i> . Cambridge: CUP, 2011
09	James Elkins and Robert Williams. Ed. <i>Renaissance Theory</i> . London: Routledge, 2008.
10	Joan Pong Linton. <i>The Romance of the New World: Gender and the Literary Formations of English Colonialism</i> . Cambridge: CUP, 1998.

11	Lisa Hopkins. <i>The Female Hero in English Renaissance Tragedy</i> . Hampshire: Palgrave, 2002.
12	Elizabeth D. Harvey. <i>Ventriloquized Voices: Feminist Theory and English Renaissance Texts</i> . London: Routledge, 2005.
13	Andrew Majeske and Emily Detmer-Goebel. Ed. <i>Justice, Women, and Power in English Renaissance Drama</i> . Madison: Fairleigh Dickinson University Press, 2009.
14	Ian Maclean. <i>The Renaissance Notion of Woman</i> . Cambridge: CUP, 1980.
15	Kate Aughterson. Ed. <i>Renaissance Woman: A Sourcebook</i> . London: Routledge, 1995.
16	Sarah Gwyneth Ross. <i>The Birth of Feminism: Woman as Intellect in Renaissance Italy and England</i> . Cambridge: Harvard UP, 2009.
17	Margaret L. King. <i>Women of the Renaissance</i> . Chicago: University of Chicago Press, 1991.
18	Dympna Callaghan. <i>Shakespeare without Women: Representing Gender and Race on the Renaissance Stage</i> . London: Routledge, 2000.
19	Marie Boas. <i>The Scientific Renaissance 1450-1630</i> . New York: Harper & Brothers, 1962.
20	Elizabeth Spiller. <i>Science, Reading and Renaissance Literature: The Art of Making Knowledge 1580-1670</i> . Cambridge: CUP, 2004.
21	Jocelyn Hunt. <i>The Renaissance</i> . London: Routledge, 1999.
22	Jerry Brotton. <i>The Renaissance: A Very Short Introduction</i> . Oxford: OUP, 2006.
23	E.B. Fryde. <i>Humanism and Renaissance Historiography</i> . London: Hambledon, 1983.
24	Jonathan Sawday. <i>Engines of Imagination: Renaissance Culture and the Rise of the Machine</i> . London: Routledge, 2007.
25	J. Dover Wilson. <i>What happens in Hamlet?</i> Cambridge: CUP, 2003.
26	Carolene Spurgeon. <i>Shakespearean Imagery</i> . Cambridge: CUP, 2004.
27	John Drakakis. Ed. <i>Alternative Shakespeares</i> . London: Routledge, 2002.
28	H.B. Charlton. <i>Shakespearean Comedy</i> . London: Methuen, 1979.
39	Norman Rabkin. <i>Shakespeare and the Problem of Meaning</i> . 1981.
30	Ania Loomba. <i>Race and Gender in Renaissance Drama</i> . Oxford: OUP, 1992.
31	T.G. Bishop. <i>Shakespeare and the Theatre of Wonder</i> . Cambridge: CUP, 1996.
32	Andrew Hadfield. <i>Shakespeare and Renaissance Politics</i> . London: Arden, 2004.
33	Douglas Bruster. <i>Drama and Market in the Age of Shakespeare</i> . Cambridge: CUP, 1992.
34	William Hazlitt. <i>Characters of Shakespeare's Plays</i> . New York: Wiley & Putnam, 1845.
36	Graham Holderness. <i>Nine Lives of William Shakespeare</i> . London: Continuum, 2011.

<b>M.A ENGLISH</b>	
<b>SEMESTER 1: CORE COURSE 3</b>	
<b>16P1ENGT03 - REVOLUTION AND THE ENLIGHTENMENT</b>	
<b>Objectives:</b>	
To familiarize the student with the English literature of the Eighteenth Century and to provide him/her with analytical/critical perspectives on the social, cultural and intellectual climate of the period.	
<b>Course Description:</b>	
<p>The Puritan England was a period of major social and political upheavals including the Civil War. The age witnessed the struggle between the King and the Parliament for domination. Eventually, Oliver Cromwell, the leader of the puritans, could form the Commonwealth and Charles I was executed in 1649. The puritan movement based on honesty, righteousness, intellectuality and freedom proved too severe for the people and this led to the restoration of Monarchy. Meanwhile the rash acts such as the closure of the theatres had done enough damage to literature. The political turmoil notwithstanding, the age could herald a scientific outlook and temperament. This led to the formation of a number of intellectual institutions including the Royal Society. In the society too, the considerable increase in production resulted in the formation of a number of economic institutions. In the field of literature, the era also witnessed the emergence of number of genres. Scientific revolutions, the evolution of new religious concepts, and the new philosophical streams of thought need to be introduced. Rationalism and the consequent establishment of the autonomous human subject (cogito) are to be presented as instrumental in the progress of the Enlightenment. The social changes made significant and revolutionary changes in the field of literature. This revolution in ideas and techniques of execution, a blend of new knowledge and new sensibility led to a profound outpouring of diverse genres and sub genres of literature and the literature of the Revolution and Enlightenment was able to make a significant contribution in the domain of literature..</p>	
<b>Module 1</b>	<b>1 Hour</b>
<b>Required Reading:</b>	
1	Paul Goring : "Historical Cultural and Intellectual Context" <i>Eighteenth Century Literature and Culture</i>
2	Ian Watt : <i>Rise of the Novel</i> .Chapter1

3	Lucien Goldmann, (trans. by Henry Maas) "The Structure of the Enlightenment" ( <i>The Philosophy of the Enlightenment The Christian Burgess and the Enlightenment</i> pp. 1-23)	
<b>Module 2</b> <b>1 Hour</b>		
<b>Required Reading:</b>		
1	John Milton	: Paradise Lost Book IV(lines 1-533)
2	John Dryden	: Mac Flecknoe
3	Thomas Gray	: Elegy Written in a Country Churchyard
<b>Seminar</b>		
Aphra Behn		: To the Fair Clarinda
<b>Module-3</b> <b>1 Hour</b>		
<b>Required Reading</b>		
1	John Locke	: An Essay Concerning Human Understanding
2	Mary Wolstencraft	: <i>A Vindication of the Rights of Woman</i>
<b>Seminar</b>		
John Bunyan		: The Pilgrim's Progress
Dr. Johnson		: <i>Preface to Shakespeare</i>
<b>Module-4</b> <b>1 Hour</b>		
<b>Required Reading</b>		
1	Daniel Defoe	: <i>Robinson Crusoe</i>
2	Lawrence Sterne	: <i>Tristram Shandy</i>
3	Henry Fielding	: <i>Joseph Andrews</i>
<b>Seminar</b>		
1	Richardson	: Pamela
<b>Module-5</b> <b>1 Hour</b>		
<b>Required Reading</b>		
1	William Congreve	: The Way of the World
2	Oliver Goldsmith	: She Stoops to Conquer
3	Richard Steele	: The Spectator Club(Periodical Essay)
<b>Seminar</b>		
1	Sheridan	: The Rivals
<b>Background Reading:</b>		

Basil Willey	: <i>Seventeenth Century Background</i>
Basil Willey	: <i>Eighteenth Century Background</i>
T W Adorno	: <i>Dialectic of Enlightenment</i>
James Schmidt	: <i>What is Enlightenment?</i>
Peter Gray	: <i>The Enlightenment: An Interpretation. The Science of Freedom</i>
Martin Fitzpatrick. et al (ed)	: <i>The Enlightenment World</i>
Louis Dupre	: <i>The Enlightenment and the Intellectual Foundations of Modern Culture</i>
Ernst Cassirer	: <i>Philosophy of Enlightenment</i>
Michel Foucault	: "What is Enlightenment?" ( <i>Foucault Reader</i> Ed. Paul Rabinow)
Ian Watt	: <i>The Rise of the Novel</i>
Arthur Sherbo	: <i>Studies in the Eighteenth Century English Novel</i>
Robert J. Allen	: <i>Selections from the Tatler and the Spectator</i>
David Hume	: <i>A Treatise of Human Nature: Book 1.</i> ed. D.G.C. Macnabb
George Henry Nettleton	: <i>English Drama of the Restoration and Eighteenth Century (1642-1780)</i>



<b>Required reading</b>	
1	T.S. Eliot 'Tradition and the Individual Talent'
2	Cleanth Brooks 'The Language of Paradox'
3	Northrop Frye 'Archetypes of Literature'
4	R.S. Crane 'The Concept of Plot and the Plot of <i>Tom Jones</i> '
<b>Seminar</b>	
1	Erich Auerbach: "Odysseus' Scar"
<b>Module IV 1 Hour</b>	
<b>Required reading</b>	
1	George Luckacs, 'The Ideology of Modernism'
2	Wolfgang Iser, 'The Role of the Reader in Fielding's <i>Joseph Andrews</i> and <i>Tom Jones</i> '
3	Roman Jakobson, 'Metaphoric and Metonymic Poles of Language'
<b>Seminar</b>	
	Lionel Trilling, 'Freud and Literature'
<b>Module V 1 Hour</b>	
Required reading	
1	Jerome McGann, 'Interpretation' (pp 160—170 in David G. Nicholas ed. <i>Introduction to Scholarship in Modern Languages</i> . MLA, 2007.
2	Catherine Belsey, 'Addressing the Subject' ( <i>Critical Practice</i> )
<b>Seminar</b>	
1	Methods of reading and mechanics of writing <i>MLA Handbook</i> (Latest edition)
<b>For further reading</b>	
01	Baxter Hathaway, 'John Dryden and Function of Tragedy' PMLA, Vol. 58, No. 3 (Sep. 1943), pp 665—673.
02	Irene Simon, 'Dryden's Revision of the Essay of Dramatic Poesy' <i>The Review of English Studies</i> , Vol.14, No. 54, (May, 1963), pp 132—141.
03	Peter Rawlings, <i>American Theorists of the Novel: Henry James, Lionel Trilling and Wayne C. Booth</i> . London: Routledge, 2006.
04	M.A.R. Habib, <i>A History of Literary Criticism: from Plato to the Present</i> . Malden: Blackwell, 2005.
05	Andrew Laird, Ed. <i>Ancient Literary Criticism</i> . Oxford: OUP, 2006.
06	T. S. Dorsch, Tr. and Ed. <i>Classical Literary Criticism</i> . New York: Penguin, 1965.
07	Andrew Ford, <i>The Origins of Criticism: Literary Culture and Poetic Theory in Classical Greece</i> . Princeton: PUP, 2002.
08	Georgios Anagnostopoulos. Ed. <i>A Companion to Aristotle</i> . Malden: Wiley-Blackwell, 2007.
09	Christopher Shields. <i>Aristotle</i> . London: Routledge, 2007.



10	Stephen Halliwell. <i>Between Ecstasy and Truth: Interpretations of Greek Poetics from Homer to Longinus</i> . Oxford: OUP, 2011.
11	Gregson Davis. Ed. <i>A Companion to Horace</i> . Malden: Wiley-Blackwell, 2010.
12	Ross S. Kilpatrick. <i>The Poetry of Criticism</i> . Alberta: University of Alberta, 1990.
13	Robert E. Stillman. <i>Philip Sidney and the Poetics of Renaissance Cosmopolitanism</i> . Hampshire: Ashgate, 2008.
14	Gavin Alexander. <i>Writing After Sidney</i> . Oxford: OUP, 2006.
15	H. James Jensen. <i>A Glossary of John Dryden's Critical Terms</i> . Minneapolis: University of Minnesota Press, 1969.
16	Paul Hamilton. <i>Coleridge and German Philosophy</i> . London: Continuum, 2007.
17	Harold Bloom. <i>Samuel Taylor Coleridge</i> . New York: Infobase, 2009.
18	Xia Li and Nancy B. Crane. <i>Electronic Styles</i> . Medford: Information Today, 1996.
19	Ranjit Kumar. <i>Research Methodology: A Step-by-step guide for beginners</i> . New Delhi: SAGE, 2011

<b>M.A ENGLISH</b>	
<b>SEMESTER I: CORE COURSE 5</b>	
<b>16P1ENGT05 - INDIAN ENGLISH LITERATURE</b>	
<b>Objectives:</b>	
The course is designed to familiarise the students with one of the most significant literatures produced in the English language from the non-English speaking cultures. Questions of language, nation, and aesthetics figure prominently among the objectives of this course.	
<b>Course Description:</b>	
The student has to be made conscious of the colonial context in which Indian English developed as a language and literature. Nineteenth century attempts at poetry, the emergence of Indian English fiction and drama, the differences in the thematic and stylistic aspects between the pre independence and post-independence periods, the impact of historical situations like the Emergency, and the influence of western modernism and postmodernism on Indian writing are to receive central focus. Issues relating to the use of the coloniser's language, the diverse ramifications of power in the Indian subcontinent, features of Diaspora writing, the nature of the Indian reality reflected in a non-Indian tongue, the socio-cultural economic, and gender concerns addressed in these texts etc. Have to be broached in the pedagogical context. Some major works of Indian literature translated into English also are to be introduced to give a smack of Indianness.	
<b>Module 1</b> <span style="float: right;"><b>1 Hour</b></span>	
<b>Required Reading:</b>	
1	A.K. Ramanujan : Is there an Indian way of thinking?
2	Gauri Viswanathan : Introduction to <i>Masks of Conquest</i>
3	T.M. Yesudasan : Towards Prologue to Dalit Studies in <i>No Alphabet in Sight</i>
<b>Module 2</b> <span style="float: right;"><b>1 Hour</b></span>	
<b>Required Reading:</b>	
1	Toru Dutt : The Lotus
2	Meena Kandaswamy : Ms Militancy
3	Jayanta Mahapatra : A Monsoon Day Fable
4	Keki Dharuwala : Hawk
5	Sujatha Bhatt : Muliebrity
6	Kamala Das : An Introduction

7	Nissim Ezekiel	: A Time to Change
8	Dilip Chitre	: The Felling of the Banyan Tree
9	Rukmani Bhaya Nair	: Gargi's Silence
<b>Seminar</b>		
1	Tagore	: <i>Gitanjali</i> (Section 35)
<b>Module-3</b> <span style="float: right;"><b>1 Hour</b></span>		
<b>Required Reading</b>		
1	Salman Rushdie	: <i>Midnight's Children</i>
2	U.R. Ananthamurthy	: <i>Samskara</i>
3	O V Vijayan	: <i>The Legends of Khasak</i>
<b>Seminar:</b>		
1	R.K. Narayan	: <i>The Guide</i>
<b>Module-4</b> <span style="float: right;"><b>1 Hour</b></span>		
<b>Required Reading</b>		
1	Kiran Desai	: <i>The Inheritance of Loss</i>
2	Amitav Ghosh	: <i>Hungry Tide</i>
3	Arundhati Roy	: <i>The God of Small Things</i>
<b>Seminar</b>		
1	Jhumpa Lahiri	: <i>The Interpreter of Maladies</i>
<b>Module-5</b> <span style="float: right;"><b>1 Hour</b></span>		
<b>Required Reading</b>		
1	Girish Karnad	: <i>Yayati</i>
2	Vijay Tendulkar	: <i>Silence, the court is in session</i>
<b>Seminar</b>		
1	Manjula Padmanabhan	: <i>Harvest</i>
<b>Background Reading:</b>		
Salman Rushdie		: Imaginary Homelands
Swati Joshi		: Rethinking English
Rajeswari Sunder Rajan		: Lie of the Land
Susie Tharu		: Subject to Change
Ashish Nandi		: The Intimate Enemy
G N Devy		: After Amnesia

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Meenakshi Mukherjee	: Perishable Empire
Sujit Mukherjee	: Translation as Discovery
K.R.Sreenivasa Iyengar	: Golden Treasury of Indian Writing
R. Parthasarthy, ed.	: Ten Twentieth Century Indian Poets
A.K. Mehrotra	: An Illustrated History of Indian Literature in English
Eunice D'Souza, Ed.	: Nine Indian Women Poets: An Anthology
Meena Kandaswamy	: Should you take offence? (Preface to Ms Militancy)

<b>MA ENGLISH</b>	
<b>SEMESTER 2: COURSE 06</b>	
<b>16P2ENGT06 - LITERATURE OF THE 19<sup>TH</sup> CENTURY</b>	
<b>Objective:</b>	
To familiarize the students with the literature and culture of the 19 <sup>th</sup> century – the romantic sensibility that reigned supreme during the century-to help him/her formulate a critical perspective of the writings of the period.	
<b>Course description</b>	
Precursors of romanticism –The Romantic movement – significance of French Revolution of 1789 and 1798-Victorian period-continuance and decline of romantic sensibility-emergence of machines and industries-ascent of materialism-loss of faith –Pre-Raphaelite poetry –tradition of realism in novel writing.	
<b>Module I – 1 Hour</b>	
<b>Required Reading:</b>	
1	M. H. Abrams : Chapter III – ‘Romantic Analogues of Art and Mind’ ( From <i>The Mirror and the Lamp</i> )
2	Raymond Williams : “The Romantic Artist” (From <i>Culture and Society 1780-1950</i> )
3	Isobel Armstrong : Introduction: Rereading Victorian Poetry ( <i>Victorian Poetry: Poetry, Poetics, Politics</i> . London 1993).
<b>Module 2 (Tempest) - 1 Hour</b>	
<b>Required Reading :</b>	
1	William Blake : Auguries of Innocence
2	William Wordsworth : Immortality Ode
3	T Coleridge : Kubla Khan
4	P B Shelley : Ode to the West Wind
5	John Keats : Ode on a Grecian Urn
<b>Seminar:</b>	
1	Lord Byron : Prisoner of Chillon
<b>Module 3 (Hamlet) – 1 Hour</b>	
<b>Required Reading:</b>	
1	Alfred Lord Tennyson : Lotus Eaters

2	Robert Browning	: The Last Ride Together
3	Mathew Arnold	: Dover Beach
4	D G Rossetti	: Blessed Damozel
<b>Seminar:</b>		
1	Francis Thompson: The Hound of Heaven	
<b>Module 4: – 1 Hour</b>		
<b>Required Reading:</b>		
1	Jane Austen	: Mansfield Park
2	Thomas Hardy	: Jude the Obscure
3	Charles Dickens	: Hard Times
<b>Seminar:</b>		
1	Emily Bronte	: Wuthering Heights
<b>Module 5 – 1 Hour</b>		
<b>Required Reading:</b>		
1	Charles Lamb	: Dream Children
2	William Hazlitt	: On Familiar Style
3	J M Barrie	: Admirable Crichton
4	Oscar Wilde	: Importance of being Earnest
<b>Seminar:</b>		
1	Bernard Shaw: Arms and the Man	
<b>Background Reading:</b>		
M.H. Abrams – The Mirror and the Lamp		
George Luckacs : The Historical Novel		
C.M. Bowra: The Romantic Imagination		
Walter Allen: The English Novel		
Raymond Williams: Novel from Dickens to Lawrence		
Arnold Kettle: An Introduction to the English Novel		

<b>MA ENGLISH</b>	
<b>SEMESTER 2: CORE COURSE 7</b>	
<b>16P2ENGT07 – MODERNISM IN CONTEXT</b>	
<b>Objectives:</b>	
To familiarize the students with the literary trends of the early twentieth century in the context of the sensibility of literary modernism in the wake of the World War.	
<b>Course description:</b>	
The course includes an introduction to the changed literary perspectives in the twentieth century along with the social, economic and political background. Imperial expansion which had reached a boiling point the onset of the World War I coupled with the attempts at creating a new world order remained some of the key issues. The impact of the Soviet experiment at the global level that needs to be read against the backdrop of the spread and influence of Marxism on a global scale calls for a radical review of world politics. This was followed by the rise of Fascism and Nazism followed curiously by the shadow of doubt cast over communism. In the literary field reaction against Romanticism and Victorianism led to experimentation in writing in all genres. Starting from the poetry of World War I the movement traverses a wide range of concerns topics and forms of writing. The discussion also includes movements like the avant-garde, the Pink Decade and so forth.	
<b>Module 1: 1 Hour</b>	
<b>Required Reading :</b>	
1	Virginia Woolf: "Modern Fiction" ( <i>The Common Reader</i> –First Series)
2	Malcolm Bradbury and James McFarlane: "The Name and Nature of Modernism" (Chapter 1 of <i>Modernism: A Guide to European Literature 1890 - 1930</i> )
3	David Harvey: "Modernity and Modernism" [ from David Harvey: <i>The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change</i> (Blackwell);
<b>Module 2: 1 Hour</b>	
<b>Required Reading :</b>	
1	T. S. Eliot : The Wasteland
<b>Seminar:</b>	
1	Ezra Pound : Hugh Selwyn Mauberley (Sections I to IV)
<b>Module 3: 1 Hour</b>	
<b>Required Reading</b>	
1	G. M. Hopkins : The Windhover

2	Wilfred Owen	: Futility
3	W.B. Yeats	: Byzantium
4	W.H. Auden	: Musee des Beaux Arts
5	Philip Larkin	: Church Going
6	Thom Gunn	: Considering the Snail
7	Ted Hughes	: Jaguar
8	Sylvia Plath	:Daddy
<b>Seminar:</b>		
1	Dylan Thomas	: Poem in October
<b>Module 4 1 Hour</b>		
<b>Required Reading :</b>		
1	T.S. Eliot	: <i>Murder in The Cathedral</i>
2	Galsworthy	: <i>Strife</i>
<b>Seminar:</b>		
1	J.M. Synge	: <i>Riders to the Sea</i>
<b>Module 5 1 Hour</b>		
<b>Required Reading</b>		
1	D.H. Lawrence	: <i>Sons and Lovers</i>
2	James Joyce	: <i>A Portrait of the Artist as Young Man</i>
3	E.M. Forster	: <i>Passage to India</i>
<b>Seminar:</b>		
1	Joseph Conrad	: <i>Heart of Darkness</i>
<b>Background Reading:</b>		
James Frazer: <i>The Golden Bough</i>		
Frank Kermode: <i>The Sense of an Ending: Studies in the Theory of Fiction</i> Malcolm Bradbury and James McFarlane: <i>Modernism 1890-1930</i>		
D. H. Lawrence: <i>Selected Literary Criticism</i>		
G M Hopkins: <i>The Wreck of the Deutschland</i> George Orwell: 1984		
Louis MacNiece: <i>Snow</i> Tim Middleton (ed.): <i>Modernism – Critical Concepts in Literary and Cultural Studies Vols. 1-5 (Routledge)</i>		



<b>MA ENGLISH</b>	
<b>SEMESTER 2: CORE COURSE 8</b>	
<b>16P2ENGT08- THE POSTMODERN AND BEYOND</b>	
<b>Objectives:</b>	
To introduce the student to the developments in literature written in English since the 1960s. Representative works from experimental and metropolitan literature are included.	
<b>Course Description:</b>	
This course involves a discussion of the Postmodernism/post-modernism debate and the problematics of definition. It subjects to analysis poetry which was anti-sceptical and sensitive to the realities of religion and metaphysics. The selected texts create an awareness of the suspect nature of language, the manipulative power of art, the fragility of character, the relativity of value and perception and the collapse of the absolute. Irish voices, female perspectives and public engagement of poetry also come in for discussion. In the field of fiction too typical postmodern features and devices like self-reflexivity and multiculturalism need to be focused. Drama: theatre of the absurd, Psychodrama and experimental theatre will be some of the features calling for discussion.	
<b>Module 1:</b>	<b>1 Hour</b>
<b>Required Reading :</b>	
1	Frederic Jameson Excerpts from <i>Postmodernism: A Postmodern Reader</i> .
2	Michael W. Messmer: "Making Sense of/with Postmodernism" [in Victor E. Taylor & Charles E. Winquist (eds.): <i>Postmodernism – Critical Concepts Vol. III</i> (Routledge)]
3	Stuart Sim: <i>Postmodernism and Philosophy</i> (in <i>Routledge Companion to Postmodernism</i> . Ed. Stuart Sim)
<b>Module 2:</b>	<b>1 Hour</b>
<b>Required Reading :</b>	
1	Geoffrey Hill : Genesis
2	Dannie Abse: Speak Out parrot
3	Jackie kay: In my Country
4	Stevie Smith: Not Waving but Drowning
5	Drew Milne: The Eclipse of the Ear
6	Carol Ann Duff: Standing Nude ' Warming her purse
7	Paul Muldoon: Gathering Mushrooms

8	Elizabeth Jennings: The Child Born Dead
<b>Seminar:</b>	
1	Geoffrey Hill: Genesis
<b>Module 3: 1 Hour</b>	
<b>Required Reading :</b>	
1	Ian McEwan: Atonement
2	Hanif Kureishi: The Buddha of Suburbia
3	Julian Barnes: Flaubert's Parrot
<b>Seminar:</b>	
1	Angela Carter: Nights at the Circus
<b>Module 4: 1 Hour</b>	
<b>Required Reading :</b>	
1	Samuel Beckett: Waiting for Godot
2	John Osborne: Look Back in Anger
<b>Seminar:</b>	
1	John Arden: Sergeant Musgrave's Dance
<b>Module 5: 1 Hour</b>	
<b>Required Reading :</b>	
1	Edward Bond: Lear
<b>Seminar:</b>	
1	Arnold Wesker: Chicken Soup with Barley
<b>Background Reading:</b>	
Jean-Francois Lyotard : The Postmodern Condition: A Report on Knowledge	
Susan Sontag: Against Interpretation	
Ihab Hassan: The Dismemberment of Orpheus: Towards a Postmodern Literature	
Brian McHale: Postmodernist Fiction	
Linda Hutcheon: A Poetics of Postmodernism: History, Theory, Fiction	
Fredric Jameson: Postmodernism or the Cultural logic of Late Capitalism	
Steven Connor: Postmodernist Culture: An Introduction to the Theories of the Contemporary	

<b>MA ENGLISH</b>	
<b>SEMESTER 2 : CORE COURSE 9</b>	
<b>16P2ENGT09 - LANGUAGE AND LINGUISTICS</b>	
<b>Objectives:</b>	
To acquaint students with the basic concepts of linguistics, the scientific study of language and to introduce them to the basic tools essential for systematic study of language.	
<b>Course Description:</b>	
The course, divided into five modules covers the important areas in linguistics and prepares the student to be familiar with basic notions and concerns in the field of linguistics.	
<b>Module 1</b>	<b>1 Hour</b>
<b>Phonetics and Phonology:</b>	
General Phonetics, Cardinal Vowels, Phonemes of English: Description and classification - Phonetic Transcription - The phonemic theory: Phoneme, allophones, contrastive and complementary distribution, free variation, pattern congruency. Plurals & past tense in English as examples for phonologically conditioned alternation, Syllable: structure and types - onset, nucleus and coda, syllabic contoids , consonant cluster- prosody, word stress, stress shift, sentence stress, strong and weak forms, intonation- Tone groups, Nucleus, Tonic accents, rhythm.	
<b>Reference:</b>	
1	S.K Verma and N Krishnaswamy: <i>Modern linguistics</i> - unit 9-17
2	George Yule: <i>The Study of Language</i> -Chapters 5&6
<b>Module 2 : Morphology:</b>	<b>1 Hour</b>
Concepts of morpheme and allomorphs, types of morphemes- Free, Bound/Affixes, Lexical, Grammatical zero morph, portmanteau morph - Inflection and derivation, level I and Level II affixes in English, + boundary (morpheme level) and # boundary (word level) in affixation – Morpho-phonological phenomena - Compounds, criteria	
for compound formation (deletion of inflection, junction phenomena like vowel elongation, germination, etc.) - sub compounds and co compounds (tatpurusha/ dwandwa)	
<b>Seminar:</b>	

Word Formation-Blending, Clipping, Back Formation, Acronym, Echo Word Formation, Abbreviation, Compounding, Derivation, Conversion, Loan Words.	
<b>Reference:</b>	
1	S.K Verma and N Krishnaswamy: <i>Modern linguistics</i> - unit 18-21 George Yule: <i>The Study of Language</i> -Chapters 7&8
2	S.K Verma and N Krishnaswamy: <i>Modern linguistics</i> - unit 18-21 George Yule: <i>The Study of Language</i> -Chapters 7&8
<b>Module 3 : Syntax</b> <b>1 Hour</b>	
Structuralism: Contributions of Bloomfield – IC Analysis – disambiguation using IC analysis, limitations of IC analysis – PS grammar – PS rules: context free and context sensitive rules, optional and obligatory rules TG Grammar Components – transformational and generative —Deep structure and surface structure, “Aspects” model – transformations: passivisation – do support – affix hopping–WH movement	
<b>Seminar:</b>	
Traditional grammar – fallacies – Saussure, system and structure, language as a system of signs, Saussurean dichotomies: synchronic - diachronic, signifier- signified, syntagmatic – paradigmatic, langue – parole, form – substance.	
<b>Reference:</b>	
1	S.K Verma and N Krishnaswamy: <i>Modern linguistics</i> - unit 22-29
2	George Yule: <i>The Study of Language</i> -Chapters 9&10
<b>Module 4</b> <b>1 Hour</b>	
<b>Semantics and Pragmatics</b>	
Different types of Semantic changes, Semantic relations - Componential analysis, prototypes - Implication, entailment, and presupposition - Semantic theories: sense and reference, connotation and denotation, extension and intension.	
<b>Seminar:</b>	
Lexical semantics: antonymy –synonymy – hyponymy – homonymy (homophony and homography ) – polysemy – ambiguity	
<b>Reference:</b>	
George Yule: <i>The Study of Language</i> -Chapters 11	
<b>Module 5</b> <b>1 Hour</b>	
<b>Branches of Linguistics</b>	

1. Psycholinguistics: Definition and scope - child language acquisition – Innateness hypothesis – speech production, speech recognition – aphasia – slips – gaps	
2. Socio Linguistics: definition and scope – structural and functional approach – speech community – speech situation – speech event – speech act – language planning – diglossia - (Language and gender & Language and politics - overview)	
3. Applied linguistics: Definition and scope – language teaching and learning – contrastive analysis – error analysis – Translation - Computational linguistics.	
<b>Seminar:</b>	
Bilingualism, multilingualism, dialect, idiolect, pidgin, creole, language varieties.	
<b>Reference:</b>	
1	S.K Verma and N Krishnaswamy: <i>Modern linguistics</i> - unit 39 - 45
2	George Yule: <i>The Study of Language</i> -Chapters 14,19&20
3	John Lyons: <i>New Horizons in Linguistics</i> -Chapter-11
<b>Background Reading:</b>	
Henry Widdowson: <i>Explorations in Linguistics</i>	
L Bloomfield: <i>Language</i>	
J D Fodor: <i>Semantics: Theories of Meaning in Generative Linguistics</i>	
J Lyons: <i>Introduction to Theoretical linguistics</i>	
E. Sapir: <i>Language</i>	
D I Slobin: <i>Psycholinguistics</i>	
H.A.Gleason: <i>Descriptive Linguistics</i>	
M. Chierchia and McDonnell Sally: <i>Language and Meaning</i>	
V. Fromkin et al: <i>Linguistics</i>	
Geoffrey Leach: <i>Semantics</i>	
Noam Chomsky: <i>Cartesian Linguistics</i>	
Daniel Jones: <i>An Outline of English Phonetics</i>	
Adrian Akmajian et al: <i>Linguistics</i>	
David Crystal: <i>Linguistics</i>	
Charles F. Hockett: <i>A Course in Modern Linguistics</i>	
R.L. Trask: <i>Key Concepts in Language and Linguistics</i>	

<b>M.A. ENGLISH</b>	
<b>SEMESTER 2: CORE COURSE 10</b>	
<b>16P2ENGT10 - THEORIES OF KNOWLEDGE</b>	
<b>Course objectives:</b>	
This course aims at introducing literary theory and its latest developments to students.	
<b>Course description:</b>	
<p>Module 1 examines the major conceptual frameworks of literary theory from structuralism to spectral theory. This unit is intended to familiarize students with the major developments in theory from 1960s to the present. Module 2 begins with an excerpt from Ferdinand de Saussure's <i>Course in General Linguistics</i> and introduces students to the major linguistic principles which revolutionized 20th century philosophical and literary thinking. This section also includes Roland Barthes' essay "Introduction to the Structural Analysis of Narratives" which is crucial in the development of narratology. Claude Levi-Stauss' <i>Myth and Meaning</i>, which gives an overall idea of his structuralist project, is included as seminar. Module 3 begins with Derrida's essay and it is important in two ways: one, for its epistemological break with structuralism and two, for its inauguration of the poststructuralist thought in philosophy and criticism. This section also introduces J. Hillis Miller, Stephen Greenblatt and Jonathan Dollimore. Module 4 introduces Foucault and Agamben. The notions of power, biopolitics, biopower, sovereignty etc discussed in Foucault is further elaborated in Georgio Agamban's book <i>Homo Sacer</i> (represented by the Introduction to the volume). Agamban's book points to theory's engagement after poststructuralism and Nicholas Royle's introduction to his book <i>The Uncanny</i> further suggests the contemporary post-theoretical engagements. Module 5 continues the postmodern turn with a selection from Lyotard's seminal work. Edward Said's "Traveling Theory" discusses the nature theory takes, once it is "worlded". The selection from Terry Eagleton makes a critical audit of theory laying bare the underlying political directions.</p>	
<b>Module 1</b>	<b>1 Hour</b>
<b>Required reading</b>	
An overview of structuralism, post-structuralism, political/ethical turn, New Historicism, Cultural Materialism, post-theory, spatial criticism, eco-criticism	
<b>Module 2</b>	<b>1 Hour</b>
<b>Required reading</b>	
1	Ferdinand de Saussure : 'Nature of the Linguistic Sign' (in David Lodge)
2	Roland Barthes : 'Introduction to the Structural Analysis of Narratives'

<b>Seminar</b>	
1	Claude Levi-Strauss : <i>Myth and Meaning</i> . London: Routledge, 2001.
<b>Module 3</b> <b>1 Hour</b>	
<b>Required reading:</b>	
1	Jacques Derrida: Structure, Sign and Play in the Discourse of Human Sciences
2	J. Hillis Miller : Critic as Host
3	Stephen Greenblatt: Introduction to <i>Renaissance Self Fashioning</i>
<b>Seminar</b>	
1	Jonathan Dollimore: 'Shakespeare, Cultural Materialism and the New Historicism' (Chapter 1 of <i>Political Shakespeare</i> ed. By Dollimore and Sinfield)
<b>Module 4</b> <b>1 Hour</b>	
<b>Required reading</b>	
1	Michel Foucault: Ist Lecture, 11 Jan 1978 (Pages 1-27) Security, Territory. Population: Lectures at the College de France 1977-78. Ed. Arnold I Davidson. Trans Graham Burchell. New York: Palgrave, 2004
2	Giorgio Agamben: 'Introduction' to <i>Homo Sacer</i>
<b>Seminar</b>	
1	Nicholas Royle: The Uncanny: an Introduction pp 1—38
<b>Module 5</b> <b>1 Hour</b>	
1	Jean-Francois Lyotard: from <i>Postmodern Condition</i> in Martin McQuillan ed. <i>Narrative Reader</i> . 157—161.
2	Edward Said 'Traveling Theory' in <i>The Edward Said Reader</i> , Vintage, 2000 (195—217)
<b>Seminar</b>	
1	Terry Eagleton 'The Politics of Amnesia' in <i>After Theory</i> pp 1—22
<b>For further reading</b>	
01	Jonathan Culler: <i>Literary Theory: A VSI</i> . Oxford: OUP, 1997.
02	Peter Barry: <i>Beginning Theory</i> . New Delhi: Viva, 2010.
03	Raman Selden, Peter Widdowson, and Peter Brooker: <i>A Reader's Guide to Contemporary Literary Theory</i> . London: Pearson, 2005.
04	Terrence Hawks: <i>Structuralism and Semiotics</i> . London: Routledge, 2004.
05	Terry Eagleton. <i>Literary Theory: an Introduction</i> . Oxford: Blackwell, 1983.
06	Julian Wolfreys: Introducing Criticism at the 21 <sup>st</sup> century.
07	Christopher Norris: <i>Deconstruction: Theory and Practice</i>
08	Michael Payne & John Schad (eds.): <i>Life after Theory</i>
09	David Lodge ed.: <i>Modern Criticism and Theory: A Reader</i>
10	Catherine Belsey: <i>Critical Practice</i>

<b>M.A. ENGLISH</b>	
<b>SEMESTER 3: CORE COURSE 11</b>	
<b>16P3ENGT11 - AMERICAN LITERATURE</b>	
<b>Curricular objectives:</b>	
The objectives of the course include an introduction to the most important branch of English literature of the non-British tradition. It seeks to provide an overview of the processes and texts that led to the evolution of American literature as an independent branch or school of literature.	
<b>Course description:</b>	
The course covers the entire period from the time of early settlers, through the westward movement to the contemporary period. American literature is integrally connected with the experiences of a people struggling to establish themselves as a nation. Questions of individualism, quest for identity, political freedom from Britain and cultural freedom from the European tradition have marked American literature from time to time. The emergence of black literature and other ethnic traditions is another major hallmark of American writing. All these will form the basic analytical component of this course. American Renaissance, American War of Independence, Transcendentalism, American Romanticism, Dark Romanticism, Frontier Experiences, the Civil War, Modernism, Feminism, Regional patterns—Southern Writers—New England Writers—Western Writers—Mid-Western Writers, Ethnicity—Jewish, Native, Mountain Literature, Great Depression and the Great Dust-bowl disaster would be some of the thematic concerns of the course.	
<b>Module 1</b>	<b>1 Hour</b>
<b>Required reading</b>	
1	Robert E Spiller: Architects of Culture: Edwards, Franklin, Jefferson” (Chapter I of The Cycle of American Literature)
2	Russell J. Reising: “The Unused Past: Theorists of American Literature and the Problem of Exclusivity” (Chapter 1 of the Unusable Past: Theory and Study of American Literature)
3	Alice Walker: “In Search of our Mother’s Gardens” ( <i>In Search of our Mothers Gardens</i> )
<b>Module 2</b>	<b>1 Hour</b>
<b>Required reading</b>	
1	Edgar Allen Poe : “Raven”
2	Walt Whitman : “Out of the Cradle Endlessly Rocking”
3	Emily Dickinson : “I Felt a Funeral in my Brain”, “Tell all the Truth but Tell it Slant”
4	Robert Frost : “Birches”
5	Wallace Stevens : “The Emperor of Ice-Cream”
6	Allen Ginsberg : “America”



7	Imamu Amiri Baraka	: “Ka ‘Ba”
8	Marge Tindal	: “Cherokee Rose”
<b>Seminar</b>		
1	Edgar Allen Poe :	“Philosophy of Composition”
<b>Module 3 1 Hour</b>		
<b>Required reading</b>		
1	Arthur Miller :	Death of a Salesman
2	Edward Albee :	Zoo Story
3	Lorraine Hansberry :	A Raisin in the Sun
<b>Seminar</b>		
1	Tennessee Williams :	A Street Car Named Desire
<b>Module 4 1 Hour</b>		
<b>Required reading</b>		
1	Hawthorne :	The Scarlet Letter
2	Ernest Hemingway :	The Old Man and the Sea
3	John Steinbeck :	Grapes of Wrath
<b>Seminar</b>		
1	Mark Twain	Adventures of Huckleberry Finn
<b>Module 5 1 Hour</b>		
<b>Required reading</b>		
1	R.W. Emerson :	“Self-Reliance”
2	Thoreau:	“Civil Disobedience”
<b>Seminar</b>		
1	WEB DuBois :	“Human Rights for All Minorities
<b>For further reading</b>		
01	Historical Background – Colonization – European Heritage:	
02	Robert E. Spiller	: <i>The Cycle of American Literature</i>
03	F. O. Matthiessen	: <i>The American Renaissance</i>
04	Marcus Cunliffe	: <i>The Literature of the United States</i>
05	Paul C. Conkins	: <i>Puritans and Pragmatists</i>
06	C. W. Bigsby	: <i>Modern American Drama</i>
07	Jeffrey Gray, Mastery’s End :	<i>Travel and Postwar American Poetry</i>

<b>M.A. ENGLISH</b>	
<b>SEMESTER 3: CORE COURSE 12</b>	
<b>16P3ENGT12 - CULTURAL STUDIES</b>	
<b>Curricular objectives:</b>	
To introduce students to the terms, analytical techniques, and interpretive strategies commonly employed in Cultural Studies. Emphasis is on overt interdisciplinary approaches that explore how cultural processes and artifacts are produced, shaped, distributed, consumed, and responded to in diverse ways.	
<b>Course description:</b>	
The field of Cultural Studies has been described as a —simmering stew of ideas, voices and lives of people all over the world. It is a tendency across disciplines rather than a discipline itself. By transgressing disciplinary boundaries, Cultural Studies suggests a remapping of the humanities. The content, focus and approach determine the methodology of the field. The first module charts out the terrain of Cultural studies through the seminal article from one of the founding figures Stuart Hall followed by two introductory essays. The second module further elaborates the theoretical understanding of Cultural Studies. The third module frames the ways in which the tools that Cultural Studies provides are specifically deployed to analyse specific- artifacts that circulate in society. The fourth module shows how Cultural Studies has been adapted into the broad Indian context. The final module attempts a localisation of the insights gained in the preceding modules. It situates Cultural Studies in the context of Kerala, to show how such analyses can broaden our insight into our immediate life-world.	
<b>Module I</b>	<b>1 Hour</b>
<b>Required reading</b>	
1	Toby Miller : ‘What it is and what it isn’t: Introducing . . . Cultural Studies’
2	Stuart Hall: ‘Cultural Studies: Two Paradigms’ ( <i>Media, Culture and Society</i> Vol. 2, pp 57—72)
3	Simon During: ‘Part I’ ( <i>Cultural Studies: A Critical Introduction</i> pp 1—38)
<b>Module II</b>	<b>1 Hour</b>
<b>Required reading</b>	
1	Theodor W. Adorno: ‘Culture Industry Reconsidered’ (in J.M. Bernstein ed. <i>The Culture Industry: Selected Essays on Mass Culture</i> . Pp 98—107)
2	John Storey: ‘What is Popular Culture?’ (in <i>Critical Theory and Popular Culture</i> pp 1—16)

<b>Seminar</b>	
1	Raymond Williams 'Culture is Ordinary' ( <i>Resources of Hope: Culture, Democracy, Socialism</i> )
<b>Module III 1 Hour</b>	
<b>Required reading</b>	
1	Roland Barthes : 'Myth as a Semiological System' in <i>Mythologies</i> selected and translated by Annette Kavers 111—116
2	Chandrima Chakraborty: 'Bollywood Motifs: Cricket Fiction and Fictional Cricket'
<b>Seminar</b>	
1	DonladBrenneis: 'Gossip' (in Richard Bauman ed. <i>Folklore, Cultural Performance and Popular Entertainments: A Communications-centered Handbook</i> pp 150—153)
<b>Module IV 1 Hour</b>	
<b>Required reading</b>	
1	Bhaskar Mukhopadhyay: 'Cultural Studies and Politics in India Today' in <i>Theory, Culture, Society</i> pp 279—292
2	Ashis Nandy From SAVAGE FREUD
<b>Seminar</b>	
1	Gayatri Chakravorty Spivak: 'The New Subaltern: A Silent Interview' in VinayakChaturvedi ed. <i>Mapping Subltern Studies and the Postcolonial</i> . Pp 1—18.
<b>Module V 1 Hour</b>	
<b>Required reading</b>	
1	Udayakumar: "Autobiography as a Way of Writing History: Personal Narratives from Kerala and the Inhabitation of Modernity" (in <i>History in the Vernacular</i> , eds. Partha Chatterjee and RaziuddinAquil, Delhi: Permanent Black, 2008.)
2	V.C. Harris: "Engendering Popular Cinema in Malayalam" (in <i>Women in Malayalam Cinema: Naturalising Gender Hierarchies</i> , ed. Meena T. Pillai, Orient BlackSwan, 2010)
<b>Seminar</b>	
1	R. Nandakumar: 'The Missing Male: The Female Figures of Ravi Varma and the Concepts of Family, Marriage and Fatherhood in Nineteenth-century Kerala' ( <i>South Indian Studies</i> , No. 1, Jan—June, 1996).
<b>For further reading</b>	
01	Belsey, C.: <i>Culture and the Real: Theorizing Cultural Criticism</i> London; New York: Routledge (2005)
02	Benjamin, W.: <i>Illuminations</i> . New York: Schocken Books (1968)
03	Bennett T., L. Grossberg, <i>New Keywords: A Revised Vocabulary of Culture and Society</i> . and M. Morris Malden, MA: Blackwell (2005)

04	Bourdieu, P.: <i>The Field of Cultural Production</i> . Cambridge: Polity Press (1993)
05	During, S. (ed.): <i>The Cultural Studies Reader</i> . London: Routledge (1993)
06	During, S.: <i>Cultural Studies: A Critical Introduction</i> . London; New York: Routledge (2005)
07	Easthope, A. & <i>A Critical and Cultural Theory Reader</i> . Milton Keynes McGowan, K. (eds.): Open University Press(1992)
08	Fiske, J.: <i>Understanding Popular Culture</i> . Boston, MA: Unwin Hyman(1989)
09	Grossberg, Cary Nelson & Paula Treichler (ed): <i>Cultural Studies</i> . Routledge (1992)
10	Miller, Toby (ed) (2001) <i>A Companion to Cultural Studies</i> . Blackwell
11	Adorno, T.W.: <i>The Culture Industry: Selected Essays on Mass Culture</i> (ed., with intro.), J.M. Bernstein. London: Routledge (1991)
12	Baldwin, E.: <i>Introducing Cultural Studies</i> . New York: Pearson/Prentice Hall, 2004

<b>MA ENGLISH</b>	
<b>SEMESTER 3: CORE COURSE 13</b>	
<b>16P3ENGT13 – GENDER STUDIES</b>	
<b>Objectives:</b>	
<p>The objectives of this course include making the student familiar with the emergence and growth of the notion of gender as a concept central to the reading of literature. It introduces a wide variety of theoretical, critical and creative works that define and redefine the concept as it is understood in contemporary society. At the completion of the course, students should be able to understand gender as a complex concept that is influenced and (re) shaped by history, the current moment, culture, and society; and engage with gender as a concept that is not fixed but fluid. Students should also be able to cite and use important theories and methodologies to analyze texts.</p>	
<b>Course Description:</b>	
<p>This course introduces students to modes of literary criticism and interpretation that focus on the representations of women and men, constructions of femininity and masculinity, and sexual politics. Feminist theorists identified the distinction between sex and gender and defined gender as a social rather than a biological construct. Gender theory came initially as part of feminist theory but now includes the investigation of all gender and sexual categories and identities. A primary concern in gender studies is the manner in which gender and sexuality are discussed. Gender theory is postmodern in that it challenges the paradigms and intellectual premises of inherited norms. It also takes an activist stance through interventions and alternative epistemological positions meant to change the social order. Gender studies and queer theory explore issues of sexuality, power, and marginalized populations in literature and culture. Much of the work in gender studies and queer theory, while influenced by feminist criticism, emerges from post-structural interest in fragmented, decentered identities, deconstruction of meaning and psychoanalysis.</p>	
<b>Module I</b>	<b>1 Hour</b>
<b>Required Reading :</b>	
1	Sandra Gilbert and Susan Gubar: "The Parables of the Cave"(Part 3 of Chapter 1 "Towards a Feminist Poetics" in <i>Mad Woman in the Attic</i>
2	Judith Butler: Gender: The Circular Ruins of Contemporary Debate" <i>Gender Trouble</i> -Chapter III

3	Lizbeth Goodman: “Feminisms and Theatres: Cannon Fodder and Cultural Change” <i>Analysing Performance: Issues and Interpretations</i> . Ed. Patrick Campbell. Manchester Univ. Press, 1996.	
<b>Module 2</b> <b>1 Hour</b>		
<b>Required Reading:</b>		
1	Muriel Rukeyser	: “The Poem as Mask: Orpheus”
2	Maya Angelou	: “Phenomenal Woman”
3	Adrienne Rich	: “Twentyone Love Poems” (Poems I and II)
4	Kamala Das	: “Dance of the Eunuchs”
5	Margaret Atwood	: “Sekhmet, The Lion-headed Goddess of War”
6	Carol Ann Duffy	: “Ann Hathaway”; “Litany”
<b>Seminar:</b>		
1	Ann Snitow	: “Gender Diary”
<b>Module 3</b> <b>1 Hour</b>		
<b>Required Reading:</b>		
1	Charlotte Bronte	: <i>Jane Eyre</i>
2	Michael Cunningham	: <i>The Hours</i>
3	Jeanette Winterson	: <i>Oranges Are Not the Only Fruit</i>
<b>Seminar:</b>		
1	Alice Munro	: <i>Lives of Girls and Women</i>
<b>Module 4</b> <b>1 Hour</b>		
<b>Required Reading:</b>		
1	Charlotte Keatley	: <i>My Mother Said I Never Should</i>
2	David Henry Hwang	: <i>M Butterfly</i>
3	Manjula Padmanabhan	: <i>Lights Out</i>
<b>Seminar:</b>		
1	Azar Nafisi	: <i>Reading Lolita in Tehran</i>
<b>Module 5</b> <b>1 Hour</b>		
<b>Required Reading:</b>		
1	Maya Angelou	: <i>I Know Why the Caged Bird Sings</i>
2	Indira Goswami	: <i>An Unfinished Autobiography</i> ;
3	Simone de Beauvoir	: <i>Memoirs of a Dutiful Daughter</i>
<b>Seminar:</b>		
1	Virginia Woolf	: <i>A Room of One’s Own</i>

<b>Background Reading:</b>
Toril Moi: <i>Sexual /Textual Politics</i>
Simone de Beauvoir: <i>The Second Sex</i>
Kate Millet: <i>Sexual Politics</i>
Elaine Showalter: <i>A Literature of Their Own</i>
Isobel Armstrong: <i>New Feminist Discourses</i>
Helene Cixous: "The Laugh of the Medusa" in Elaine Marks and Isabelle de Courvitron (eds.) <i>New French Feminism</i>
Judith Butler: "Imitation and Gender Subordination" in Diana Fuss (ed.) <i>Inside Out: Lesbian Theories</i>
Susie Tharu & K. Lalitha (eds): <i>Women Writing in India (2 Vols)</i>
Monique Wittig: <i>The Straight Mind and Other Essays</i>

<b>MA ENGLISH</b>	
<b>SEMESTER 3: CORE COURSE 14</b>	
<b>16P3ENGT14 – MODES OF FICTION</b>	
<b>Objectives:</b>	
The main objective of this course is to familiarise the student with the various modes of narrative fiction attempted across centuries, continents and languages. It is expected that the pupil will be introduced to the various schools influences and narrative devices that shaped narrative fiction in its present form.	
<b>Course Description:</b>	
The course includes a reading of some of the major theoretical interpretations of the narrative, alongside a thorough reading of some of the most significant and path breaking works of creative literature. Narrative fiction had its origins in the folk story telling tradition, even as in the present form the novel in all its varied aspects to this day remains the most popular and widely read literary form, thanks perhaps to the use of the medium of prose, the medium of everyday conversation. This apparently simplistic explanation need not deter us from taking note of the more complex and ideological issues relating to form and the political import of the extraordinary flexibility the novel shows at the thematic level. In other words the course should teach the student why Lennard Davis described novel as a compulsory addiction. The course offers a sampling of short fiction; the folk story-telling tradition; and Asian, African, Latin American, European, British, and American fiction. One module comprises exclusively of fiction authored by women writers.	
<b>Module 1</b>	<b>1 Hour</b>
<b>Required Reading :</b>	
1	Terry Eagleton: "What is a Novel?" (from <i>The English Novel: An Introduction</i> )
2	Milan Kundera: "The Depreciated Legacy of Cervantes" (Part 1 of <i>The Art of the Novel</i> )
3	John Barth: "Literature of Exhaustion"
<b>Module 2</b>	<b>1 Hour</b>
<b>Required Reading: Short Fiction</b>	
1	Muriel Spark: <i>The House of the Famous Poet</i>
2	From <i>Arabian Nights</i> : <i>The Goldsmith and the Cashmere Singing Girl</i>
3	Washington Irving: <i>Rip Van Winkle</i>
4	Kamala Das: "Dance of the Eunuchs"
5	Franz Kafka: <i>The Country Doctor</i>
6	Jorge Luis Borges: <i>The Garden of Forking Paths</i>
7	Stephen Crane: <i>The Open Boat</i>



<b>Seminar:</b>	
1	Cynthia Ozick: <i>Shawl</i>
<b>Module 3                                      1 Hour</b>	
<b>Required Reading:</b>	
1	Fyodor Dostoyevsky: <i>The Possessed (The Devils/ Demons)</i>
2	William Faulkner: <i>The Sound and the Fury</i>
3	Ralph Ellison: <i>The Invisible Man</i>
<b>Seminar:</b>	
1	Kazuo Ishiguro: <i>Remains of the Day</i>
<b>Module 4                                      1 Hour</b>	
<b>Required Reading:</b>	
1	Milan Kundera: <i>Unbearable Lightness of Being</i>
2	Marquez: <i>One Hundred Years of Solitude</i>
3	Italo Calvino: <i>If on a Winter's Night a Traveller</i>
<b>Seminar:</b>	
1	Orhan Pamuk: <i>Snow</i>
<b>Module 5                                      1 Hour</b>	
<b>Required Reading:</b>	
1	Chimamanda Ngozi Adichie: <i>Purple Hibiscus</i>
2	Isabel Allende: <i>Daughter of Fortune</i>
3	Zora Neale Hurston: <i>Their Eyes Were Watching God</i>
<b>Seminar:</b>	
1	Jamaica Kincaid: <i>The Autobiography of My Mother</i>
<b>Background Reading:</b>	
Georg Lukacs: <i>Theory of the Novel</i>	
Lucien Goldmann: <i>Towards Sociology of the Novel</i>	
David Lodge: <i>The Art of Fiction</i>	
Wayne C. Booth: <i>The Rhetoric of Fiction</i>	
Patricia Waugh: <i>Metafiction</i>	
Jeremy Hawthorn: <i>Studying the Novel</i>	
Shlomith Rimmon Kenan: <i>Narrative Fiction: Contemporary Poetics</i>	
Joyce Carol Oates: <i>Telling Stories – An Anthology for Writers</i>	
Linda Hutcheon: <i>A Poetics of Postmodernism: History Theory Fiction</i>	
Mikhail Bakhtin: <i>The Dialogic Imagination</i>	

<b>MA ENGLISH</b>	
<b>SEMESTER 3: CORE COURSE 15</b>	
<b>16P3ENGT15 – TEXTS AND PERFORMANCE</b>	
<b>Objectives:</b>	
The objective of the course is to facilitate an understanding of the different approaches to dramatic writing and playing and how these approaches demand specific kinds of responses to the dramatic text in terms of the performative and the theatrical.	
<b>Course Description:</b>	
The interface between the verbal and the enacted is the area under discussion in this course. Drama, Theatre, Performance and performativity need to undergo close scrutiny here. The development of theatre from classical times, the various approaches to writing, playing and responding to theatre including Anti-Aristotelian notions like Alienation Effect, the Indian notion of Rasa etc. are to be discussed in connection with the texts. Though seemingly different, Expressionism and similar modes of theatrical performance should be made part of classroom discussion. Marginalized theatres, dealing with issues like gender, ethnicity, class etc. need to be introduced. Adequate space is given to the medium of cinema as it is disregarded in a study of performance.	
<b>Module 1</b> <span style="float: right;"><b>1 Hour</b></span>	
<b>Required Reading :</b>	
1	Raymond Williams, "Argument: Text and Performance" By Michael Huxley, Noel Witts eds. <i>The Twentieth-century Performance Reader</i> .
2	Richard Schechner: "Rasaesthetics" <i>The Drama Review</i> 45, 3 (T171), Fall 2001.
3	Lizbeth Goodman: "Feminisms and Theatres: Cannon Fodder and Cultural Change" <i>Analysing Performance: Issues and Interpretations</i> . Ed. Patrick Campbell. Manchester Univ. Press, 1996.
<b>Module 2</b> <span style="float: right;"><b>1 Hour</b></span>	
<b>Required Reading:</b>	
1	Sophocles: <i>The Trojan Women</i>
2	Sudraka : <i>The Little Clay Cart</i>
<b>Seminar:</b>	
1	Bertolt Brecht: <i>Mother Courage and her Children</i>
<b>Module 3</b> <span style="float: right;"><b>1 Hour</b></span>	
<b>Required Reading:</b>	
1	Eugene O'Neill: <i>Emperor Jones</i>
2	Martin Crimp: <i>Attempts on her Life</i>

<b>Seminar:</b>	
1	Howard Brenton: <i>Hitler Dances</i>
<b>Module 4</b> <b>1 Hour</b>	
<b>Required Reading:</b>	
1	Women's Theatre Group (WTG) & Elaine Feinstein: <i>Lear's Daughters</i> (Adaptations of Shakespeare: A Critical Anthology of Plays from the Seventeenth Century to the Present (eds) Daniel Fischlin, Mark Fortier)
2	Mahasweta Devi/Usha Ganguli: <i>Rudali: From Fiction to Performance</i> (Seagull)
<b>Seminar:</b>	
1	Rustom Bharucha: "Pebet: A Performance Text" (The Theatre of Kanhailal: Pebet and Memoirs of Africa, 41-62)
<b>Module 5</b> <b>1 Hour</b>	
<b>Required Reading:</b>	
1	Robert Scholes et. al. (ed): "The Elements of Film" <i>Elements of Literature</i>
2	Andrew Dix: "Films and Ideology" (Ch 8 of <i>Beginning Film Studies</i> 226-68)
<b>Films :</b>	
1	Orson Welles: <i>Citizen Kane</i>
2	Girish Karnad: <i>Utsav</i>
<b>Seminar:</b>	
1	Shaji N. Karun: <i>Vaanaprastham</i>
<b>Background Reading:</b>	
Michael Huxley, Noel Witts eds. <i>The Twentieth-century Performance Reader</i> .	
Keir Elam:	<i>Semiotics of Theatre and Drama</i>
Alex Siers Ed.:	<i>The Methuen Drama Book of Twenty-First Century Plays</i>
Shohini Chowdhuri:	<i>Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Terese de Lauretis, Barbara Creed</i>
Kenneth Pickering:	<i>Studying Modern Drama</i>
Christian Metz:	<i>Film Language</i>
Henry Bial (ed):	<i>The Performance Studies Reader</i>
Julie Sanders:	<i>Adaptation and Appropriation</i>
Marvin Carlson:	<i>Performance: A Critical Introduction</i>
Johan Huizinga:	<i>Homo Ludens</i>
Vandel Heuvel, Michael. <i>Performing Drama/ Dramatizing Performance</i> . Ann Arbor: University of Michigan Press 1991.	
King Nancy. <i>Theatre Movement: The Actor and his Space</i> . New York: DBS Publications, 1972	

<b>MA ENGLISH</b>	
<b>SEMESTER 4: CORE COURSE 16</b>	
<b>16P3ENGT16 – LITERATURE AND THE EMPIRE</b>	
<b>Objectives:</b>	
To introduce the students to the discursive nature of colonialism, and the counter-discursive impulses of postcolonial theory, narratives and performance texts.	
<b>Course Description:</b>	
<p>The course attempts to cover through representative texts the writing, reading and critical-theoretical practices based on the colonial experience. Postcolonial literature reveals the motives and limitations of what it means to write from a place and in a language moulded by colonial history at a time, when the writers concerned are not free from the forces of colonial domination. In the age of asynchronous decolonization the postcolonial writers have to face the dilemma of establishing a space between assimilation and resistance to colonial culture and the writers encounter the burden between being shaped by and giving shape to a new colonial language. While a major segment of the course addresses the consequences of European expansion and the creation and exploitation of the “other” worlds, the course also addresses “internal colonisations” of diverse kinds, including the double colonization of women of colour. Some of the studies require the students to revisit texts they have encountered in previous semesters (<i>The Tempest, Heart of Darkness, A Passage to India</i>)</p> <p>The students are expected to acquire familiarity with -- and the ability to define and use -- the terminology specific to colonial and postcolonial discourses. The introductory and reference volumes in the reading list will be helpful in this respect (<i>Key Concepts in Postcolonial Studies, Beginning Postcolonialism</i>). An attempt is made in this paper to acquaint the students with the diverse genres of postcolonial literature.. As Phyllis Wheatley is the first illustrative testimony, that blacks could be artistic and intellectual, a very short poem by Wheatley a slave is included in this paper. To give the students, an awareness of different authors and cultures a number of short poems are included in this paper.</p>	
<b>Module I</b>	<b>1 Hour</b>
<b>Required Reading :</b>	
1	Bill Ashcroft, Gareth Griffiths & Helen Tiffin: Cutting the Ground: Critical Models of Post-Colonial Literatures” in <i>The Empire Writes Back: Theory and Practice in Post-Colonial Literatures</i> . Routledge, 1989. (Chapter 1 PP.15-37)
2	Frantz Fanon: Spontaneity: Its Strength and Weakness” in <i>The Wretched of the Earth</i> . Trans. Constance Parrington. Penguin, 1963. (Chapter 2 PP. 85-118)
3	Gayatri Chakravorty Spivak: “Can the Subaltern Speak?” (Extract from Chapter 3 History of <i>A Critique of Postcolonial Reason</i> ) in <i>The Norton Anthology of Theory and Criticism</i> . W. W. Norton, 2001 (PP. 2197-2208)*

<b>Module 2</b>		<b>1 Hour</b>
<b>Required Reading :</b>		
1	Homi K. Bhabha : “Of Mimicry and Man: The Ambivalence of Colonial Discourse” in Homi K. Bhabha. <i>Location of Culture</i> . Routledge, 1994. (PP.85-92)	
2	Alice Walker: “In Search of Our Mothers’ Gardens” in <i>In Search of Our Mothers’ Gardens: Womanist Prose</i> . Phoenix, 2005. (PP. 231-243)	
<b>Seminar:</b>		
1	Salman Rushdie: “Imaginary Homelands” in <i>Imaginary Homelands</i> . Vintage, 2010.(PP.9-21)	
<b>Module 3</b>		<b>1 Hour</b>
<b>Required Reading:</b>		
1	Phillis Wheatley : On Being Brought from Africa to America (poem)	
2	Tenzin Tsundu : Pedro’s Flute (poem)	
3	NguwaThiong : <i>A Grain of Wheat</i> (Fiction)	
4	J.M.Coetzee : <i>Waiting for the Barbarians</i> (Fiction)	
5	Sally Morgan : <i>My Place</i> (Autobiography)	
<b>Seminar</b>		
1	Mahasweta Devi: “Douloti the Bountiful” in <i>Imaginary Maps</i> . Thema (Calcutta), 2001	
<b>Module-4</b>		<b>1 Hour</b>
<b>Required Reading</b>		
1	Derek Walcott : Ruins of a Great House(poem)	
2	Benjamin Zephaniah :We Refugees(poem)	
3	Gabriel Okara : Piano and Drums(poem)	
4	Wole Soyinka : The Lion and the Jewel(play)	
5	Girish Karnard :The Dreams of Tippu Sultan(play)	
<b>Seminar</b>		
1	Pablo Neruda : “The United Fruit Co.” (A poem from <i>Canto General</i> (1950)	
<b>Module 5</b>		<b>1 Hour</b>
<b>Required Reading:</b>		
1	Chinua Achebe : “An Image of Africa: Racism in Conrad’s <i>Heart of Darkness</i> ” in <i>Hopes and Impediments</i> . Random Hous, 1988. (PP.1-20)	
2	George Lamming : “A Monster, a Child, a Slave” in <i>Pleasures of Exile</i> . Univ. of Michigan Press, 1960. (PP. 95-117)	
3	Teresa Hubel: “From ‘Liberal Imperialism as A Passage to India’” <i>Post-Colonial Theory and English Literature: A Reader</i> . (Ed.) Peter Childs. Edinburgh Univ. Press, 1999.(PP: 351-362)	

<b>Seminar</b>	
1	Edward W. Said : "Narrative and Social Space" in <i>Culture and Imperialism</i> . Alfred A. Knopf, 1993. (Chapter 2 Section 1 PP. 62-80)
<b>Background Reading:</b>	
<b>Introduction and Reference:</b>	
Bill Ashcroft, Gareth Griffiths, Helen Tiffin: <i>Key Concepts in Post-Colonial Studies</i> , Routledge	
John McLeod	: <i>Beginning Postcolonialism</i> . Manchester Univ. Press
Ania Loomba	: <i>Colonialism/Postcolonialism</i> . Routledge
Leela Gandhi	: <i>Postcolonial Theory: An Introduction</i> . Edinburgh Univ. Press
Elleke Boehmer	: <i>Colonial and Postcolonial Literature</i> . OUP
John McLeod	: <i>Beginning Postcolonialism</i> .
Paul Gilroy	: <i>The Black Atlantic: Modernity and Double Consciousness</i> . Verso 1993
Frantz Fanon	: <i>Black Skin, White Masks</i>
Gayatri Chakravorty Spivak	: <i>Outside in the Teaching Machine</i> (Routledge)
<b>Other works:</b>	
Gregory Castle (ed.), <i>Postcolonial Discourses: An Anthology</i> . Blackwell	
Bill Ashcroft, Gareth Griffiths, Helen Tiffin (eds.), <i>The Post-Colonial Studies Reader</i> , Routledge	
Padmini Mongia (ed.), <i>Contemporary Postcolonial Theory: A Reader</i> . Arnold	
Francis Barker, Peter Hulme & Margaret Iversen (eds.), <i>Colonial Discourse/Postcolonial Theory</i> . Manchester Univ. Press	
Homi K. Bhabha (ed.), <i>Nation and Narration</i> . Routledge	
Donna Landry & Gerald MacLean (ed.), <i>The Spivak Reader</i> . Routledge	
Edward Said. <i>Orientalism</i> . Penguin	
Aijaz Ahmed. <i>In Theory: Classes, Nations, Literatures</i> . Verso	
Robert Young. <i>Colonial Desire: Hybridity in Theory, Culture and Race</i> . Routledge	

<b>MA ENGLISH</b>	
<b>SEMESTER 4: ELECTIVE 01</b>	
<b>16P4ENGT17EL – MODERN EUROPEAN DRAMA</b>	
<b>Objectives:</b>	
To familiarize the student with modern European Drama in terms of topics, perspectives, and dramatic literature.	
<b>Course Description:</b>	
<p>This paper contains representative works to acquaint the student with the social and cultural contexts that inform modern European Drama. Beginning with the decline of romanticism and the rise of realism, the paper discusses how realism which, was a reaction against the illusionistic romantic stage, was critiqued by the later practitioners as illusionistic in itself. The paper contains representative plays of the Realistic and Naturalistic traditions including problem plays. It also familiarizes the student with the relationship between realism and social revolution as well as realism and anti-illusionism.</p> <p>The rise of modernism in theatre, and the rise of the director and stage designer are addressed. The selection contains representative works of epic theatre, absurd theatre, theatre of cruelty and poor theatre. The paper also traces the rise of theories like Marxism, Psychoanalysis as well as developments in Sociology and the Physical Sciences, and how they shaped the modernist sensibility. The student is also encouraged to revisit the ideological foundations of modernism. The student is to be acquainted with how the diversified movements in post-modernist theatre are informed by the theatre's increasing propensity to self-consciousness besides discussing poststructuralist theories and feminist theatre, environmental theatre, multicultural theatre, performance theories, threat from the cinema and the future of theatre.</p>	
<b>Module 1</b>	
<b>1 Hour</b>	
<b>Required Reading :</b>	
1	John Fletcher and James McFarlane: "Modernist Drama: Origins and Patterns" in <i>Modernism: A Guide to European Literature</i> . Eds. Malcolm Bradbury and James McFarlane. Penguin, 1991.
2	Richard Schechner: The Five Avant-gardes or None?
3	Baz Kershaw: "The Politics of Performance in a Postmodern Age" in <i>Analysing Performance: Issues and Interpretations</i> . Ed. Patrick Campbell. Manchester Univ. Press, 1996. (133-152)
<b>Module 2</b>	
<b>1 Hour</b>	
<b>Required Reading :</b>	
1	Heinrik Ibsen : <i>A Doll's House</i>

2	August Strindberg	: <i>Miss Julie</i>
<b>Seminar:</b>		
	Karel Capek	: <i>RUR</i>
<b>Module 3</b> <span style="float: right;"><b>1 Hour</b></span>		
<b>Required Reading:</b>		
1	Luigi Pirandello:	: <i>Six Characters in Search of an Author</i>
2	Bertolt Brecht	: <i>The Life of Galileo</i>
<b>Seminar:</b>		
1	Federico Garcia Lorca	: <i>Blood Wedding</i>
<b>Module 4</b> <span style="float: right;"><b>1 Hour</b></span>		
<b>Required Reading:</b>		
1	Albert Camus	: <i>Caligula</i>
2	Jean Anouilh	: <i>Becket</i>
<b>Seminar:</b>		
1	Jean Genet	: <i>The Maids</i>
<b>Module 5</b> <span style="float: right;"><b>1 Hour</b></span>		
<b>Required Reading:</b>		
1	Eugene Ionesco	: <i>Rhinoceros</i>
2	Dario Fo	: <i>Accidental Death of an Anarchist</i>
<b>Seminar:</b>		
1	Max Frisch	: <i>The Fire Raisers</i>
<b>Background Reading:</b>		
Martin Esslin. <i>The Theatre of the Absurd</i>		
Gaggi, Silvio. <i>Modern/Postmodern</i> . Philadelphia: University of Pennsylvania Press, 1989.		
Bertolt Brecht. <i>A Short Organum for the Theatre</i>		
Keir Elam. <i>Semiotics of Theatre and Drama</i>		
John Willet. <i>Brecht on Theatre: The Development of an Aesthetic</i>		
Eric Bentley. <i>The Playwright as Thinker: A Study of Modern Drama in Modern Times</i>		
Richard Gilman. <i>The Making of Modern Drama</i>		
Robert W Corrigan. <i>The New Theatre of Europe</i>		
Birringer, Johannes H. <i>Theatre Theory, Postmodernism</i> . Bloomington, Indiana University Press, 1991.		



<b>MA ENGLISH</b>	
<b>SEMESTER 4 – ELECTIVE 02</b>	
<b>16P4ENGT18EL– SHAKESPEARE ACROSS CULTURES</b>	
<b>Objectives:</b>	
The course is designed as one that situates the timeless genius of Shakespeare across cultures, literatures and authors. Indeed, Shakespeare has inspired more authors than any other writer. This is reflected in the number of rereading of his plays down the centuries in various genres including theatre and film. This course addresses the impact of Shakespeare at the theoretical and textual levels.	
<b>Course Description:</b>	
The course outlines the transfigurations of Shakespeare’s plays as they were received in diverse cultures and the resonances and responses they evoked. It explores Shakespeare from a variety of critical positions ranging from discourses of race, gender, nation and geopolitics. The course focuses on the theoretical and creative reworking of Shakespearean plays, especially <i>The Tempest</i> , <i>Hamlet</i> , <i>King Lear</i> and <i>Othello</i> . These plays have been adapted/ re-written from the postcolonial, feminist, postmodern and queer perspectives in diverse media from theatre to the celluloid, from manga to pop art. Thus, it brings in theoretical analyses and creative interrogations of the conspicuous absences, racial prejudices, and ethnic intolerances in Shakespearean drama revealing the power structures, and delineates the modes in which diverse cultures reacted to the Eurocentric representations and imperial overtones in Shakespearean drama	
<b>Module I                      1 hour</b>	
1	Required Reading: Harold Bloom. ‘Shakespeare’s Universalism’ from <i>Shakespeare: The Invention of the Human</i>
2	
<b>Module 2 (Tempest) - 1 hour</b>	
<b>Required Reading :</b>	
1	Stephen Orgel. “Prospero’s Wife.” <i>Representations</i> 8 (1984): 1-13 (available in JStor)
2	Paul Brown. “This thing of Darkness I acknowledge Mine: The Tempest and the Discourse of Colonialism” from <i>Political Shakespeare: Essays in Cultural Materialism</i> . Ed. Jonathan Dollimore and Alan Sinfield .” <i>Cinema Journal</i> , 40, Number 1, Fall 2000, pp. 104-126. (available in Project Muse)
<b>Module 3 (Hamlet)      1 hour</b>	
<b>Required Reading: Re-Creations</b>	
1	Tom Stoppard      : <i>Rosencrantz and Guildenstern are Dead</i>
2	Welcome Msomi : <i>Umabatha</i> (in <i>Adaptations of Shakespeare: A Critical Anthology of Plays</i> . Routledge, 2000)

<b>Seminar:</b>	
(Either of the above two texts)	
<b>Module 4: (Othello) 1 hour</b>	
<b>Required Reading:</b>	
1	Bernard Jackson : <i>Iago</i>
2	Toni Morrison : <i>Desdemona</i>
3	<i>Omkara</i> (Vishal Bharadwaj) -- Film
<b>Seminar:</b>	
(Any of the above two texts)	
<b>Module 5 – 1 hour</b>	
<b>Required Reading: Screening</b>	
1	<i>Shakespeare in Love</i> (John Madden)
2	<i>The Last Lear</i> (Rituparno Ghosh)
<b>Seminar:</b>	
<b>(Topics could be taken from any of the above texts)</b>	
<b>Background Reading:</b>	
Mark Thornton Burnett and Ramona Wray, eds. <i>Screening Shakespeare in the Twenty-First Century</i> Russell Jackson ed. <i>The Cambridge Companion to Shakespeare on Film</i>	
Ania Loomba , and Martin Orkin, eds. <i>Postcolonial Shakespeares</i>	
Kenneth Rothwell. <i>A History of Shakespeare on Screen</i>	
Jonathan Dollimore and Alan Sinfield, eds. <i>Political Shakespeare: Essays in Cultural Materialism</i>	
Bartels, Emily C. "Making more of the Moor: Aaron, Othello, and Renaissance Refashionings of Race. <i>Shakespeare Quarterly</i> . 41.4 (1990): 433-54.	
Nixon, Rob "Caribbean and African Appropriations of The Tempest" <i>Critical Inquiry</i> 13(1987)557-78 Katherine E. Kelly, ed. <i>The Cambridge Companion to Tom Stoppard</i>	
Anthony Jenkins. <i>The Theatre of Tom Stoppard</i>	
Jenny S. Spencer. <i>Dramatic Strategies in the Plays of Edward Bond</i> Samuel Crowl "The Bow Is Bent and Drawn: Kurosawa's Ran and the Shakespearean Arrow of Desire," <i>Literature/ Film Quarterly</i> 22. 2. (1994): 109-16	
Igor Djordjevic. "Goodnight Desdemona (Good Morning Juliet): From Shakespearean Tragedy to Postmodern Satyr Play" <i>Comparative Drama</i> 37. 1 ( 2003): 89-115	
Kathy Howlett, "Are You Trying to Make Me Commit Suicide? Gender, Identity, and Spatial Arrangement in Kurosawa's Ran." <i>Literature/ Film Quarterly</i> 24. 4. (1996): 360-66.	
R. B. Parker. <i>The Use of Mise-en-Scène in Three Films of King Lear.</i> " <i>Shakespeare Quarterly</i> 42. 1 (1991): 75-90 Christopher Hoile. "King Lear and Kurosawa's Ran: Splitting, Doubling, Distancing" <i>Pacific Coast Philology</i> 22. 1-2 (1987): 29-34	

<b>MA ENGLISH</b>	
<b>SEMESTER 4 - ELECTIVE PE03</b>	
<b>16P4ENGT19EL - MALAYALAM LITERATURE IN TRANSLATION</b>	
<b>Objectives:</b>	
<p>To expose students to the literature representing Kerala in various literary pieces. This paper aims to encourage the students to connect with the local and the specific. To introduce the students to the richness of Malayalam writing. To develop familiarity in the students with the cultural, linguistic and social nuances of regional literature • To overcome language barrier in the appreciation of good literature • To equip students with critical and analytical skills to respond to texts in the Malayalam language • To enable students to transcend cultural barriers in understanding, foregrounding and contesting the culture in Kerala</p>	
<b>Course Description:</b>	
<p>The main thrust of the paper will be an attempt to capture the nuances of the lived reality of a reader from Kerala. The different modules survey the theoretical and creative aspects of Translations. They encompass the issues that constitute the notion of Translation with a specific focus on the Kerala scenario. The cultural connotations and the dynamics of rituals, pose great challenge to the translator and it would be quite interesting to the students to analyze, whether the translator has retained the original flavor and nuances of Malayalam language in the English translations. The paper offers an insight into the poetical terrain, fictional terrain and writings for the stage and this will introduce the students to Malayalam translation as a separate discipline of knowledge, increase their awareness related to the nature of translation and arouse their interest to independently pursue translation.</p>	
<b>Module I                      1 Hour</b>	
1	Ayyappa Paniker : <i>Towards an Indian Theory of Literary Translation</i>
2	Gayatri Chakravorty Spivak : 'The Politics of Translation.' (397- 416)
3	K.M. Sherrif : "Literary Translation in India: New Paradigms of a Translator's Invisibility"
<b>Module 2: Poetry            1 Hour</b>	
<b>Required Reading :</b>	
1	Changampuzha : "Manaswini"
2	G. SankaraKurup : "The Master Carpenter"
3	Vyloppilli Sreedhara Menon : "The Son of Sahyan"
4	N.V. Krishna Variyar : "The Rats"

5	Sugatha Kumari	: “The Temple Bell”
6	O.N.V. Kurup	: “A Requiem to Mother Earth”
7	K. Ayyappa Paniker	: “The Village”
8	A. Ayyappan	: “The Buddha and the Lamb”
9	Balachandran Chullikkad	: Ghazal
<b>Seminar</b>		
Asan: Sita immersed in Reflection		
<b>Module 3: Fiction 1 Hour</b>		
<b>Required Reading:</b>		
1	M.T. Vasudevan Nair	: <i>Mist</i>
2	N S Madhavan	: <i>Litanies of the Dutch Battery</i>
3	Anand	: <i>The Death Certificate</i>
<b>Seminar:</b>		
1	K R Meera	: <i>The Hang Woman</i>
<b>Module 4: Short stories 1 Hour</b>		
<b>Required Reading:</b>		
1	Basheer	: “The World Renowned Nose”
2	Rajalekshmi	: “Aparajitha”
3	Zacharia	: Reflections of a Hen in her Last Hour.
<b>Seminar:</b>		
T. Padmanabhan : “The Girl Who Spreads Light”		
<b>Module 5: Drama 1 Hour</b>		
<b>Required Reading:</b>		
1	Thoppil Bhasi	: <i>Capital</i>
2	G. Sankara Pillai	: <i>BharataVakyam</i>
3	K.J. Baby	: <i>Nadugadhika</i>
<b>Seminar:</b>		
1	C.J. Thomas	: <i>Behold, He Comes Again</i>
<b>Background Reading:</b>		
Reference Text: A Short History of Malayalam Literature - K. AyyappaPaniker - Information & Public Relations Department, Kerala State, April 2006		

<b>M.A. ENGLISH</b>	
<b>SEMESTER 4: ELECTIVE 04</b>	
<b>16P4ENGT20EL - ECOLOGY AND LITERATURE</b>	
<b>Curricular Objectives:</b>	
<p>The objective of the course is to introduce the key concepts of ecocriticism and to encourage the appreciation of nature and literature in tandem. Students are expected to approach texts with awareness of their ecological significance and eco-aesthetic content. Upon the completion of this course, students are expected to be able to: Recognize and identify the various representations of nature - To impart an understanding of the critical strategies deployed in understanding depictions of nature in literature - Have the ability to engage with secondary and additional reading material on ecocriticism and allied fields.</p>	
<b>Course Description:</b>	
<p>The course will comprise readings on the basic concepts of ecocriticism and their application in reading literature. Chosen texts will be read to understand the relationship between nature and culture and allied notions like tradition and progress, urban and rural life, ecology and industry etc. The texts have been chosen to reflect to ecological concerns from diverse historical, cultural and linguistic perspectives.</p>	
<b>Module 1 : Theoretical Overview</b>	
<b>1 Hour</b>	
This section will introduce key theoretical concepts in ecocriticism through selected critical essays.	
<b>Required reading</b>	
1	Literary Studies in an Age of Environmental Crisis : Cheryll Glotfelty
2	'Post-colonial' ecojustice : Timothy Clark
<b>Module 2 : Readings in Eco-criticism</b>	
<b>1 Hour</b>	
The required readings in this module will be supplemented by discussions and lectures on the main aspects of ecocritical theory including such topics as the anthropocene, queer ecology, ecomyths, the postnatural etc.	
1	Is Nature Necessary? : Dana Phillips
2	Form in Classical Tamil Poetry : A K Ramanujan.
<b>Module 3 : Poetical Readings in Ecocriticism</b>	
<b>1 Hour</b>	
<b>Required reading</b>	
1	<i>The Hymn of Aranyani</i> from The Rig Veda, Book 10, Hymn: 146.
2	<i>Progressive Insanities of a Pioneer</i> : Margaret Atwood

3	<i>Lines Written a few Miles Above Tintern Abbey</i> : William Wordsworth
<b>Seminar</b>	
1	Selections from Iliad and Odyssey : Homer (trans. Alexander Pope)
<b>Module 4: Reading Fiction 1 Hour</b>	
<b>Required reading</b>	
1	<i>Frankenstein</i> : Mary Shelley
2	<i>On the Beach</i> : Nevil Shute
<b>Seminar</b>	
1	<i>Jim Corbett : Maneaters of Kumaon</i>
<b>Module 5 : Re-reading Classics in light of Ecocriticism 1 Hour</b>	
<b>Required reading</b>	
1	Meghaduta (The Cloud Messenger) : Kalidasa (trans. Arthur W. Ryder)
2	King Lear : William Shakespeare
3	Oedipus Rex : Sophocles
<b>Course Compendium</b>	
	A course compendium with the required reading texts (except longer works of fiction) will be compiled and made available to the students.
<b>References</b>	
1	Armbruster, Karla, and Kathleen R. Wallace (eds.), <i>Beyond Nature Writing: Expanding the Boundaries of Ecocriticism</i> (Charlottesville: University Press of Virginia, 2001)
2	Clark, Timothy. <i>The Cambridge Introduction to Literature and the Environment</i> . Cambridge: Cambridge UP, 2011. Print.
3	Coupe, Lawrence (ed.), <i>The Green Studies Reader: From Romanticism to Ecocriticism</i> (London: Routledge, 2000)
4	Glotfelty, Cheryll, and Harold Fromm (eds.), <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i> (Athens: University of Georgia Press, 1996).
5	Heise, Ursula K., 'Greening English: Recent Introductions to Ecocriticism', <i>Contemporary Literature</i> 47.2 (2006): 289–98.
6	Mary Shelley, <i>Frankenstein: or, The Modern Prometheus, the 1818 Text</i> , ed. Marilyn Butler (Oxford University Press, 1994).
7	Phillips, Dana, <i>The Truth of Ecology: Nature, Culture, and Literature in America</i> (Oxford University Press, 2003).
8	Ramanujan, A. K., Vinay Dharwadker, and Stuart H. Blackburn. <i>The Collected Essays of A.K. Ramanujan</i> . New Delhi: Oxford UP, 1999. Print.

<b>M.A. ENGLISH</b>	
<b>SEMESTER 4: ELECTIVE 05</b>	
<b>16P4ENGT21EL- UNDERSTANDING CINEMA: FILM THEORY</b>	
<b>Course Objective:</b>	
This paper seeks to familiarize the student with the broad contours of the way films have been the object of academic scrutiny. Here, both the aspects – the making and the reception – of the film process will be represented.	
<b>Course Description:</b>	
The first module is a ‘primer’ of how writings on cinema have evolved historically down the ages. The second module contextualizes the formalist-realist bifurcation that informed the classical age of film/theory. The third module offers a close look at how one can discern ideological processes at work in the ‘cultural product’ that is cinema. The fourth module is an exclusive take on the encounter between film studies and feminism. The fifth module gives a purview of the diverse range of interactions that cinema has had with literature. Do note that the ‘texts’ assigned for seminar work in the various modules are to be discussed in the light of the theoretical readings specific to that very module. It is the task of the tutor to ensure that they are treated as an integral part of the course. All screenings are to be treated as a ‘prior requirement.’ The specific credit hours are not to be assigned for them.	
<b>Module 1: Early Cinema and the Emergence of Film Studies      1 Hour</b>	
<b>Required reading</b>	
1	Siegfried Kracauer: ‘Basic Concepts’ in Siegfried Kracauer <i>Theory of Film: The Redemption of Physical Reality</i> . Princeton University Press, 1997.
2	Laura Mulvey ‘Visual Pleasure and Narrative Cinema’ in Laura Mulvey <i>Visual and Other Pleasures</i> . Palgrave MacMillan, 2009.
3.	Introducing the Key Terms in Film Studies- Camera Angle, Cut Shots, Deep Focus, Diegesis, Editing, Flashback - Flash-forward, Framing, Montage, Mise-en-scene, Reverse angle, Scene, Story board, Take.
<b>Module 2 : Classical Film Theories: Formalism to Realism      1 Hour</b>	
<b>Required reading</b>	
1	(a) Sergei Eisenstein. <i>Battleship Potemkin</i> (Film, 1925) (b) David Bordwell. ‘The Idea of Montage in Soviet Art and Film’, <i>Cinema Journal</i> , Vol. 11, No. 2 (Spring, 1972), Uty of Texas Press, pp 9—17.

2	(a) Vittorio De Sica. <i>The Bicycle Thief</i> (Film, 1948) (b) Andre Bazin. 'De Sica: Metteur en scene' in Andre Bazin [trans. Hugh Gray] <i>What is Cinema?</i> University of California Press, 1967.
3	(a) Akira Kurosawa <i>Throne of Blood</i> (Film, 1957) (b) I. Shanmugha Das 'From Action to Meditation: An Eco-Buddhist Perspective on the Later Films of Akira Kurosawa' in K. Gopinathan ed. <i>Film and Philosophy</i> , Calicut Uty Press, 2003.
<b>Seminar</b>	
Charlie Chaplin <i>The Great Dictator</i> (Film, 1940)	
<b>Module 3: Cinema and Ideology: Poetics as Politics</b> <b>1 Hour</b>	
<b>Required reading</b>	
1	(a) Jean-Luc Godard. <i>Breathless</i> (Film, 1960) (b) Peter Wollen. 'Godard and Counter-Cinema' in Bill Nicholas ed. <i>Movies and Methods: An Anthology</i> , Uty of California Press, 1985.
2	(a) Yash Chopra. <i>Deewar</i> (Film, 1975) (b) Ranjani Mazumdar. 'From Subjectification to Schizophrenia: The 'Angry Man' and the 'Psychotic' Hero of Bombay Cinema' in Ravi S. Vasudevan ed. <i>Making Meaning in Indian Cinema</i> , OUP, 2002.
3	(a) Mani Ratnam. <i>Kannathil Muthamittal</i> (Film, 2002) (b) PriyaJaikumar. 'A New Universalism: Terrorism and Film Language in Mani Ratnam's <i>Kannathil Muthamittal</i> ' in Manju Jain ed. <i>Narratives of Indian Cinema</i> . Primus Books, 2009.
<b>Seminar</b>	
1	John Abraham. <i>Amma Ariyan</i> (Film, 1986)
<b>Module 4: Women in/and Cinema</b> <b>1 Hour</b>	
<b>Required reading</b>	
1	(a) Jane Campion. <i>The Piano</i> (Film, 1993) (b) Claire Johnston. 'Women's Cinema as Counter-Cinema' in Bill Nicholas ed. <i>Movies and Methods: An Anthology</i> , Uty of California Press, 1985.
2	(a) Aparna Sen. <i>36 Chowringee Lane</i> (Film, 1981) (b) K. Moti Gokulsing and Wimal Dissanayake. 'Women in Indian Cinema' Chapter 5 of K. Moti Gokulsing and Wimal Dissanayake <i>Indian Popular Cinema</i> , Orient Longman, 1998.
3	(a) Shekhar Kapur <i>Bandit Queen</i> (Film, 1994)



	(b) Karen Gabriel “Reading Rape: “Sexual Difference, Representational Excess and Narrative Containment” in Manju Jain ed. <i>Narratives of Indian Cinema</i> , Primus Books, 2009.
<b>Seminar</b>	
1	K.G. George <i>Adaminte Variyellu</i> (Film, 1983)
<b>Module 5: Literature and Cinema—Adaptation as Discourse</b> <span style="float: right;"><b>1 Hour</b></span>	
<b>Required reading</b>	
1	(a) James Ivory <i>The Remains of the Day</i> (Film, 1993) (b) Seymour Chatman ‘The Art of Film Adaptation: <i>The Remains of the Day</i> ’ in Manju Jain ed. <i>Narratives of Indian Cinema</i> . Primus Books, 2009.
2	(a) Satyajit Ray: <i>Pather Panchali</i> (Film,1955) (b) Satyajit Ray ‘The Making of a Film: Structure, Language and Style’ in Satyajit Ray <i>Speaking of Films</i> , Penguin, 2005.
3	(a) Lenin Rajendran: <i>Mazha</i> (Film,2000) (b) Dr. C.S. Venkiteswaran ‘Mazha: From Story to Film’ in Malayalam Literary Survey, Vol.21, No.4, Oct-Dec 1999&Vol 22, No. 1, Jan—March, 2000.
<b>Seminar</b>	
1	Adoor Gopalakrishnan: <i>Mathilukal</i> (Film, 1989 )
<b>For further reading</b>	
Mayne, Judith. <i>Cinema and Spectatorship</i> . New York: Routledge, 1993.	
Mulvey, Laura. <i>Visual and Other Pleasures</i> . new edition. London: BFI, 2009.	
Penley, Constance, ed. <i>Feminism and Film Theory</i> . NY: Routledge, 1988.	
Creed, Barbara. <i>The Monstrous-Feminine: Film, Feminism, Psychoanalysis</i> . New York: Routledge, 1993.	
Lacan, Jacques. <i>Feminine Sexuality</i> . Eds. Juliet Mitchell and Jacqueline Rose. Trans. Jacqueline Rose. NY: W.W. Norton and Co., 1985.	
Andrew, Dudley. <i>Concepts in Film Theory</i> . Oxford: Oxford University Press, 1984.	
*Bazin, Andrew. <i>What is Cinema? vol. I and II</i> . Trans. Hugh Gray. Berkeley: University of California Press, 1967 & 1971.	
*Kracauer, Siegfried. <i>Theory of Film: The Redemption of Physical Reality</i> . New York: Oxford University Press, 1960.	
Lapsley, Robert, and Westlake, Michael. <i>Film Theory: An Introduction</i> . Manchester: Manchester University Press, 1989.	
*Metz, Christian. <i>The Imaginary Signifier: Psychoanalysis and the Cinema</i> . Trans. Celia Britton, Annwyl Williams, Ben Brewster and Alfred Guzzetti. Bloomington: Indiana University Press, 1983.	
JyotikaVirdi, <i>The Cinematic Imagination: Indian Popular Films as Social History</i> . Rutgers University Press, 2003	

<b>M.A. ENGLISH</b>	
<b>SEMESTER 4: ELECTIVE 06</b>	
<b>16P4ENG22EL - COMPARATIVE INDIAN LITERATURE</b>	
<b>Curricular Objectives</b>	
Comparative Literature envisages projects like reading beyond cultural boundaries; interrogating identities and establishing the perennial intertextuality of literature and other cultural artefacts. This course intends to enable the learner to critically estimate Indian literature as a terrain of relentless dialogism, negotiations and reciprocity. The course also attempts to address the issues of translation and the methodologies of intercultural studies. The ultimate objective is to reinvent and redefine the scope of comparative literature in general and Indian comparative literature in particular.	
<b>Course Description:</b>	
Module one introduces a few of the cardinal concepts of Comparative Literature. Module two is intended to introduce some of the theoretical foundations of comparative literature and module three includes articles critiquing Indian comparative literature in particular. Module four focuses mainly on translation and other methodological issues of comparative literature. Module five includes select Indian writings for praxis.	
<b>Module 1:</b>	<b>1 Hour</b>
<b>Required reading</b>	
1	<b>Key Concepts</b> Weltanschauung — Influence Aesthetics -- Reception Aesthetics -- Genre Studies -- Inter-lingual; Intra-lingual; Inter- semiotic modes of translation -- Localization
<b>Module 2 :</b>	<b>1 Hour</b>
<b>Required reading</b>	
1	Andre Lefevere –“Beyond Interpretation” or the Business of( Re)Writing’ (Source: <i>Comparative Literature Studies</i> Vol. 24, No. 1 (1987), pages. 17-39 )
2	Aijaz Ahmed - “Jameson’s Rhetoric of Otherness and the National Allegory” (Source: Aijaz Ahmed. <i>In Theory: Classes, Nations and Literatures</i> . Pages. 95-122)
3	Tutun Mukherjee. “Comparative Literature and Ex-centricity” (Source: <i>Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies</i> . Ed. Steven Totosy de Zepetnek and Tutun Mukherjee. Pages. 36-48)
<b>Seminar</b>	
Edward Said “Empire, Geography and Culture” ( Source: <i>Culture and Imperialism</i> pages 1-15)	

<b>Module 3: 1 Hour</b>	
<b>Required reading</b>	
1	Avedesh Kumar Singh- "Indian Comparative Literary Studies: An Agenda for the New Millennium" (Source: <i>Comparative Literature</i> Ed. Bijay Kumar Das)
2	G.N. Devy- "Post-Colonial Indian Approaches" (Source: G. N. Devy <i>Of Many Heroes: An Indian Essay in Literary Historiography</i> )
3	Rana Nayar "Locating/ Dis-locating Indian Literatures: A Metacritical Narrative" (Source: Chapter 1, <i>Inter- sections: Essays on Indian Literatures, Translations and Popular Consciousness</i> by Rana Nayar).
<b>Seminar</b>	
1	"Tagore as World Literature" (Source: <i>Interdisciplinary Alter-natives in Comparative Literature</i> Ed. E.V. Ramakrishnan, Harish Trivedi and Chandra Mohan)
<b>Module 4: 1 Hour</b>	
<b>Required Reading</b>	
1	Susan Bassnett- "Culture and Translation" (Source: <i>A Companion to Translation Studies</i> Ed. Piotr Kuhiwczak and Karin Littau)
2	D. W. Fokkema- "Towards a Methodology in Inter Cultural studies" (Source: <i>Aspects of Comparative Literature- Current Approaches</i> Ed. Chandra Mohan)
3	Sieghild Bogumil "A New Ethics of Comparative Literature: Methodological Considerations" ( Source: <i>Interdisciplinary Alter-natives in Comparative Literature</i> Ed. E.V. Ramakrishnan, Harish Trivedi and Chandra Mohan)
<b>Seminar</b>	
1	Dr. Saji Mathew: "From Regional into Pan Indian: Towards a Heterographic Praxis for Post-Colonial Translation" ( <i>Journal of Contemporary Thought</i> . Summer 2002, Pp. 85-96)
<b>Module 5: 1 Hour</b>	
<b>Required reading</b>	
1	O. Chandumenon : <i>Indulekha</i>
2	Bama : <i>Karukku</i>
3	O.V. Vijayan : <i>The Saga of Dharmapuri</i>
4	Gurazada Apparao : <i>Kanyasulkam</i>
5	K. Satchidanandan : "Imperfect" (Source: K. Satchidanandan <i>Imperfect and Other New Poems</i> )
6	Vinayak Krishna Gokak : "English words" (Source: <i>The Golden Treasury of Indo Anglian Poetry: 1828-1965</i> )
<b>Seminar</b>	
1	Prem Chand : <i>Godan</i>

For further reading
Ahamad, Ajaz. <i>In Theory: Classes, Nations, Literatures</i> . New Delhi: OUP, 1992.
Gokak, Vinayak Krishna. <i>The Golden Treasury of Indo-Anglian Poetry</i> . New Delhi: SahityaAkademi, 1998.
Kuhiwczak, Piotr and Karin Littau.ed. <i>A Companion to Translation studies</i> . Hyderabad: Orient Black Swan, 2011.
Lemert, Charles. ed. <i>Social Theory: The Multicultural and Classic Reading</i> . New Delhi: Rawat Publications, 2013.
Nayar, Rana. <i>Inter-sections: Essays on Indian Literatures, Translations and Popular Consciousness</i> . Hyderabad: Orient Blackswan, 2012.
Raj, RizioYohannan. <i>Quest of A Discipline: New Academic Directions for Comparative Literature</i> . New Delhi: CUP Foundation Books, 2012.
Ramakrishnan, E.V. ed. <i>Inter-Disciplinary Alternatives in Comparative Literature</i> . New Delhi: Sage, 2013.
Said, Edward W. <i>Culture and Imperialism</i> . London; Vintage, 1994.
Zepetnek, Steven Totosy de, and Tutun Mukherjee. <i>Companion to Comparative Literature, World Literatures and Comparative Cultural Studies</i> . Delhi: Foundation Books, 2013.

<b>MA ENGLISH</b>	
<b>SEMESTER 4: ELECTIVE 07</b>	
<b>16P4ENG23EL - THE PUBLIC SPHERE AND ITS CONTEMPORARY CONTEXT</b>	
<b>Curricular Objectives:</b>	
To introduce the student to the concept of the public sphere, and to enable him/her to reflect on critical issues related to everyday life, opinion and individual/social rights.	
<b>Course Description:</b>	
The concept of the public sphere is introduced through a short article (encyclopaedia article) by Habermas. Habermas's later writings amplify and clarify the positions (Structural Transformation of the Public Sphere; "Further Reflections on the Public Sphere"). This is accompanied by two articles that provide glosses, and extend the concept. The texts included in different modules represent a sampling of issues (Censorship, Borders, Surveillance, Military aggression, the market, corporate control, patriarchy, and sexuality/gender). The selections examine neoliberal impulses, changing dynamics of democracy, the media, and new models of commerce. The writings need to be contextualized in terms of supplementary readings suggested in the reading list. The dynamic of the concepts need to be expanded to the areas of environmental sensitivity, law and justice and various other fields	
<b>Module 1</b>	<b>1 Hour</b>
<b>Required Reading :</b>	
1	Jürgen Habermas; Sara Lennox; Frank Lennox: "The Public Sphere: An Encyclopaedia Article (1964)" <i>New German Critique</i> , No. 3. (Autumn, 1974), pp. 49-55. (Available in Jstor; Free download also available)
2	K.M. Johnson: "Cyberspace and Post-modern Democracy: A Critique of the Habermasian Notion of the Public Sphere," <i>The Virtual Transformation of the Public Sphere: Knowledge, Politics, Identity</i> . (Ed.) Gaurav Desai. Routledge, 2013. 71-76.
3	Michael Mckeon: "Parsing Habermas's 'Bourgeois Public Sphere,'" <i>Criticism</i> , Vol. 46, No. 2, Special Issue: When Is a Public Sphere? (Spring 2004), pp.273-277. (Available in Jstor)
<b>Module 2</b>	<b>1 Hour</b>
<b>Required Reading :</b>	
1	Salman Rushdie: <i>Is Nothing Sacred?</i> <i>Granta</i> , 1990. (Herbert Read Memorial Lecture Feb 6 1990) (Free download available)
2	Vinay Dharwadker: "Guest Column: Censoring the 'Rāmāyana,'" <i>PMLA</i> . 2012 127:3.(433-450) (available in Jstor – by redirect)

3	TaslinaNasreen: "Homeless Everywhere: Writing in Exile." Sarai Reader 04: Crisis Media, CSDS, Delhi, 2004 (Free download available)
<b>Seminar:</b>	
(Topics could be chosen from either of the above texts)	
<b>Module 3</b> <b>1 Hour</b>	
<b>Required Reading:</b>	
1	Paulo Freire: Chapter I of <i>The Pedagogy of the Oppressed</i>
2	Pramod K. Nayar. "I Sing the Body Biometric: Surveillance and Biological Citizenship," EPW. 11 August 2012
3	Rachel Corrie: "Last Email from the Gaza Strip," Sarai Reader 04: Crisis/ Media, CSDS, Delhi, 2004 (Free download available)
<b>Seminar:</b>	
(Topics could be chosen from either of the above texts)	
<b>Module 4</b> <b>1 Hour</b>	
<b>Required Reading:</b>	
1	George Yudice: "Free Trade and Culture." Liam Connell and Nicky Marsh(ed). <i>Literature and Globalization: A Reader</i> . Routledge, 2011. 68-73
2	Arundhati Roy. "Peace and the New Corporate Liberation Theology," <i>An Ordinary Person's Guide to Empire</i> . Penguin, 2005. 329-352
3	Masao Miyoshi: "Turn to the Planet: Literature, Diversity, and Totality," Liam Connell and Nicky Marsh (ed). <i>Literature and Globalization: A Reader</i> . Routledge, 2011. 132-139.
<b>Seminar:</b>	
(Topics could be chosen from either of the above texts)	
<b>Module 5</b> <b>1 Hour</b>	
<b>Required Reading:</b>	
1	Sarah Joseph: <i>Othappu: The Scent of the Other Side</i> . Trans. Valson Thampu, OUP, 2011.
2	Mahesh Dattani: <i>Dance Like a Man</i> . Penguin, 2006.
<b>Seminar:</b>	
(Topics could be chosen from either of the above texts)	
<b>Background Reading:</b>	
JürgenHabermas	: "Further Reflections on the Public Sphere" (Calhoun)
Craig Calhoun	: <i>Habermas and the Public Sphere</i> . MIT, 1996.
JürgenHabermas:	<i>The Structural Transformation of the Public Sphere</i> . MIT, 1989.

Arturo Escobar: Encountering Development: *The Making and Unmaking of the Third World*. Princeton UP, 1996.

Vandana Shiva: *Staying Alive*

MadhavGadgil and Ramachandra Guha: *This Fissured Land: An Ecological History of India*. Univ. of California Press, 1993.

MadhavGadgil and Ramachandra Guha: *The Use and Abuse of Nature*. OUP, 2005.

Edward S. Herman and Noam Chomsky: *Manufacturing Consent: The Political Economy of the Mass Media*. Pantheon, 1988.

George Orwell: *Politics and the English Language*

MA ENGLISH	
SEMESTER 4 - ELECTIVE - 08	
16P4ENGT24EL - MODERN EUROPEAN FICTION	
<b>Curricular Objectives:</b>	
To introduce the student to select European fiction spanning the second half of the 19 <sup>th</sup> and 20 <sup>th</sup> centuries.	
<b>Course Description:</b>	
Module 1 introduces writings which equip the student into an appreciation of modern European fiction. The novels introduced here are drawn from France, Germany, Russia, Austria, Italy, Greece and Portugal. They focus on areas of realism, naturalism, existentialism, absurdism and politics.	
<b>Module 1 1 Hour</b>	
1	Umberto Eco: "On Some Functions of Literature" in <i>On Literature</i> . Vintage 2002 (1-15)
2	Italo Calvino: "Literature as Projection of Desire" in <i>The Uses of Literature</i> . Harcourt Brace, 1986(50-61)
<b>Module 2 1 Hour</b>	
<b>Required Reading :</b>	
1	Gustave Flaubert : <i>Madame Bovary</i>
2	Fyodor Dostoevsky : <i>Crime and Punishment</i>
3	Leo Tolstoy : <i>Death of Ivan Illych</i>
<b>Seminar</b>	
(Any of the above)	
<b>Module 3 1 Hour</b>	
<b>Required Reading:</b>	
1	Emile Zola : <i>Therese Raquin</i>
2	Nikos Kazantzakis : <i>Zorba the Greek</i>
3	Thomas Mann : <i>Death in Venice</i>
<b>Seminar:</b>	
(Any of the above)	
<b>Module 4 1 Hour</b>	
<b>Required Reading:</b>	
1	Franz Kafka : <i>The Trial</i>
2	Albert Camus : <i>The Outsider</i>



<b>Seminar:</b>	
1	Hermann Hesse : <i>Steppenwolf</i>
<b>Module 5 - 1 hour</b>	
<b>Required Reading:</b>	
1	Jose Saramago : <i>Blindness</i>
2	Elfriede Jelinek : <i>Wonderful, Wonderful Times</i>
<b>Seminar:</b>	
1	Gunter Grass : <i>Cat and Mouse</i>
<b>Background Reading:</b>	
Milan Kundera: <i>The Art of the Novel</i>	
George Lukacs: <i>Studies in European Realism</i>	
Timothy Unwin: <i>The Cambridge Companion to the Modern French Novel</i>	
Graham Bartram: <i>The Cambridge Companion to the Modern German Novel</i>	
Peter Bondanella, Andrea Cicarelli: <i>The Cambridge Companion to the Italian Novel</i>	
Zygmunt G. Baranski, Lino Pertile: <i>The New Italian Novel</i>	

<b>MA ENGLISH</b>	
<b>SEMESTER 4 - ELECTIVE – 09</b>	
<b>16P4ENGT24EL –LITERATURE AND SELF-REFLEXIVITY</b>	
<b>Curricular Objectives:</b>	
To introduce the students to the phenomenon of self-reflexivity in narrative forms through a selection of texts drawn from different genres, and theoretical and historical accounts recommended for reading.	
<b>Course Description:</b>	
The course gives a general idea about self-reflexive narratives and traces their historical antecedents of the modernist and postmodernist phenomenon. Module 2 gives a theoretical perspectives on Self-reflexivity and the remaining modules discusses self-reflexive works in the major genres.	
<b>Module 1</b>	<b>1 Hour</b>
<b>Background:</b>	
Self-reflexivity and self-consciousness as a feature of narratives – Historical perspective – historical antecedents – prologues and epilogues as self-reflexive devices in theatre – foregrounding -- Shakespeare’s use of play-within-the-play -- <i>Mise-en-abîme</i> -- reflection on poetry as an organizing principle -- self-reflexivity in modernist texts – formal preoccupations of postmodernism.	
<b>Module 2 (Theoretical Perspectives)</b>	
	<b>1 Hour</b>
<b>Required Reading :</b>	
1	Linda Hutcheon: Introduction (Pages 1-15 ) <i>Narcissistic Narrative: The Metafictional Paradox</i>
2	<i>YifenBeus: “Self-Reflexivity in the Play within the Play and its Cross-Genre Manifestation” in The Play Within the Play: The Performance of Meta-theatre and Self-Reflection.</i> Eds. Gerhard Fischer and Bernhard Greiner.
<b>Seminar</b>	
(Any of the above)	
<b>Module 3 (Prose and Fiction)</b>	
	<b>1 Hour</b>
<b>Required Reading:</b>	
1	Jorge Luis Borges : “The Garden of Forking Paths”
2	John Barth : <i>Lost in the Funhouse</i>
<b>Seminar:</b>	

1	Salman Rushdie	: <i>Midnight's Children</i>
<b>Module 4: (Poetry)</b>		<b>1 Hour</b>
<b>Required Reading:</b>		
1	John Ashbery	: "Paradoxes and Oxymorons"
2	Archibald MacLeish	: "Ars Poetica"
3	Wisława Szymborska	: "Evaluation of an Unwritten Poem"
4	Marianne Moore	: "Poetry"
<b>Seminar:</b>		
1	Ted Hughes	: "Thought Fox"
<b>Module 5 (Drama)</b>		<b>1 Hour</b>
<b>Required Reading:</b>		
1	Federico Garcia Lorca	: <i>Play without a Title</i>
2	Tom Stoppard	: <i>Rosencrantz and Guildenstern Are Dead</i>
<b>Seminar:</b>		
1	Gunter Grass	: <i>Cat and Mouse</i>
<b>Recommended Reading:</b>		
	Robert Alter:	<i>Partial Magic: The Novel as a Self-Conscious Genre</i>
	Patricia Waugh:	<i>Metafiction</i>
	William H. Gass:	<i>Fiction and the Figures of Life</i>
	Linda Hutcheon:	<i>Narcissistic Narrative: The Metafictional Paradox.</i>
	Linda Hutcheon:	<i>The Poetics of Postmodernism</i>
	Linda Hutcheon:	<i>The Politics of Postmodernism</i>
	Lionel Abel:	<i>Tragedy and Metatheatre: Essays on Dramatic Form</i>
	Richard Hornby:	<i>Drama, Metadrama, and Perception</i>

## MODEL QUESTION PAPERS