

to make a comparative statement to take a considered decision requiring further enhancement of Ph.D Evaluation fee for future.

AC3:06:04

**Amendment of Ordinance 28 - Reg:-**

Draft amended Ordinance No. 28 of Central University of Kerala (Emoluments, Terms & Conditions of Service of the Controller of Examinations) has been placed before the Academic Council for approval

**Decision:**

**The Academic Council approved the amendment proposed in Ordinance No.28.**

AC3:06:05

**Counting of Past Service for Direct Recruitment and Promotion for Teachers – Reg.**

The counting of past services for direct recruitment and promotion was placed as an item in the AC vide item No. 03:3:03(01.06.2018);

Accordingly, the Academic Council while approving the minutes of the committee have pointed out that the experience of State funded research institutions and Industry experience may also be counted by referring the matter back to the Committee. The Committee was asked to submit its report to the next AC.

This was placed in EC (03.08.30) dated 27<sup>th</sup> June 2018 for approving the above resolutions of the AC. The EC approved the proposal and decided that the experience in Research /Technical institutions of State Governments in equivalent grade /similar duties also may be counted along with national institutions.

The Committee again met to finalize the aspect based on the EC decisions and submitted its report which is attached here. The experience of the State Funded Research Institutions other centrally funded technical institutions and industrial experience shall be counted provided the respective experience should strictly comply with the stipulations mentioned vide minutes dated 14.3.2018 as placed in AC of 1.6.2018.

**Decision:**

**The Academic Council noted that the matter was already approved by Executive Council. The Academic Council further pointed out that the experiences also are to be in tune with clauses 10 'a' to 'g' of the UGC Regulation 2018.**

AC3:06:06

**Approval of the BoS Minutes and Syllabus – Reg.**

The Academic Council has considered the BoS Meeting Minutes and revised Syllabus of the following Departments and decided to approve the same with decisions mainly as follows:



(i) **Genomic Science**

The Academic Council ratified the syllabus. The Department removed the topic Bio-Physics and added System Biology, Bio Statistics, Bio Informatics and also Lab for all the semesters. Academic Council approved the same. The revised syllabus of M.Sc Genomic Science is being implemented from 2019-20 academic year onwards.

(ii) **Geology**

The Academic Council ratified the syllabus. All Core Courses have 04 credits and electives with 03 credits. Syntax format adopted uniformly. The Department combined a few courses thereby making the courses to 04 or 05 from the earlier 08 & 09. Also adopted new eligibility (Introduction of B.Sc. Triple main from the existing B.Sc. Geology (only)). The revised syllabus of M.Sc. Geology is being implemented from 2019 academic year onwards.

(iii) **English and Comparative Literature**

The Academic Council approved the syllabus revision which took place after 02 years. Comprising of 15 core courses and 22 electives. Besides there is an addition of one innovative programme for 120 hours. All are now inclusive of Dalit courses. This is made effective from 2019-20 onwards.

(iv) **Management Studies**

The Academic Council ratified modified syllabus and scheme of Evaluation for MBA (General) which is effective from 2019 onwards.

(v) **BA International Relations**

The Academic Council ratified the revised syllabus of the BA (International Relations) commencing from the academic year 2019-20 with the following decisions;

- i) The core courses of BA International Relations has changed.
- ii) Change of Dissertation from 100 marks to CA (40 marks) and ESA (60 marks) has been approved
- iii) There is no change in credits.
- iv) There is an introduction of new paper titled 'Issues in international Politics' in 6<sup>th</sup> semester.

(vi) **Tourism Studies**

The Department in order to meet industry requirements has included Audit Courses (NIL credits) (Core course). There shall be 03 field visits in Core courses. Sustainable Tourism Management Course also added besides inclusion of One MOOC Course by replacing Viva-Voce.

4 Elective Courses towards industrial requirements were also made. Total 20 Core Courses, 12 electives, 3 Audit Courses (NIL Credits).

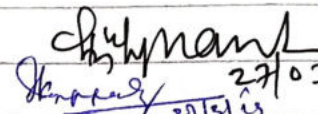
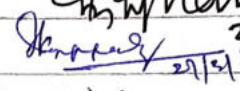

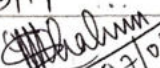

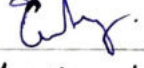
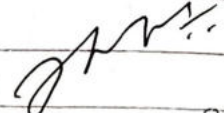
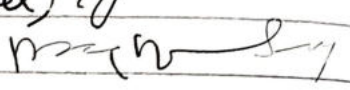
The Academic Council authorized Dr. Mustafa to coordinate with Department of Tourism to make necessary changes in the course on personality and Life Skills. With this change the Academic Council approved the syllabus.



# Minutes of the Board of Studies

Held on 27/03/2019 and 28/03/2019

## Members Present: (27-03-2019)

1. Dr. Prasad Pannian (Chair) -  27/03/19
2. Dr. Joseph Koyippally (Member)  27/03/19
3. Dr. Asha S. (Member)  27/03/19
4. Dr. Shalini Moolachalil (Invitee)  27/03/19
5. Dr. Eftihah Ahmed (Invitee)  27/03/19
6. Dr. Ram Binod Ray (Invitee)  27/03/19
7. Prof. B. Haritharan (External Expert & Member)  27/03/19
8. Prof. <sup>M.H.</sup> Rudramuni (External Expert & Member)  27/03/19

## Agenda:

1. Structure of the course - Modifications
2. Addition / Deletion of Courses
3. New Elective Courses

## Decisions:

- 1) The BOS recommends that the Question Paper setting and the ESA evaluation be done within the dept by the respective course instructors. The board felt that as the external evaluation and question paper setting would impinge upon the autonomy of the dept.
- 2) The BOS noted that the new grading system introduced contains anomalies that need to be addressed
- 3) The BOS observed that the spirit and objectives of the discipline Comparative Literature have to be mainstreamed into the syllabus more effectively



# Minutes of the Board of Studies

held on 28/03/2019

Members Present: (28/03/2019)

1. Dr. Prasad Pannian (Chair) *Prasad Pannian*
2. Dr. Asha S. (Member) *Asha S.*
3. Dr. Shalini Moolechalil (Member) *Shalini*
4. Dr. Eftikhal Ahamed (Member) *Eftikhal*
5. Dr. B. Itazhuran (External Member) *Itazhuran*
6. Prof. Ravishankar Rao (External Member) *Ravishankar Rao*
7. Prof. M. H. Rudramani (External Member) *M. H. Rudramani*

— Continued from page number - 68 —

- 4) Aims, objectives and desired outcome have to be spelt out with the course structure
- 5) Aims, objectives, course and module descriptions, lists of texts for study with references<sup>and</sup> recommended readings, must be stated clearly for every course.
- 6) The course instructors will choose select texts from each modules depending on the relevance, suitability appropriateness of the text for that semester and prepare a course file accordingly at the beginning of the semester with the approval of the faculty council. The course file thus prepared will be the basis of evaluation in that semester.
- 7) Selections from books may ideally be indicated in clusters.
- 8) After elaborate discussion, the BOS resolved that the present <sup>core</sup> course LEC 5403: Dissertation/Project be reviewed, the details of which could be worked out at the level of the Department Council.



- 9) The dept. may specify the electives to be offered in # each semester
- 10) The duplication of texts may be avoided to the maximum extent possible between core and elective courses as well.
- 11) Existing syllabus was revised and updated.
- 12) Newly proposed elective courses were presented, discussed and approved
- 13) The ~~re~~ decisions of the BOS met held on 27<sup>th</sup> & 28<sup>th</sup> March, 2019 will come to effect from 2019 <sup>June</sup> July admissions onwards.
- 14) LEC 5020: Theatre Workshop will have to be taught for one full semester and modalities of the evaluation will have to be worked <sup>out</sup> at the Faculty Council.

Dr. Ramesh Pannian

25/03/19

(Chair, BOS)

Asha S.

Isle  
28/03/19

Shalini .M

Shalini  
28/03/19

R. Rao

(Dr Ravishankar Rao)

Prof. M. H. Induramini

(B.B. Hanuman)



# Minutes of the Board of Studies held on 12/07/19 and 13/07/19

## Members Present (12/07/19)

- 1 Dr Joseph Koyippally (Chair)
  - 2 Dr Prasad Pannian (Member)
  - 3 Dr Ajith Kumar (Dean, Shch)
  - 4 Dr Asha S. (Member)
  - 5 Dr Shalini M (Invitee)
  - 6 Dr Vellikkeel Raghavan (Invitee)
  - 7 Dr Ezthikar Ahamed (Invitee)
  - 8 Dr Ram Binod Ray (Invitee)
  - 9 Prof B Hariharan (External Expert & Member)
  - 10 Prof MH Rudramuni (External Expert & Member)
- 12/7/19 13/7/19  
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## Agenda

- 1 Structure of the Course - Modifications
- 2 Addition / Deletion of Courses
- 3 New Elective Courses



**The Minutes of the PG Board of Studies  
held on 12 and 13 July 2019**

Attended by

1. Dr. Joseph Koyippally Joseph (Chair)
2. Prof. B Hariharan (External Member)
3. Prof. MH Rudramani (External Member)
4. Dr. Prasad Pannian (Member)
5. Dr. Asha S (Member)
6. Dr. Ram Binod Ray (Member)
7. Dr. Vellikkeel Raghavan (Special Invitee)
8. Dr. Shalini M (Special Invitee)
9. Dr. Efthikar Ahamed (Special Invitee)

Prof. Ravishankar Rao, External Member, conveyed his inability to attend the meeting as he is unwell.

The Minutes of the PG Board of Studies held on 27 and 28 March 2019 was approved.

**Agenda**

1. Discussion and Approval of the Syllabus of the MA in (English and Comparative Literature).
2. Approval of the MA in (English and Comparative Literature) curriculum for implementation from 2019 admission onwards

**Items:**

The Board had a two-day meeting and discussed the draft syllabus placed. The suggestions made in the Board were incorporated in the draft syllabus, which was approved.

The Board further resolved to approve the innovative course LEC 5018 'Theatre Workshop' to be offered as an Elective Course, subject to administrative sanction.

The curriculum of the MA English & Comparative Literature programme has been approved. The approved curriculum comprises 15 core courses and 22 Elective courses, as detailed below.

**Core Courses**

Course Code	Course Title	Type	H	P	T	C
<b>CORE COURSES</b>						
LEC5101	Poetry - I	Core	4	0	0	4
LEC5102	Drama	Core	4	0	0	4
LEC5103	Literary Criticism	Core	4	0	0	4
<del>LEC5104</del> 5204	Comparative Literature -I	Core	4	0	0	4
LEC5201	Poetry - II	Core	4	0	0	4
LEC5202	Modern Drama and Performance	Core	4	0	0	4
LEC5203	Fiction - I	Core	4	0	0	4
<del>LEC5204</del> 5303	Comparative Literature -I	Core	4	0	0	4
LEC5301	Fiction - II	Core	4	0	0	4
LEC5302	Critical Theory	Core	4	0	0	4
<del>LEC5303</del> 5304	Academic Writing	Core	4	0	0	4
<del>LEC5304</del> 5401	English Language & Linguistics	Core	4	0	0	4
LEC5401	Translation Studies	Core	4	0	0	4
LEC5402	Indian Writing in English	Core	4	0	0	4
LEC5403	Dissertation	Core	0	22	1	4

*Joseph Koyippally Joseph*  
13/7/19

*Prof. B Hariharan*  
13/7/19

*Prof. MH Rudramani*  
13/7/19

*Dr. Asha S*  
13/7/19

*Dr. Ram Binod Ray*  
13/7/19



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1. Dr. Joseph Koyippally Joseph (Chair)
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3. Prof. MH Rudramani (External Member)
4. Dr. Prasad Pannian (Member)
5. Dr. Asha S (Member)
6. Dr. Ram Binod Ray (Member)
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**Core Courses**

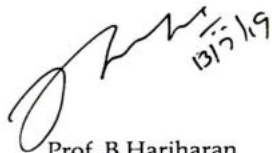
Course Code	Course Title	Type	H	P	T	C
<b>CORE COURSES</b>						
LEC5101	Poetry - I	Core	4	0	0	4
LEC5102	Drama	Core	4	0	0	4
LEC5103	Literary Criticism	Core	4	0	0	4
LEC5104	Academic Writing	Core	4	0	0	4
LEC5201	Poetry - II	Core	4	0	0	4
LEC5202	Modern Drama and Performance	Core	4	0	0	4
LEC5203	Fiction - I	Core	4	0	0	4
LEC5204	Comparative Literature -I	Core	4	0	0	4
LEC5301	Fiction - II	Core	4	0	0	4
LEC5302	Critical Theory	Core	4	0	0	4
LEC5303	Comparative Literature -II	Core	4	0	0	4
LEC5304	English Language & Linguistics	Core	4	0	0	4
LEC5401	Translation Studies	Core	4	0	0	4
LEC5402	Indian Writing in English	Core	4	0	0	4
LEC5403	Dissertation	Core	0	22	1	4

*Annaly*  
13/2/2019



**The Minutes of the PG Board of Studies  
held on 12 and 13 July 2019**

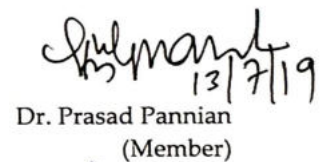
	<b>ELECTIVE COURSES</b>		<b>H</b>	<b>P</b>	<b>T</b>	<b>C</b>
LEC5001	Arab Spring Narratives	Elective	3	0	0	3
LEC5002	Children's Literature	Elective	3	0	0	3
LEC5003	Contours of Modernity	Elective	3	0	0	3
LEC5004	Culture, Society and Marginality	Elective	3	0	0	3
LEC5005	Dalit Studies	Elective	3	0	0	3
LEC5006	Documentary Film	Elective	3	0	0	3
LEC5007	English Language Teaching	Elective	3	0	0	3
LEC5008	Film Appreciation (Summer Course)	Elective	3	0	0	3
LEC5009	Film Studies	Elective	3	0	0	3
LEC5010	Indian Diaspora Literature	Elective	3	0	0	3
LEC5011	Introduction to Cultural Studies	Elective	3	0	0	3
LEC5012	Introduction to Gender Studies	Elective	3	0	0	3
LEC5013	Journalism and Mass Communication	Elective	3	0	0	3
LEC5014	Malayalam Literature in Translation	Elective	3	0	0	3
LEC5015	Post Secular Feminism	Elective	3	0	0	3
LEC5016	Shakespeare across Cultures	Elective	3	0	0	3
LEC5017	The World of Mythologies	Elective	3	0	0	3
LEC5018	Theatre Workshop	Elective	3	0	0	3
LEC5019	Understanding Post Humanism	Elective	3	0	0	3
LEC5020	Woman and Islam	Elective	3	0	0	3
LEC5021	Women and Cultural Forms	Elective	3	0	0	3
LEC5022	Women and Writing	Elective	3	0	0	3

  
13/7/19

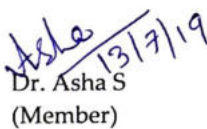
Prof. B Hariharan  
(External Member)

  
13/7/19

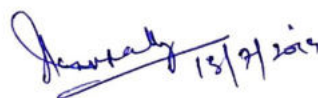
Prof. MH Rudramuni  
(External Member)

  
13/7/19

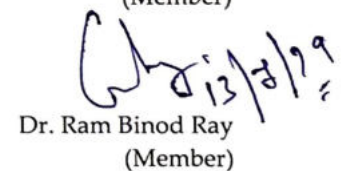
Dr. Prasad Pannian  
(Member)

  
13/7/19

Dr. Asha S  
(Member)

  
13/7/2019

Dr. Joseph Koyippally  
(Chair, BoS)

  
13/7/19

Dr. Ram Binod Ray  
(Member)



Minutes of the <sup>PG</sup> BOS held on 23/09/2019

Members Present : Dr Joseph Koyippally Joseph (Chair)  
 Dr Prasad Pannian (Member) <sup>Chw</sup>  
 Dr Asha S. (Member) Asha  
 Dr Ram Binod Ray (Member) Chw

## Agenda

Approval of the MOOCs 1) LEC 5023 - Shakespeare Across Cultures  
 2) LEC 5024 : Film Studies

## Decisions

The PG Board of Studies has approved the syllabi of the following MOOCs as PG Elective Courses carrying 4 Credits.

LEC 5023 - Shakespeare Across Cultures  
 LEC 5024 - Film Studies

The syllabi will come into effect from this semester on.

Asha  
 ASHA S.  
 (BOS Member)

Joseph Koyippally  
 Dr. Joseph Koyippally  
 (Chair, BOS)



केरल केन्द्रीय विश्वविद्यालय  
CENTRAL UNIVERSITY OF KERALA  
Department of English and Comparative Literature



# **CURRICULUM**

MA Programme in English & Comparative Literature  
(2019 Admission onwards)

Updated in the PG Board of Studies meeting held on  
12 February 2021

School of Languages & Comparative Literature  
Department of English & Comparative Literature

2021



## **CURRICULUM**

MA Programme in English & Comparative Literature  
(2019 Admission onwards)

Department of English & Comparative Literature  
School of Languages & Comparative Literature

2019



## Department of English and Comparative Literature

## PG Board of Studies Meeting on 12.02.2021

## Members

1. **Dr. Joseph Koyippally Joseph** ..... Chair  
Associate Professor of English & Comparative Literature,  
Central University of Kerala, Tejaswini Hills, Periyar, Kasaragod, Kerala - 671 320
2. **Dr. R Ravishankar Rao** ..... External Member  
Professor of English,  
Mangalore University, Mangalagangothri Mangalore, Karnataka - 574199
3. **Dr. B Hariharan** ..... External Member  
Professor of English,  
Institute of English, University of Kerala, Thiruvananthapuram, Kerala - 695034
4. **Dr. MH Rudramuni** ..... External Member  
Professor of English,  
Mysore University, Manasagangothri, Mysore, Karnataka - 570005
5. **Dr. Asha S.** ..... Member  
Assistant Professor of English & Comparative Literature,  
Central University of Kerala, Tejaswini Hills, Periyar, Kasaragod, Kerala - 671 320
6. **Dr. Ram Binod Ray**..... Member  
Assistant Professor of Hindi and Comparative Literature,  
Central University of Kerala, Tejaswini Hills, Periyar, Kasaragod, Kerala - 671 320

## Invited Members

1. **Dr. B. Rajeev**  
Professor of Malayalam & Dean, School of the Languages and Comparative Literature,  
Central University of Kerala, Tejaswini Hills, Periyar, Kasaragod, Kerala - 671 320
7. **Dr. Vellikkeel Raghavan**  
Assistant Professor of English & Comparative Literature,  
Central University of Kerala, Tejaswini Hills, Periyar, Kasaragod, Kerala - 671 320
8. **Dr. Shalini M.**  
Assistant Professor of English & Comparative Literature,  
Central University of Kerala, Tejaswini Hills, Periyar, Kasaragod, Kerala - 671 320
9. **Dr. Eftikar Ahamed B.**  
Assistant Professor of English & Comparative Literature,  
Central University of Kerala, Tejaswini Hills, Periyar, Kasaragod, Kerala - 671 320

### **MA English & Comparative Literature**

The MA programme in English & Comparative Literature has a balanced mixture of theoretical, practical, skill-based and value-based core and elective Courses. It places the literatures of many genres, areas, traditions and nations side by side, and studies them in relation to other branches of knowledge, art and culture.

Even as the syllabus of the programme introduces students to literatures of different languages and cultures, it is predominantly founded on English literature canon. While doing so, it also critiques the traditional canon by constantly updating its content. It is designed as a holistic and interdisciplinary academic approach to critically examine the works of writers, critics, and theorists in order to celebrate the inter-national and intra-national traditions, and the new paradigms of the modern world.

The MA programme in English and Comparative Literature is a 72-credit programme lasting four semesters. The programme consists of two types of courses: Core and Elective. Core course are mandatory and the Elective courses are optional. In order to complete MA programme in English and Comparative Literature, students have to earn 60 credits from the Core Courses in the syllabus and 12 credits from Elective Courses. Students can take one approved Elective Course from outside the department. Faculty Advisors shall advise students on the relevance of the Elective Courses chosen by the student. A student may take a minimum of one and a maximum of two elective courses in a semester. Depending on the availability of faculty, the number of the Elective Courses offered by the department may vary from semester to semester. Students have to submit a dissertation in the fourth semester and face a viva-voce based on it.

The MA programme in English & Comparative Literature enables students become skilled in oral, written academic communication besides mastering the subject and also to appear for UGC JRF/NET examinations both in English and in Comparative Literature.

#### **Course code:**

The Course Code has seven characters: three letters and four digits. In the code the letters represent the name of the School and Department. For example in the course code LEC 5101, 'L' stands for School of Languages and Comparative Literature, and 'EC' for the Department of English & Comparative Literature. The first digit represents the academic level of the programme. Here '5' represents PG programme, and the second digit '1' represents the semester in which the course is offered. The third and the fourth digits show the serial number of the course. If the second digit is '0', it means that it is an Elective Course.

Each course in this syllabus has four modules. The prescribed texts are listed under each module. Based on the prescribed syllabus of the course allotted, Course instructors who are assigned a course in a semester shall place the detailed Course File for the approval of the Faculty Council at the beginning of the semester. In preparing the Course File, the course instructor will, depending on the relevance and suitability of the text, select the fixed number of texts as prescribed in the syllabus in order to prepare the Course File. Once approved, it will form the basis for teaching, learning and evaluation in that semester.



**Programme Outcome**

The learners completing the Masters Programme of the Central University of Kerala will be able to obtain knowledge and skills in the areas of critical thinking, creative thinking, oral and written communication in English Literature, Comparative Literature and critical theories. They will be able to demonstrate capacity for undertaking research, engage in social interaction, make ethical decision making, and synthesise local and global perspectives in one's thinking and behaviour.

**The Objectives of the Programme**

The syllabus of MA programme in English & Comparative Literature is developed in consultation with national and international experts in the subject and with the feedback from the stakeholders in the university—parents, alumni and students—as well as academics from other universities across India. It aims to conscientize students with the social, political, ideological and cultural implications of literature, and to update students with the current developments in the discipline of English and Comparative Literature

**Programme-Specific Outcomes:**

On completion of the programme students should be able to achieve the following programme specific outcomes:

1. enhance skill in communicating effectively in English by using linguistic and extra-linguistic codes;
2. analyze the basic concepts and theories related to cultural studies, and across boundaries;
3. familiarize the students with current pedagogical principles and praxis in literary studies;
4. master critical terms and expressions necessary to conduct discourses at postgraduate level;
5. identify key ideas in literary criticism, literary and critical theory;
6. grasp the socio-political circumstances behind movements and texts;
7. apply the knowledge of literature and the major analytic and theoretical frameworks in research;
8. apply tools of comparative study in literary and cultural analysis;
9. critically engage the major concepts of literary theory in critical analysis of literary texts;
10. compare literary and other modes of creative and expressions across languages and cultures;
11. develop mode of critical thinking by comparing and contrasting texts, approaches, and theories;
12. interrogate the modes of representations and their implications;
13. understand the circulation of literary texts, ideas, themes, genres, and methods;
14. understand the growth of their discipline and articulate political and aesthetic concerns;
15. become teachers of English language, English literature, and Comparative Literature,
16. become and researchers, content developers, creative writers, presentation experts;
17. do socio-cultural and political analysis of literary productions;
18. translate literary texts between languages and edit translations;
19. write logically and clearly in a language appropriate to English Literary Studies; and
20. write professional reports, reviews and academic papers in English and comparative literature.

## Scheme of the Programme

Semester 1	Semester 2	Semester 3	Semester 4
LEC 5101 <b>Poetry - I</b>	LEC 5201 <b>Poetry - II</b>	LEC 5301 <b>Fiction - II</b>	LEC 5401 <b>Translation Studies</b>
LEC 5102 <b>Drama</b>	LEC 5202 <b>Modern Drama and Performance</b>	LEC 5302 <b>Critical Theory</b>	LEC 5402 <b>Indian Writing in English</b>
LEC 5103 <b>Literary Criticism</b>	LEC 5203 <b>Fiction - I</b>	LEC 5303 <b>Comparative Literature - II</b>	LEC 5403 <b>Dissertation</b>
LEC 5104 <b>Academic Writing</b>	LEC 204 <b>Comparative Literature - I</b>	LEC 5304 <b>English Language &amp; Linguistics</b>	<b>Elective</b>
<b>Elective</b>	<b>Elective</b>	<b>Elective</b>	(Elective)

All Core Courses carry 4 Credits and all Elective Courses carry 3 Credits.

All students are required to register for one elective in each semester. Out of the four electives, three should be from the Department and one can be a PG Elective from any other postgraduate department of the University or from SWAYAM (UGC/CEC).

The student who fails in any Elective Course will have to register for more electives in the Fourth Semester.

For grading, letter grades, not marks, are used in the course. In percentage, the grades are:

Grade	O	A+	A	B+	B	C	P	F
Percentage	95-100	85-94	75-84	64-74	55-64	45-54	40-44	0-39

The minimum attendance required to be eligible to appear for the End Semester Examination of a course is 75% attendance in that course.



# COURSE STRUCTURE

Course Code	Course Title	Type	H	P	T	C
<b>CORE COURSES</b>						
LEC5101	Poetry - I	Core	4	0	0	4
LEC5102	Drama	Core	4	0	0	4
LEC5103	Literary Criticism	Core	4	0	0	4
LEC5104	Academic Writing	Core	4	0	0	4
LEC5201	Poetry - II	Core	4	0	0	4
LEC5202	Modern Drama and Performance	Core	4	0	0	4
LEC5203	Fiction - I	Core	4	0	0	4
LEC5204	Comparative Literature - I	Core	4	0	0	4
LEC5301	Critical Theory	Core	4	0	0	4
LEC5302	English Language & Linguistics	Core	4	0	0	4
LEC5303	Fiction – II	Core	4	0	0	4
LEC5304	Comparative Literature - II	Core	4	0	0	4
LEC5401	Translation Studies	Core	4	0	0	4
LEC5402	Indian Writing in English	Core	4	0	0	4
LEC5403	Dissertation	Core	0	22	1	4
<b>ELECTIVE COURSES</b>						
			<b>H</b>	<b>P</b>	<b>T</b>	<b>C</b>
LEC5001	Arab Spring Narratives	Elective	3	0	0	3
LEC5002	Children's Literature	Elective	3	0	0	3
LEC5003	Contours of Modernity	Elective	3	0	0	3
LEC5004	Culture Society and Marginality	Elective	3	0	0	3
LEC5005	Dalit Studies	Elective	3	0	0	3
LEC5006	Documentary Film	Elective	3	0	0	3
LEC5007	English Language Teaching	Elective	3	0	0	3
LEC5008	Film Appreciation (Summer Course)	Elective	3	2	0	3
LEC5009	Film Studies	Elective	3	0	0	3
LEC5010	Indian Diaspora Literature	Elective	3	0	0	3
LEC5011	Introduction to Cultural Studies	Elective	3	0	0	3
LEC5012	Introduction to Gender Studies	Elective	3	0	0	3
LEC5013	Journalism and Mass Communication	Elective	3	0	0	3
LEC5014	Malayalam Literature in Translation	Elective	3	0	0	3
LEC5015	Post Secular Feminism	Elective	3	0	0	3
LEC5016	Shakespeare Across Cultures	Elective	3	0	0	3
LEC5017	The World of Mythologies	Elective	3	0	0	3
LEC5018	Theatre Workshop	Elective	3	0	0	3
LEC5019	Understanding Post Humanism	Elective	3	0	0	3
LEC5020	Woman and Islam	Elective	3	0	0	3
LEC5021	Women and Cultural Forms	Elective	3	0	0	3
LEC5022	Women and Writing	Elective	3	0	0	3
LEC5023	Shakespeare Across Cultures (MOOC)	Elective	0	20	20	4
LEC5024	Film Studies (MOOC)	Elective	0	20	20	4
LEC5025	Film Appreciation Course (Online)	Elective	0	0	0	3
LEC5026	English for Competitive Examinations	Elective	4	0	0	3

H – Contact Hours;

P - Practical Hours;

T - Tutorial Hours;

C – Credit

# CORE COURSES

Course Code	Course Title	Type	H	P	T	C
<b>SEMESTER - I</b>						
LEC5101	Poetry - I	Core	4	0	0	4
LEC5102	Drama	Core	4	0	0	4
LEC5103	Literary Criticism	Core	4	0	0	4
LEC5104	Academic Writing	Core	4	0	0	4
<b>SEMESTER - II</b>						
LEC5201	Poetry - II	Core	4	0	0	4
LEC5202	Modern Drama and Performance	Core	4	0	0	4
LEC5203	Fiction - I	Core	4	0	0	4
LEC5204	Comparative Literature - I	Core	4	0	0	4
<b>SEMESTER - III</b>						
LEC5303	Fiction - II	Core	4	0	0	4
LEC5301	Critical Theory	Core	4	0	0	4
LEC5304	Comparative Literature - II	Core	4	0	0	4
LEC5302	English Language & Linguistics	Core	4	0	0	4
<b>SEMESTER - IV</b>						
LEC5401	Translation Studies	Core	4	0	0	4
LEC5402	Indian Writing in English	Core	4	0	0	4
LEC5403	Dissertation	Core	0	22	1	4



**LEC5101 Poetry - I**

Course Code	LEC5101	Semester	I
Course Title	Poetry - I		
Credits	4	Type	Core

**Course Description**

The course provides a vantage point from where the students could study the development of multifarious forms and movements within the genre of poetry from the Classical times till the Victorian Age. The focal texts represent different poetic sensibilities that animated the times and cultures under consideration. Reference texts that theoretically problematize the issues under consideration will be recommended by the instructor.

**Course Outcome**

By the end of the course, students are expected to be able to:

1. enhance their skill in analysing poetry
2. identify the major poets, their writings and approaches.
3. understand the philosophical and cultural foundations of texts.
4. compare and contrast the critical approaches and methods of writers.
5. develop a comprehensive knowledge about the history of poetic and critical tradition.
6. read and understand the most recent interpretations of poetical texts of the past.
7. articulate in oral and written presentations their knowledge of significant texts/authors.

**Course Structure**

The following is a detailed syllabus. The course instructor will select texts from each module for detailed study and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

**Module I: Old English to Caroline Age**

This module familiarizes the students the poetic period spanning from Geoffrey Chaucer who is known as the Father of English poetry to John Milton one of the greatest English poets. Chaucer was a kind of bridge between the Middle Ages and the Renaissance and the popular poets ensuing him, including Shakespeare, have been given representation.

- Beowulf (lines 1 – 20, Tr: Seamus Heaney)
- Geoffrey Chaucer: “The Prologue” to *The Canterbury Tales* (lines 1 – 100, Tr: Nevill Coghill)
- Edmund Spenser: “Prothalamion”/ *Faerie Queene* Bk I (lines 1 – 30)
- William Shakespeare: Sonnets No. 30, 86 & 135
- John Donne: “Elegy XIX - To His Mistress Going to Bed”/ “Valediction Forbidding Mourning”
- Andrew Marvell: “To His Coy Mistress”
- John Milton: *Paradise Lost*, Book I (lines 1 – 100)/ Bk IX (lines 1 – 100)

**Module II: The Neoclassical and the Romantic**

This module looks into the poetic sensibilities of the Neoclassical age and the major changes in it when it reaches the Romantic period

- John Dryden: “Mac Flecknoe”/ “Alexander’s Feast”
- Alexander Pope: *The Rape of the Lock* (Canto I)
- Thomas Gray: “An Elegy Written on a Country Churchyard”
- William Blake: “The Lamb” & “The Tyger” / *The Chimney Sweeper* (Both)
- William Wordsworth: “Tintern Abbey Lines” / “Immortality Ode”
- S.T. Coleridge: “Kubla Khan”/ *Dejection: an Ode*
- P.B. Shelley: “Ode to the West Wind”/ “To a Skylark”

- Byron: The Prisoner of Chillon / Don Juan (Canto I, First three stanzas)
- Keats: "Ode on a Grecian Urn" / "Ode to a Nightingale"

### Module III: Victorian Poetry

A module showcasing the major poetic voices of the period and the various changing sensibilities.

- Matthew Arnold: "The Scholar Gypsy" / "Dover Beach"
- Lord Tennyson: "Ulysses" / In Memoriam (lines 1 – 30) /
- Browning: "Porphyria's Lover" / "The Last Ride Together" / "My Last Duchess"
- D. G. Rossetti: "The Blessed Damozel"
- Thomas Hardy: "The Darkling Thrush"
- D. H. Lawrence: "Snake" / "Humming Bird"

### Module IV: The Non-British

This module looks at poetry in a global perspective until the late 19<sup>th</sup> century. This includes the Greek, Roman, and Indian epic poets along with American, Japanese and Malayalam poets.

- Veda Vyasa's *The Mahabharata* (Aadi Parva Lines 1 – 30)
- Homer's *Illiad* (lines 1 – 30) / Sappho "One Girl"
- Virgil's *Aeneid* (Book I Lines 1 - 30) / Dante's *Divine Comedy* (Canto I from 'The Inferno' Lines 1-30)
- Jalaluddin Rumi: "When Grapes Turn to Wine"
- Thunchaththu Ezhuthachan's *Ramayanam Kilippaattu* (lines 1 – 20)
- Tulsi Das: "Glimpses of the Invisible" / Kabir Das: "When I found the Boundless Knowledge"
- Kamalakanta: "Is My Mother Really Black?"
- Taigu Ryokan: "Dreams" / "My Legacy"
- William Cullen Bryant: "After a Tempest" / "Love and Folly"
- Emily Dickinson: "I Dwell in Possibility" / "Because I Could Not Stop for Death"

### Key-Words

Chaucerian Stanza - Elizabethan Poetry - Sonnet - meter - Metaphysical poetry - Cavalier poets - pastoralism - epic - mock epic - ode - elegy - ballad - various items of prosody

### References

- Abrams, M.H. *A Glossary of Literary Terms*. Australia: Thomson-Wadsworth, 2005.
- Alexander, Meena. "Women in Romanticism"
- Barker, Francis, et.al. eds. *Literature, Politics and Theory*. London: Methuen, 1986.
- Bennett, H.S. *Chaucer and the Fifteenth Century* (1947)
- Bowra, C. M. *Romantic Imagination*
- Bowra, C. M. *Virgil to Milton*
- Bredvold, L.I. *The Intellectual Milieu of John Dryden* (1932)
- Brooks, Cleanth. *Understanding Poetry* (1938)
- Chaudhari, Sukanta ed. *An Anthology of Elizabethan Poetry*. Chennai: OUP, 1992.
- Eliot, T. S. "The Metaphysical Poets"
- Greenfield, S.B. *A Critical History of Old English Literature* (1965)
- Hilles, F. W and Harold Bloom Eds. *From Sensibility to Romanticism* (1965)
- Johnson, Samuel. "Life of Milton."
- Norton Anthology of Poetry
- Skelton, Roberts. "The Cavalier Poets" (1960)
- Wedgwood, C.V. *Seventeenth Century English Literature* (1950)
- Williams, Raymond. "The Romantic Artist"
- Wrenn, C.N. *A Study of Old English Literature* (1966)



**Internal assessment**

Internal assessment for 40 marks will be distributed in several components which will be distributed through the semester.

**End Semester Assessment**

The End-Semester Assessment for 60 marks will comprise of:

Essay questions:	3 questions of 10 marks each (30 marks)
Short answer questions:	4 questions of 5 marks each (20 Marks)
Annotation	2 questions of 5 marks each (10 Marks)

**Online resources**

[www.poetryfoundation.org](http://www.poetryfoundation.org)  
[www.poemhunter.com](http://www.poemhunter.com)

**LEC5102 Drama**

Course Code	LEC5102	Semester	I
Course Title	Drama		
Credits	4	Type	Core

**Course Description**

This course surveys the emergence, development and spread of drama as a distinct discursive genre in different continents from the classical times to the end of the Victorian era. To begin with, classical dramatic traditions like the Greek, the Indian and the Roman are discussed in detail. Then, the development of British drama from the second half of the 16<sup>th</sup> century to the end of the 19<sup>th</sup> century would be analysed with special focus on some representative texts which encapsulate the diverse trends and directions that went into the formulation of the literary spirit and taste of the times. To conclude, this survey shows how, by the end of the Victorian era, the ground was well prepared for the emergence of Modern Drama around the world.

One text from each module will be chosen for detailed study.

**Course Outcome**

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

1. enhance their skill in analysing drama
2. differentiate between different classical dramatic traditions;
3. historically contextualize pre-twentieth century dramatic movements;
4. distinguish between different dramatic genres;
5. compare and contrast plays belonging to different ages and countries; and
6. carry out critical readings of plays using different critical tools and key-words

**Course Structure****Module I: Classical Western Drama**

This module will provide a broad critical perspective on classical Greek and Roman drama in the context of select tragedies and comedies

- Sophocles: *Oedipus Tyrannus*
- Aristophanes: *Lysistrata*
- Lucius Seneca: *Phaedra*

**Module II: Classical Sanskrit Drama**

This module will provide a broad critical perspective on classical Sanskrit drama in the context of select *natakas* and *prakarana*.

- Kalidasa: *Shakuntala*
- Sudraka: *Mricchakatika*
- Bhavabhuti: *Malati-Madhava*

**Module III: Pre-Elizabethan and Elizabethan Drama**

This module will provide a broad critical perspective on Pre-Elizabethan and Elizabethan drama in the context of select tragedies comedies, and romantic comedies

- Christopher Marlowe: *Dr. Faustus*
- Shakespeare: *Tempest*
- Ben Jonson: *Volpone*

**Module IV: Restoration Drama**

This module will provide a broad critical perspective on Restoration drama and Naturalistic drama in the context of dramatic texts.

- Aphra Behn: *The Rover*
- William Wycherley: *The Country Wife*
- Henrik Ibsen: *A Doll's House*

**Key-Words:**

Classical Greek Drama - Classical Indian Drama - Bharata's *Natyashastra* - Classical Roman Drama - Classical Japanese Theatre - Commedia dell'Arte - Mysteries-Miracles and Interludes - Morality Plays - Indian Folk Theatre Forms - Senecan Tragedy - University Wits - Elizabethan Stage - Comedy of Humours - Comedy of Manners - Heroic Tragedies - Sentimental and Anti-Sentimental Comedies - Naturalistic Drama.

**References**

- Ackerman, Gretchen P. *Ibsen and the English Stage*. New York: Garland, 1987.
- Arnolt, Peter D. *An Introduction to Greek Theatre*. London: Macmillan, 1965.
- Boulton, Marjorie. *The Anatomy of Drama*. London: Routledge & Kegan Paul Ltd., 1968.
- Brown, John Russell. *The Oxford Illustrated History of the Theatre*. Oxford: OUP, 1995.
- Cohen, Robert. *Theatre*. 3<sup>rd</sup> edn. London and Toronto: Mayfield Publishing Co., 1981.
- Dawson, S. W. *Drama and the Dramatic*. London: Methuen, 1986.
- Elam, Keir. *The Semiotics of Theatre and Drama*. 2<sup>nd</sup> edn. London: Routledge, 2002.
- Fermor, Una Ellis. *The Frontiers of Drama*. Suffolk: Methuen & Co. Ltd., 1967.
- Gargi, Balwant. *Folk Theatres of India*. Delhi: Rupa & Co., 1991.
- Lanl, Ananda, ed. *The Oxford Companion to Indian Theatre*. Oxford: OUP, 2004.
- Leech, Clifford. *Tragedy*. London and New York: Methuen, 1969.
- Rangacharya, Adya. *The Indian Theatre*. New Delhi: National Book Trust, 1971.
- Shekhar, I. *Sanskrit Drama: Its Origin and Decline*. Eiden (Netherlands): E.J. Brill, 1960.
- Styant, J.L. *The Elements of Drama*. Cambridge: CUP, 1963.
- Yates, Frances A. *Theatre of the World*. London: Routledge & Kegan Paul Ltd., 1969.

**Additional course requirements**

Regular attendance in the class; Active participation in class-room activities; Participation in performance and theatre festivals; Submission of assignments on time; Presentation of seminar papers; Attendance in mid-semester and end-semester examinations.

**Internal assessment**

Internal assessment for 40 marks will be distributed in several components which will be distributed through the semester.

**End Semester Assessment**

- Essay questions: 4 questions of 10 marks each based on detailed texts (40 marks)
- Short answer questions: 3 questions of 4 marks each based on non-detailed texts and Key-words (12 Marks)
- Annotation: 2 questions of 4 marks each based on detailed texts (08 Marks)

**Supplementary materials**

- Blended Learning/Flip Class with available MOOCs/YouTube Videos

**Online resources**

- <https://www.slideshare.net/osamamuneer333/the-history-of-drama-44169946>
- <https://entertainism.com/history-of-drama>



**LEC5103 Literary Criticism**

Course Code	LEC5103	Semester	I
Course Title	<i>Literary Criticism</i>		
Credits	4	Type	Core

**Course Description**

This course aims to provide a clear understanding of the fundamental concepts of Literary Criticism along with a comprehensive knowledge of the history of critical transactions. Representative samples of various schools of criticism from Classical Age right up to the beginning of the Modern Age are given as focal texts in this course. These select samples comprise texts that are important not only in the field of literary criticism but also in the domain of cultural/aesthetic studies and Humanities in general.

**Course Outcome**

By the end of the course, the students should be able to

- enhance their skill in critically analysing literary texts
- discuss the important concepts in Literary Criticism,
- discuss the major critical terms associated with criticism
- identify the similarities and differences between major literary critical approaches and outlook.
- apply the major concepts of literary theory in critical analysis of literary texts
- interpret literary texts from the perspective of literary critical tools studied.

**Course Structure**

The following is a detailed syllabus. The course instructor will select three texts from each module for detailed study and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

**Module I: Classical Criticism**

- Plato, Republic, 'Mimesis' (NATC 45-76)
- Aristotle, Poetics 'Tragedy' (NATC 88-114)
- Longinus, *On the Sublime* (NATC 136-153)
- Horace, *Ars Poetica* (NATC 122-132)

**Module II: Neoclassical to the Victorian**

- Philip Sidney, "The Defence of Poesy" (NATC 254-282)
- John Dryden. "An essay of Dramatic Poesy" (NATC 302-303)
- Samuel Johnson. "Preface to Shakespeare" (NATC 373-385)
- William Wordsworth. "From Preface to Lyrical Ballads" (NATC 559-578)
- Samuel Coleridge. Ch. 14. *Biographia Literaria* (NATC 586-590)
- Matthew Arnold: "The Function of Criticism at the Present Time" (NATC 695-713)

**Module III: Formalisms**

- TS Eliot. 'Tradition and Individual Talent' (NATC 955-960)
- Victor Schlovsky. "Art as Technique" (NATC)
- Cleanth Brooks, 'Language of Paradox' (from *The Well-Wrought Urn*)
- Northrop Frye. "Archetypes of Literature" (NATC 1304-1315)
- Roman Jakobson 'The Metaphoric and Metonymic Poles' (NATC 1152-1155)

**Module IV: Non-Western Criticism**

- K Krishnamoorthy. "Sanskrit Poetics: An Overview" (Devy 317-342).
- M Hiriyanna, "The Number of Rasas". (Devy 343-345)
- BK Matilal. "Bhartrhari's view of Sphota" (Devy 375-388)
- AK Ramanujan. "On Ancient Tamil Poetics" (Devy 346-374)

**Key words:**

Akam - anagnorisis - archetype - *auchitya* - catharsis - *dhvani* - esemplastic imagination - fancy - hubris - imitation - demiurge - metaphor - metonymy - Mimesis - objective correlative - poetry - *porul* - *puram* - *rasa* - *sphota* - sublimity - *thinai* - tragedy - *vakrokti*

**References**

- Norton Anthology of Criticism and Theory
- G. N. Devy (ed.). *Indian Literary Criticism: Theory and Interpretation*. Orient Blackswan. 2009.
- VS Sethuraman. *Indian Aesthetics*.
- Matilal, BK “Controversies about Theory of Poetry in Indian Tradition” <http://www.svabhinava.org/abhinava/BimalMatilal/VakroktiDhvani.pdf>
- K. Kunjunni Raja, “Indian Theories of Meaning”, Adyar Library and Research Centre, (1963)
- K Raghavan Pillai, “Studies in Vakyapadiya Vol I, *The Vakyapadiya Critical Text of Cantos I and II*” in Motilal Banarsidass, First Edition (1971)
- Ananda Coomaraswamy. *Dance of Siva*. Diver Publications. Mineola. 2016.

**Additional course requirements**

All students are to make presentations on topics given to them in class within a week. The presentation shall also be submitted in the common blog created for this purpose by the authors.

**Internal Assessment**

Internal assessment for 40 marks will comprise of the following units: midterm test (20), seminar presentation (10), Quiz (5), and classroom exercises (5).

**End Semester Assessment**

The End-Semester Assessment for 60 marks will comprise of

- Objective questions: 10 questions of 1 mark each (10 Marks)
- Short answer questions: 6 questions of 5 marks each (30 Marks)
- Essay questions: questions of 10 marks each (20 marks)

**LEC5104 Academic Writing**

Course Code	LEC5104	Semester	I
Course Title	Academic Writing		
Credits	4	Type	Core

**Course Description**

Academic discourse is part of the speech and writing of an academic. Scholars express their opinions in presentations and conferences using the conventions of academic discourse. Academic writing is an essential part in Higher education. From term papers to dissertations within the classroom and from proposals to projects outside it, an academic's life is linked to writing the ideas in academically accepted format. This enables one to communicate better using the accepted conventions of the register of academic writing. This course familiarises the student with the nuances of academic discourse and Academic writing.

**Course Outcome**

By the end of the course students shall be able to

- Enhance their skill of writing clearly following academic writing conventions
- demonstrate the importance of language use in the academic activities.
- Illustrate how to clearly write arguments and present concepts
- discriminate between the steps of academic writing
- integrate the ways of thinking and using language in academic discourses
- Write proper paragraph, essay, research paper and dissertation

**Course Structure****Module I - Effective Academic Writing:**

- mechanics of writing, purpose of writing, audience/reader, organisation- cohesion and coherence; features of academic writing: complexity, formality, precision, objectivity, explicitness, accuracy and appropriacy, relevance, hedging. note taking, paraphrasing and summarizing (Wallace 2013).

**Module II - Academic Writing: Paragraph**

- structure of a paragraph, parts of a paragraph, identifying and writing topic sentences; development of a paragraph, paragraph support and development, writing concluding sentences, (Wyrick 47-79).
- descriptive paragraphs, opinion paragraphs, comparison/ contrast paragraphs, problem / solution paragraphs. (Wyrick 47-79)

**Module III – Writing a dissertation**

- research methodology (Kothari 1-20; Owens 169-180 in in Eliot and Owens)
- research Problem, survey of literature, hypotheses (Kothari 22-28)
- documentation Format: MLA style (MLA Handbook 8<sup>th</sup> Edition)

**Module IV – Computer and the Internet**

- research techniques and using the libraries (Owens 9-15 in Eliot and Owens)
- using the Internet for Literary Research (Eliot 16-34 in in Eliot and Owens)
- using the resources of Word Processing (MS Word Help)

**Internal Assessment**

Internal assessment for 40 marks will be distributed in several components which will be distributed throughout the semester.

**End Semester Assessment**

The End-Semester Assessment for 60 marks will comprise of:



- Objective questions 10 questions of 1 marks each (10 Marks)
- Short answer questions: 4 questions of 5 marks each (20 Marks)
- Essay questions: 3 questions of 10 marks each (30 marks)

**References**

- Brookbank, E. and Christenberry, H Faye (2019). *MLA Guide to Undergraduate Research in Literature*.
- Craswell, G. (2004) *Writing for Academic Success: A Postgraduate Guide*. Sage.
- Eliot, Simon and Owens, WR. (2005) *A Handbook to Literary Research*. OU Press.
- Eco, Umberto (1977) *How to Write a Thesis*. MIT Press.
- Griffin, G. (2006). *Research Methods for English Studies*. Edinburgh U Press.
- Kothari, CR and Garg, Gaurav. (2010), *Research methodology: Methods and Testing*. New Age.
- Richards, L. (2005) *Handling Qualitative Data: A Practical Guide*. Sage.
- Sealy, J. (2013). *Writing for media*. In *Guide to effective writing and speaking*. Oxford U Press.
- Swales, JM. And Feak, CB (2000). *English in today's research world*. U of Michigan Press.
- *The MLA Handbook for Writers of Research Papers* (8th edn.). Modern Language Association.
- Wallace. (2013). *Study skills in English: Student book*. Cambridge UP.
- Wallwork. (2013). *English for academic research: Writing exercises*. Springer.
- Wyrick, Jean (2011). *Steps to Writing Well*. 11th Ed. Wadsworth.

**LEC5201 Poetry – II**

Course Code	LEC5201	Semester	II
Course Title	Poetry – II		
Credits	4	Type	Core

**Course Description**

The course provides a critical perspective for the students to study the development of multifarious forms and movements within the genre of poetry from the beginning of 20<sup>th</sup> century till the present. The focal texts represent different poetic sensibilities that animated the times and cultures under consideration. Reference texts that theoretically problematize the issues under consideration will be recommended by the instructor.

**Course Outcome**

By the end of the course, students are expected to be able to:

1. enhance their skills in analysing poetry
2. identify the major 20<sup>th</sup> Century poets, their writings and approaches.
3. understand the philosophical and cultural foundations of the poems.
4. compare and contrast the critical approaches and methods of poets.
5. develop a comprehensive knowledge about the history of poetic and critical tradition.
6. read and understand the most recent interpretations of poetical texts of the period.
7. articulate in oral and written presentations their knowledge of significant texts/authors.

**Course Structure**

The following is a detailed syllabus. The course instructor will select poems from each module for detailed study and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

**Module I: Modernist Poetry**

This module familiarizes the students with the poetic period spanning from the early 20<sup>th</sup> Century to the mid-20<sup>th</sup> Century with some very prominent British poets.

- G.M. Hopkins: “The Windover”/ “Moonrise”
- T. S. Eliot: The Wasteland
- Ezra Pound: “In a Station of the Metro”/ “A Girl”
- W. B. Yeats: “The Second Coming”/ “Easter 1916”
- Wilfred Owen: “Strange Meeting”/ “Futility”
- W.H. Auden: “The Shield of Achilles”/ “Consider”

**Module II: Postmodern and Contemporary Poetry**

This module introduces the students the poetic period continuing from the mid-20<sup>th</sup> Century to the present with some very prominent British poets

- Stephen Spender: “The Pylons”
- R.S. Thomas: “Iago Prytherch”/ “Soil”
- Dylan Thomas: “Fern Hill” / “Do not go gentle into that good night
- Philip Larkin: “Church Going”/ “The Whitsun Weddings”
- Thom Gunn: “On the Move”/ “In Santa Maria del Popolo”
- Ted Hughes: “Thought Fox”/ “Hawk Roosting”
- Seamus Heaney: “Constable Calls”/ “The Funeral Rites”/ “Digging”
- Benjamin Zephaniah – Ride
- Simon Armitage – The Golden Toddy

### Module III: The Non British

This module makes a deviation from the British voices in poetry of the 20<sup>th</sup> Century to a global perspective. This module features a few American, Latin American, French, Arabic poets, etc.

- Edgar Allan Poe: “Annabel Lee”/ “The Raven”
- Robert Frost: “Birches”/ “After Apple Picking”
- Walt Whitman: “When the Lilacs in the Dooryard Bloom’d”
- Paul Valéry *La Jeune Parque* (lines 1 – 12, Trns: G.S. Frazer)
- Pablo Neruda: “Tonight I can write the saddest lines”
- Primo Levi: “The Girl Child of Pompei”
- Octavio Paz: “For the Painter Swaminathan”
- Mahamoud Darwish. “Identity Card”

### Module IV: The Indian

This module analyses the major Indian poetic voices of the 20<sup>th</sup> Century.

- Harivansh Rai Bachchan: “Being an Indian Woman”/”Agneepath”
- Edasseri Govindan Nair: “The Song of the Sacred Grove”
- K. Satchidanandan: “Stammer”
- Poikayil Appachan: “Songs by Poikayil Appachan”
- S. Joseph: “Some Dark Spaces”/”Group Photo”
- Meena Kandasamy: “Mulligatawny dreams”

### Key-Words:

Modern Poetry – Sprung Rhythm – Imagism – Symbolism – Objectivism – Surrealism – Harlem Renaissance – Beat Generation – Confessionals – New York School – Black Mountain poets – The Movement – British Poetry Revival – Hungry generation – Martian poets – Language poets – New Formalism – Proletarian poetry

### References

- Abrams, M.H. *A Glossary of Literary Terms*. Australia: Thomson-Wadsworth, 2005.
- Alexander, Meena. “Women in Romanticism”
- Barker, Francis, et.al. eds. *Literature, Politics and Theory*. London: Methuen, 1986.
- Bennett, H.S. *Chaucer and the Fifteenth Century* (1947)
- Bowra, C. M. *Romantic Imagination*
- Bowra, C. M. *Virgil to Milton*
- Bredvold, L.I. *The Intellectual Milieu of John Dryden* (1932)
- Chaudhari, Sukanta ed. *An Anthology of Elizabethan Poetry*. Chennai: OUP, 1992.
- Eliot, T. S. “The Metaphysical Poets”
- Brooks, Cleanth. *Understanding Poetry* (1938)
- Greenfield, S.B. *A Critical History of Old English Literature* (1965)
- Hilles, F. W and Harold Bloom Eds. *From Sensibility to Romanticism* (1965)
- Johnson, Samuel. “Life of Milton.”
- Morrison, Blake. *The Movement*
- Norton Anthology of Poetry
- Skelton, Roberts. “The Cavalier Poets” (1960)
- Wedgwood, C.V. *Seventeenth Century English Literature* (1950)
- Williams, Raymond. “The Romantic Artist”
- Wrenn, C.N. *A Study of Old English Literature* (1966).

### Internal assessment

Internal assessment for 40 marks will be distributed in several components which will be distributed throughout the semester.



### **End Semester Assessment**

The End-Semester Assessment for 60 marks will comprise of:

- Essay questions: 3 questions of 10 marks each (30 marks)
- Short answer questions: 4 questions of 5 marks each (20 Marks)
- Annotation 2 questions of 5 marks each (10 Marks)

### **Supplementary materials**

#### **Online resources**

- [www.poetryfoundation.org](http://www.poetryfoundation.org)
- [www.poemhunter.com](http://www.poemhunter.com)

**LEC5202 Modern Drama and Performance**

Course Code	LEC5202	Semester	II
Course Title	Modern Drama and Performance		
Credits	4	Type	Core

**Course Description**

This course is a transcontinental survey of Modern Drama and 21<sup>st</sup> Century Theatre revealing their amazing breadth and depth both in form and content. With minor exceptions, if the rejection of naturalism could be a universal identification mark of Modern Drama, in conception and treatment it exhibits intellectual experimentations of all hues and fashion. As a specific literary/performance genre, twenty-first century theatre has undergone an incredible metamorphosis, specifically in its orientation towards performance, thereby problematizing the role of written texts. Adhering to the multilateral and multicultural spirit of comparative studies, this course is designed to provide the essential hallmarks of modern dramatic movements through some representative texts selected from various literary traditions.

**Course Outcome**

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

1. Enhance their skill in the analysis of plays
2. categorise different modern dramatic traditions;
3. historically contextualize modern dramatic movements around the world;
4. distinguish between different experimental dramas;
5. read and appreciate modern plays with their ideological orientations;
6. compare and contrast modern plays belonging to different countries;
7. carry out theoretical readings of plays using different critical tools and key-words.

**Course Structure****Module I: Pre-World War II Modern Drama**

This module provides a critical perspective to pre-World War II modern drama, focussing on the Irish dramatic tradition, problem plays and Epic theatre.

- John Millington Synge: *Riders to the Sea*
- Bernard Shaw: *The Apple Cart*
- Bertolt Brecht: *Mother Courage and her Children*

**Module II: Post-World War II Modern Drama**

This module provides a critical perspective to post-World War II modern drama, focussing on the theatre of the Absurd, Kitchen-sink drama and American realist drama. (**\*One text for detailed study**)

- Samuel Beckett: *Waiting for Godot*
- John Osborne: *Look Back in Anger*
- Eugene O'Neill: *Long Day's Journey into Night*

**Module III: Late 20th Century Modern Drama**

This module provides a critical perspective to late 20<sup>th</sup> Century modern drama, focussing on black theatre, agitation propaganda and street theatre.

- Amiri Baraka: *Slave*
- Dario Fo: *The Accidental Death of an Anarchist*
- Safdar Hashmi: *Halla Bol*

**Module IV: 21st Century Experimental Theatre**

This module provides a critical perspective to 21<sup>st</sup> Century Theatre focussing on their experimental nature in terms of performance and text.

- Robin Soans: *Talking to Terrorists*
- Caryl Churchill: *Seven Jewish Children*
- Panmai : *Colour of Trans 2.0*

**Key-Words:**

Irish Renaissance - Modernism - Problem Plays - Epic Theatre - Street Theatre - Kitchen-sink Theatre - Theatre of the Absurd - Theatre of Cruelty - Theatre of the Oppressed - Harlem Renaissance - Documentary Theatre - Dalit Theatre - Feminist Theatre - Theatre of Roots - Postdramatic Theatre - Queer Theatre - Testimonial Theatre - Queer Theatre.

**References**

- Allan Sinfield. *Out on Stage: Lesbian and Gay Theatre in the 20<sup>th</sup> Century*. New York; Yale UP, 1999.
- Benham, Martin, ed. *The Cambridge Guide to Contemporary Drama*. Cambridge: CUP, 1995.
- Brecht, Bertolt. *Brecht on Theatre*. Ed. John Willet. New Delhi: Radhakrishna, 1979.
- Ellen Case, Sue. *Feminist and Queer Performance*. New York; Palgrave Macmillan, 2009
- Forsyth, Alison. *Testimonial Plays*. London: Methuen Drama, 2014.
- Hirst, David. *Dario Fo and Franca Rame*. London: Macmillan Publishers, 1989.
- Lal, Ananda, ed. *The Oxford Companion to Indian Theatre*. Oxford: OUP, 2004.
- Lehmann, Hans Thies. *Postdramatic Theatre*. Trans. Karen Jurs Munby. Oxon: Routledge, 2006.
- Mackey, Sally and Simon Cooper. *Drama and Theatre Studies*. UK: Random, 2000.
- Pickering, Kenneth. *Studying Modern Drama*. 2<sup>nd</sup> edn. New York: Palgrave Macmillan, 2003.
- Safdar, Hashmi. *The Right to Perform*. Delhi: Sahmat, 1989.
- Spencer, Jenny, ed. *Political and Protest Theatre after 9/11: Patriotic Dissent*. London: Routledge, 2011.
- Whitaker, Thomas R. *Fields of Play in Modern Drama*. Princeton: PUP, 1977.
- Williams, Raymond. *Drama in Performance*. London: A. C. Watts and Co. Ltd., 1968.

**Internal assessment**

Internal assessment for 40 marks will be distributed in several components which will be distributed throughout the semester.

**End Semester Assessment**

- Essay questions: 4 questions (Out of 08) of 10 marks each based on detailed texts. (40 marks)
- Short answer questions: 3 questions (Out of 06) of 4 marks each based on non-detailed texts and Key-words (12 Marks)
- Annotation: 2 questions (Out of 04) of 4 marks each based on detailed texts only (08 Marks)

**Supplementary materials**

- Blended Learning/Flip Class with available MOOCs/YouTube Videos

**Online resources**

- <<https://muse.jhu.edu/journal/302>>
- <<https://study.com/academy/lesson/modern-drama-definition-examples.html>>



**LEC5203 Fiction I**

Course Code	LEC5203	Semester	II
Course Title	<i>Fiction I</i>		
Credits	4	Type	Core

**Course Description**

The course covers the development of the narrative genre from its formative stages until the late nineteenth century. It aims at acquainting the students with the major narrative types and movements, the chief thematic patterns and conventions and the inherent ideological issues in fiction across the globe prior to the 20<sup>th</sup> century. The perspective adopted will be comparative in nature, placing the fictional texts against their social, economic, literary, philosophical and ideological contexts of location and reception.

**Course Outcome**

The desired outcomes of the course are as follows:

On completion of the course, the student will be able to

1. enhance skill in the analysis of works of fiction
2. gain a comparative understanding of the narrative patterns and traditions across the globe
3. understand of the social, religious, literary and philosophical compulsions behind the emergence of the narrative tradition
4. understand the various narrative movements, traditions, patterns, motifs, devices and techniques
5. examine how the Woman question figures in fiction
6. perceive how questions of class, race and empire permeate narrative fiction, particularly of the 18<sup>th</sup> and 19<sup>th</sup> centuries

**Course Structure**

The following is a detailed syllabus. The course instructor will select 1 to 2 texts from each module for study and discussion and prepare the Course File each time the course is offered.

**Module I: The Novel in the Making**

The module aims at introducing the students to the different theories and approaches to the origin of the genre and the various literary and ideological compulsions behind its emergence, with a sampling of early fictional texts, Western as well as non-Western.

- Cervantes *Don Quixote* Trans. Edith Grossman
- Daniel Defoe *Moll Flanders*
- Samuel Richardson *Pamela*
- Chandu Menon *Indulekha* Trans. Anita Devasia
- Eleanor McNeese. "Introduction: The Nature of the Novel: Ascension, Apex, Aftermath" in McNeese ed. *The Development of the Novel: Literary Sources and Documents* pp. 3-15/ Ian Watt. "Realism and the Novel Form" in *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* pp. 4-34.
- Susie Tharu and Anita Devasia. "Englishing Indulekha"

**Module II: Movements/Types/Techniques**

Narrative devices, techniques, conventions and point of view significantly contribute to the process of meaning making in fiction. This module seeks to familiarise the students with the formal features of narrative fiction through select fictional and theoretical texts.

- Lawrence Sterne *Tristram Shandy*
- Jane Austen *Pride and Prejudice*
- Dostoevsky *Crime and Punishment* Trans. Richard Pevear and Larissa Volokhonsky
- CV Raman Pillai *Marthanda Varma* Trans. R Leela Devi

- Robert Scholes, James Phelan and Robert Kellogg “The Narrative Tradition” in *The Nature of Narrative* pp. 3-16.
- H Porter Abbott. “Defining Narrative” *The Cambridge Introduction to Narrative* pp 12-24.

### Module III: Woman and Fiction

This Module will look at fictional texts produced by male as well as female writers with the Woman Question constituting the narrative focus. The challenges, hurdles and patriarchal biases women novelists of early years had to contend with, the literary strategies they adopted to address and resist the stereotypes about women and female creativity along with the prescriptive and proscriptive gender and sexuality codes will be taken up for discussion in the module.

- Emily Bronte *Wuthering Heights*
- Nathaniel Hawthorne *The Scarlet Letter*
- Gustave Flaubert *Madame Bovary* Trans. Adam Thorpe
- Mirza Hadi Ruswa *Umrao Jan Ada* Trans. Khushwant Singh & M.A. Husaini.
- Elaine Showalter. “The Female Tradition” (pp. 3-36) / “The Double Critical Standard and the Feminine Novel” (pp. 73-99) in *A Literature of Their Own: British Women Novelists from Bronte to Lessing*
- Charu Gupta. “Sanitising Women’s Social Spaces” in *Sexuality, Obscenity, Community*. pp. 85-122.

### Module IV: Class, Race and Empire in Narrative Fiction

The categories of class, race and empire are germane to understanding fictional narratives of 18<sup>th</sup> and 19<sup>th</sup> centuries. The class dialectics of 18<sup>th</sup> and 19<sup>th</sup> century England, the expansion of the British Empire and the institution of slavery are worth looking at when reading fictional texts written during the period. How questions of class, race and empire undergird fictional texts will be the chief point of enquiry in this module.

- Wilkie Collins *The Moonstone*
- Mark Twain *The Adventures of Huckleberry Finn*
- Thomas Hardy *The Mayor of Casterbridge* / Charles Dickens’ *Hard Times*
- Rudyard Kipling *Kim*
- Edward Said “Narrative and Social Space” in *Culture and Imperialism* pp. 62-80/ Patrick Brantlinger “Race and the Victorian Novel” in *The Cambridge Companion to the Victorian Novel* pp. 149-169.
- PJ Keating “The Two Traditions, 1820-80” in *The Working Classes in Victorian Fiction* pp. 1-30.

### Texts and Reading Materials

- Abbott, H. Porter. *The Cambridge Introduction to Narrative*. Cambridge UP, 2002.
- Austen, Jane. *Pride and Prejudice*. Fingerprint, 2013.
- Bakhtin, Mikhail. “Epic and Novel.” *The Dialogic Imagination: Four Essays*. Trans. Michael Holquist and Caryl Emerson. Austin: U of Texas P, 1981. 259-422.
- Brantlinger, Patrick and William B. Thesing, eds. *A Companion to the Victorian Novel* Blackwell, 2002.
- Booth, Wayne C. *The Rhetoric of Fiction*. 1961. U of Chicago P, 1983.
- Bronte, Emily. *Wuthering Heights*. Amazing Reads, 2017.
- Cervantes, Miguel de. *Don Quixote*. Vintage, 2005.
- Chandumenon, O. *Indulekha* Trans. Anitha Devasia. Oxford, 2005.
- Collins, Wilkie. *The Moonstone*. Maples, 2010.
- David, Deirdre. *The Cambridge Companion to the Victorian Novel*. Cambridge UP, 2001.
- Defoe, Daniel. *Moll Flanders*. Wordsworth, 1993.
- Devika, J. *Womanwriting=Manreading*. Penguin, 2013.
- Dickens, Charles. *Hard Times*. Fingerprint, 2018.
- Dostoevsky. *Crime and Punishment*. RHUK, 1993.
- Eagleton, Terry. *The English Novel: An Introduction*. Blackwell, 2005.

- Flaubert, Gustave *Madame Bovary* Trans. Adam Thorpe. Vintage, 2012.
- Goring, Paul *Eighteenth Century Literature and Culture*. New York: Continuum, 2008
- Gupta, Charu. *Sexuality, Obscenity, Community*. Permanent Black, 2005.
- Hale, Dorothy J. Ed. *The Novel: An Anthology of Criticism and Theory 1900-2000*. Blackwell, 2006.
- Hardy, Thomas. *The Mayor of Casterbridge*. Penguin, 2003.
- Hawthorne, Nathaniel. *The Scarlet Letter*. Vayu Education of India, 2019.
- Herman, David, Manfred Jahn and Marie-Laure Ryan, eds. *Routledge Encyclopaedia of Narrative Theory*. Routledge, 2005.
- Keating, P.J. *The Working Classes in Victorian Fiction*. Routledge, 2016.
- Kipling, Rudyard. *Kim*. Fingerprint, 2018.
- McNees, Eleanor, ed. *The Development of the Novel: Literary Sources and Documents*. vol.1. 3 vols. Helm Foundation, 2006.
- Pillai, CV Raman. *Mathanda Varma*. Trans. R Leela Devi. Sterling, 1984.
- Ramakrishnan, EV. *Locating Indian Literature: Texts, Traditions, Translations* Orient Blackswan, 2011.
- Richardson, Samuel. *Pamela*. Penguin, 1980.
- Ruswa, Mirza Hadi *Umrao Jan Ada* Trans. Khushwant Singh & M.A. Husaini. Orient Blackswan, 2009.
- Said, Edward. *Culture and Imperialism*. Vintage, 1994.
- Scholes, Robert, James Phelan & Robert Kellogg. *The Nature of Narrative*. Oxford, 2006.
- Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Bronte to Lessing*. Princeton UP, 1977.
- Sterne, Laurence. *Tristram Shandy*. Penguin, 2012.
- Tharu, Susie and Anita Devasia. "Englishing Indulekha" *Haritham* (1995)
- Twain, Mark. *The Adventures of Huckleberry Finn*. Penguin, 2003.
- Valkeakari, Tuire. "Huck, Twain and the Freedman's Shackles: Struggling with Huckleberry Finn Today" *Atlantis* 28.2 (2006): 29-43.
- Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. U of California P, 1957.
- Woolf, Virginia. *A Room of One's Own*. 1929. Mariner, 1989.

### Internal assessment

Internal assessment for 40 marks will comprise the following units: midterm test (20), Classroom Participation (10) and Quiz (10)

### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise:

- Short essay: 5 questions of 6 marks each (30 Marks)
- Long essay: 2 questions of 15 marks each (30 marks)

**LEC5204 Comparative Literature - I**

Course Code	LEC5204	Semester	II
Course Title	<i>Comparative Literature - I</i>		
Credits	4	Type	Core

**Course Description**

Course Description: This course, which forms the first part of a two-volume programme on Comparative Literature, introduces the students to the interdisciplinary field ‘comparative literature’, its emergence into the modern academic world, and its relevance in the contemporary world. It proposes to address some of the key concerns/questions that animate theoretical exchanges among literary scholars today. The course includes discussions on the global beginnings and development of CL as a discipline, the various schools of CL, thematology, genology and a special study of the Indian perspectives to CL.

**Course Outcome**

By the end of the course, the students are expected to be able to:

1. enhance skill in comparing literary works, authors and genres
2. Identify the beginnings and development of CL as a discipline
3. Analyse the history and relevance of comparative perspectives in literary studies
4. Assess literary and cultural expressions across boundaries.
5. Evaluate the circulation of literary texts, ideas, themes, genres, and methods
6. Compare how various ideas and methods overlap in writing, and how different disciplines inspire writers and inform their works
7. Effectively apply comparative tools in literary and cultural analysis.

**Course Structure**

The following is a detailed syllabus. The course instructor will select 4 texts from each module for detailed study and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

**Module I: Beginnings: Conceptual and Theoretical Background**

The module introduces students to initial discussions on the problems and possibilities of comparative literary study from the turn of the 19<sup>th</sup> century and also familiarizes them to the writings of important figures in the first generation of academic comparative study.

- J. W. von Goethe and J. P. Eckermann: “Conversations on World Literature” in *PSCL* (pp. 17-25)
- Friedrich Nietzsche: *From The Birth of Tragedy*, Selection used in *PSCL* (pp. 26-40)
- Hugo Meltzl: “Present Tasks of Comparative Literature” in *PSCL* (pp. 41-49)
- Hutcheson Macaulay Posnett: “The Comparative Method and Literature” in *PSCL* (pp. 50-60)
- Bhavya Tiwari: “Rabindranath Tagore’s Comparative World Literature” in *RCWL* (pp. 41-48)
- Michael Holquist: “World Literature and Philology” in *RCWL* (pp. 147-157)

**Module II: Schools of Comparative Literature**

The module introduces students to different schools of CL and familiarises them with writings from different thinkers who have challenged and problematised existing knowledge systems in the discipline.

- Kobayashi Hideo: “Chaos in the Literary World” in *PSCL* (pp. 92-103)
- Rene Wellek: “The Crisis of Comparative Literature” in *PSCL* (pp. 161-172)
- Gauri Viswanathan: “The Beginnings of English Literary Study in British India,” From *The Mask of Conquest* (pp. )
- Amiya Dev: “Comparative Literature in India” <https://doi.org/10.7771/1481-4374.1093>



- Zhou Xiaoyi and Q.S. Tong: “Comparative Literature in China” in *PSCL* (pp. 341-357 )
- P. P. Raveendran: “Genealogies of Indian Literature” in *Economic and Political Weekly* June 24, 2006: 2558-2563.

### Module III: Genology

The module includes discussions on literary form or genre and important discussions around it.

- George Lukacs: “The Epic and the Novel” in *PSCL* (pp. 81-91)
- Mikhail Bakhtin: *From Epic and Novel* in *PSCL* (pp. 104-119)
- Vladimir Propp: “Fairy Tale Transformations” in *MGT* (pp. 50 - 67)
- Alastair Fowler: “Transformations of Genre” in *MGT* (pp. 232-249)
- Northrop Frye: “The Mythos of Summer: Romance” in *MGT* (pp. 98-117)
- Mary Eagleton: “Genre and Gender” in *MGT* (pp. 250-262)

### Module IV: Thematology

This module introduces students to a range of texts which discuss theme as an important literary component.

- Joseph Campbell: “Prologue: The Monomyth,” in *The Hero with a Thousand Faces*, 2004 Edition (pp. 1-43)
- Erich Auerbach : “Odysseus’s Scar” in *Mimesis: The Representation of Reality in Western Literature*, Fiftieth Anniversary Edition (pp. 3-23)
- Sisir Kumar Das: “The Mad Lover” in *Indian Literature* Vol. 47, No. 3 (215) (May-June, 2003) (pp -149-178)
- Klaus Benesch: “Oral Narrative and Literary Text: Afro American Folklore in Their Eyes were Watching God” in *Callaloo*, 36 (Summer 1988) (pp. 627–635)
- Claudio Guillen: “Themes: Thematology,” in *The Challenge of Comparative Literature*. (pp. 191- 239)
- Christopher Manes: “Nature and Silence,” in *The Ecocriticism Reader* (pp. 15-29)

Abbreviations used

- *MGT* - *Modern Genre Theory*
- *PSCL* – *Princeton Sourcebook in Comparative Literature*
- *RCWL*- *The Routledge Companion to World Literature*

### Key Words:

Weltliteratur - National Literature - Apollonian and Dionysian - Principle of Individuation - Philology - Vishwasahitya - Principle of Polyglottism - Relativity of Literature - Cultural Book Keeping - American & French School of Comparative Literature - Comparative Indian Literature - The beginnings of English Literary Studies in India - Chinese Comparative Literature - Comparative Literature in Japan - Genology - The Epic and the novel - Novelization of Genres - Epic Individual - Gender and Genre - Thematology - Homeric and Hebraic narrative - Retarding Element

### Internal assessment

Internal assessment for 40 marks will be distributed in several components which will be distributed through the semester.

### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise of:

- Literary Terms: 10 questions of 1 mark each (10 Marks)
- Short answer questions: 6 questions of 5 marks each (30 Marks)
- Essay questions: 2 questions of 10 marks each (20 marks)

**Additional Readings:**

- Aldridge, A. Owen, (ed.), *Comparative Literature: Matter and Method*, University of Illinois Press, 1964.
- Auerbach, Erich. *Mimesis: the Representation of Reality in Western Literature*. Princeton UP, 1971.
- Bassnett, Susan. *Comparative Literature: A Critical Introduction*, Blackwell, 1993.
- Benesch, Klaus. "Oral Narrative and Literary Text: Afro-American Folklore in *Their Eyes Were Watching God*," in *Callaloo*, 36 (Summer 1988): 627–635.
- Bloom, Harold. *Bloom's Literary Themes*. Bloom's Literary Criticism, 2009.
- Brandt-Corstius, Jan. *Introduction to the Comparative Study of Literature*, 1967.
- Campbell, Joseph. *The Hero with a Thousand Faces*. Pantheon Books, 1968.
- Choudhuri, Indra Nath. *Comparative Indian Literature: Some Perspectives*. New Delhi: Sterling, 1992.
- Damrosch, David. *What Is World Literature?* Princeton UP, 2003.
- Damrosch, D., Melas, N. and Buthelezi, M.: *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*. Princeton UP, 2009.
- Das, Sisir Kumar. "The Mad Lover" *Indian Literature*. Vol. 47, No. 3 (215) (May-June, 2003), pp. 149-178
- Dev, Amiya. "Comparative Literature in India." *CLCWeb: Comparative Literature and Culture* 2.4 (2000): <<https://doi.org/10.7771/1481-4374.1093>>
- Dev, Amiya and Sisir Kumar Das, eds. *Comparative Literature: Theory and Practice*. Allied, 1989.
- D'Haen, Theo, et al. *The Routledge Companion to World Literature*. Taylor & Francis, 2014.
- Duff, David, et al. *Modern Genre Theory*. Routledge, 2016.
- Gifford, Henry, *Comparative Literature*, London, 1969.
- Fromm, Harold, and Cheryll Glotfelty. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Univ. of Georgia Press, 2009.
- Guillén, Claudio. *The Challenge of Comparative Literature*. Harvard UP, 1993.
- James, Jancy. Chandramohan, Subhadas Gupta & N.K. Bhattacharjee, Ed. *Studies in Comparative Literature: Theory, Space & Culture*. Creative Books, 2007.
- Jost, Francois, *Introduction to Comparative Literature*, Indianapolis, Bobbs-Merrill, 1974.
- Levin, Harry, *Refractions: essays in Comparative Literature*, Oxford, 1972.
- Singh, Avadhesh Kumar, *(The) Future of Comparative Literary Studies*, Macmillan, India.
- Raveendran, P.P. "Genealogies of Indian Literature." *Economic and Political Weekly* June 24, 2006: 2558-2563. Print.
- Wellek, Rene, *Discriminations: Further Concepts of Criticism*, New Haven, Yale UP, 1963.

**Online resources**

- [www.acla.org](http://www.acla.org)
- [complit.dukejournals.org](http://complit.dukejournals.org)
- [www.academicinfo.net/compllit.html](http://www.academicinfo.net/compllit.html)

**LEC5301 Fiction II**

Course Code	LEC5301	Semester	III
Course Title	<i>Fiction II</i>		
Credits	4	Type	Core

**Course Description**

The course will introduce the students to major works of narrative fiction written in the 20th and early 21st centuries. It would familiarise the students with the two major literary movements in the period under focus – Modernism and Postmodernism – through representative fictional texts. It also attempts at a sampling of postcolonial and contemporary fiction. Apart from fictional texts, essays that would help the students gain a contextual understanding of the movements/approaches under discussion, are also included.

**Course Outcome**

On completion of the course the student will be able to

- 1) acquire the skill of analysing fictional works
- 2) recognize the features of modernism in fictional texts
- 3) read and understand postmodernist narratives in context
- 4) identify and analyse the major features of postcolonial fiction
- 5) relate to contemporary fiction and engage with it from their respective socio-cultural and literary locations
- 6) develop a comparative understanding of fictional trends, movements and patterns in 20th and 21<sup>st</sup> century novels

**Course Structure**

The following is a detailed syllabus. The course instructor will select 1 to 2 texts from each module for study and discussion and prepare the Course File each time the course is offered.

**Module I: Modernism in Fiction**

Modernism, the literary and artistic movement that swept across Europe in the first half of the 20<sup>th</sup> century, with revolutionary impacts in the traditional perception of time and space, produced experimental, structurally complex, non-linear fiction, which minutely examined the consciousness of characters. This module would familiarise the students with some seminal modernist works of fiction.

- James Joyce: *A Portrait of the Artist as a Young Man*
- Franz Kafka: *The Trial* Trans. Breon Mitchell
- Albert Camus. *The Outsider*. Trans. Sandra Smith.
- OV Vijayan: *Legends of Khasak* Trans. OV Vijayan
- Virginia Woolf: "Mr Bennett and Mrs Brown"  
[[www.columbia.edu/~em36/MrBennettAndMrsBrown.pdf](http://www.columbia.edu/~em36/MrBennettAndMrsBrown.pdf)]
- Peter Childs: *Modernism* "Introduction" pp. 1-25

**Module II: The Postmodernist Turn in Fiction**

Postmodernism, viewed as a spin-off from, response to, continuation of and revolt against modernism, expressed itself in radical experimentation in the writing of fiction. The postmodern scepticism of truth privileged the functionality of narratives as a source of history, Truth and knowledge. This module will look at the postmodernist novel's approach to history, its playfulness with language, treatment of temporal and spatial domains, etc. along with its techniques of metafiction, parody, pastiche, irony and subversion

- Gabriel Garcia Marquez: *One Hundred Years of Solitude* Trans. Gregory Rabassa
- Italo Calvino: *If on a Winter's Night A Traveller* Trans. William Weaver
- J M. Coetzee: *Disgrace*

- John Barth: “The Literature of Replenishment” in *The Friday Book: Essays and Other Non-Fiction* pp. 193-206.
- Linda Hutcheon: “Historiographic Metafiction: The Pastime of Past Time” in *A Poetics of Postmodernism* pp. 105- 123.

### Module III: Postcolonial Fiction

The centuries long White colonization and the exploitation of the Third World and the process of decolonization have had their resonances on fictional narratives. Slavery, racism, sexism, the material and psychological effects of colonisation, the native resistance to colonial powers, the hybridization of colonised cultures, alienation and mimicry etc. have figured prominently in fiction produced from countries in Asia, Africa and the West Indies. This module will feature a sampling of postcolonial fiction read against the background of theoretical enquiries into post colonialism.

- Alice Walker: *The Color Purple*
- Chinua Achebe: *Things Fall Apart*
- Jamaica Kincaid: *Annie John*
- Kamel Daoud: *The Mersault Investigation* Trans. John Cullen
- Bill Ashcroft, Gareth Griffiths and Helen Tiffin: “Cutting the Ground” in *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* pp. 14-36/ Ngugi wa Thiong’o: “The Language of African Literature” in *Decolonising the Mind* pp. 4-33.
- Barbara Smith. “Toward a Black Feminist Criticism” in *The Norton Anthology of Theory and Criticism* pp. 2302-2315.

### Module IV: Contemporary Fiction

Contemporary fiction increasingly shows a blending of fact and fiction, dream and reality, the real and the surreal, history and fiction, and hence an overlapping of genres. This module covers novels produced in the post millennial years.

- Ian McEwan: *Atonement*
- Subhash Chandran: *A Preface to Man* Trans. Fathima EV
- Anna Burns: *Milkman*
- Kamila Shamsie: *Home Fire*
- Rita Barnard: “Fictions of the Global”/Fiona McCulloch: *Cosmopolitanism in Contemporary British Fiction* “Introduction” pp. 1-20.
- TT Sreekumar. “Entwined Histories of Caste and Locale in 'A Preface to the Human' “

### Texts and Reading Materials

- Achebe, Chinua. *Things Fall Apart*. Penguin, 2001.
- Ashcroft, Bill Gareth Griffiths and Helen Tiffin *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Psychology, 2002.
- Barnard, Rita: “Fictions of the Global” *Novel: A Forum on Fiction* 42. 2 (2009): 207-215.
- Barth, John. “The Literature of Replenishment” *The Friday Book: Essays and Other Non-Fiction*, John Hopkins UP, 1984. pp. 193-206.
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- Chandran, Subhash. *A Preface to Man*. Trans. Fathima EV. Harper Perennial, 2016.
- Childs, Peter. *Modernism*. Routledge, 2000.
- Coetzee, JM. *Disgrace*. Vintage, 2000.
- Daoud, Kamel: *The Mersault Investigation* Trans. John Cullen. Other, 2015.
- DHaen, Theo, and Hans Bertens, eds. *British Postmodern Fiction*. Rodopi, 1993.



- Hale, Dorothy, ed. *The Novel: An Anthology of Theory and Criticism: 1900-2000*. Blackwell, 2006.
- Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1987.
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- Joyce, James. *A Portrait of the Artist as a Young Man*. Fingerprint, 2015.
- Kafka, Franz: *The Trial* Trans. Breon Mitchell. Blackstone, 1999.
- Kincaid, Jamaica: *Annie John*. Vintage, 1997.
- Leitch, Vincent B, ed. *The Norton Anthology of Theory and Criticism*. WW Norton, 2001.
- Lodge, David. *The Art of Fiction*. New York: Viking, 1992.
- Marquez, Gabriel Garcia: *One Hundred Years of Solitude* Trans. Gregory Rabassa. Penguin, 2007.
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- Mc Hale, Brian. *Postmodernist Fiction*. London: Methuen, 1987.
- McNees, Eleanor, ed. *The Development of the Novel: Literary Sources and Documents*. vols.2&3. 3 vols. Helm Foundation. 2006.
- Shamsie, Kamila. *Home Fire*. Bloomsbury India, 2017.
- Sreekumar, TT. "Entwined histories of Caste and Locale in 'A Preface to the Human' " *Malayalam Literary Survey* 36.3 21-31.
- Thiong'o, Ngugi wan. *Decolonising the Mind*. Zimbabwe, 1981.
- Vijayan, OV. *The Legends of Khasak*. Trans. OV Vijayan. Penguin, 2008.
- Walker, Alice. *The Color Purple*. Phoenix, 2010.
- Woolf, Virginia: "Mr Bennett and Mrs Brown"  
[[www.columbia.edu/~em36/MrBennettAndMrsBrown.pdf](http://www.columbia.edu/~em36/MrBennettAndMrsBrown.pdf)]

### Internal assessment

Internal assessment for 40 marks will comprise of the following units: midterm test (20), classroom participation (10) and Quiz (10).

### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise

- Short essay: 5 questions of 6 marks each (30 Marks)
- Long essay: 2 questions of 15 marks each (30 marks)

**LEC5302 Critical Theory**

Course Code	LEC5302	Semester	III
Course Title	<i>Critical Theory</i>		
Credits	4	Type	Core

**Course Description**

Although the term Critical Theory gained currency during the times of Frankfurt School, it is used in this course to refer to the theories that enrich Critical Humanities. This course would engage significant turns and moments in theory from the second half of the twentieth century to the most recent times. It would also motivate students to develop their own flair, aptitude and convictions for evolving a distinctive and non-coercive / non-hierarchical mode of theoretical engagement and knowledge production.

**Course Outcome**

By the end of this course, students should be able to

1. enhance their skill in critical thinking
2. outline the significant moments and junctures in the evolution and trajectory of theory.
3. compare the philosophical/ political / sociological roots of theoretical transactions.
4. engage in critically informed readings of literary and cultural texts.
5. interpret the complex interstices between literature, culture and everyday life.
6. negotiate the theoretical paradigms that transcend and unsettle disciplinary boundaries.
7. develop a non-coercive and non-hierarchical mode of critical thinking.

**Course Structure and Content:**

Students are expected to read texts for detailed study in advance and be prepared for discussion in the class. The course instructor will choose any three texts of his/her choice for detailed study from each module in the beginning of the semester and the rest of the texts will be for non-detailed study.

**Module I: Legacies of Post-Structuralism**

This module would critically engage the legacies of post-structuralism and its politics reflecting on the varieties of permutation and combinations within the post structuralist paradigm.

- Roland Barthes: "The Death of the Author" (NATC 1466-70)
- Michel Foucault: "Panopticism" (From *Discipline and Punish* 195-228)
- Jacques Lacan: "The Mirror Stage" (NATC 1285-90)
- Edward Said: "Introduction" to *Orientalism* (NATC 1991-2012)
- Giorgio Agamben: "The State of Exception as a Paradigm of Government" (From *State of Exception* 1-31)
- Achille Mbembe: "The Becoming Black of the World" (From *Critique of Black Reason* 1-9)

**Module II: Trajectories of Marxist Thought**

The module would trace different forms and streams of Marxist critique and examine how thinkers and philosophers responded to the changes in the modes of production, technology, culture and economy in different historical junctures using Marxist categories of analysis.

- Adorno and Horkheimer: "The Concept of Enlightenment" (From *Dialectic of Enlightenment* 1-34)
- Louis Althusser: "Ideology and Ideological State Apparatuses" (NATC 1483-1509)
- Walter Benjamin: "The Work of Art in the Age of Mechanical Reproduction" (NATC 1166-1186)
- Jurgen Habermas: "Modernity- An Incomplete Project" (NATC 1748- 1758)
- Axel Honneth: "The Struggle for Self-Preservation: On the Foundation of Modern Social Philosophy"
- Slavoj Zizek: *The Relevance of the Communist Manifesto*

### Module III: Contours of Gender, Body and Sexuality

This module would critically engage discourses on gender, body and sexuality. Representative theoretical samples from feminist, queer and masculinity discourses would provoke the students to unlearn and relearn prejudices and biases about the world and the bodies that inhabit the world in different shapes and forms.

- Simone de Beauvoir: “Myth and Reality” (NATC 1406-14) From *The Second Sex*
- Helene Cixous: “The Laugh of the Medusa” (NATC 2039-56)
- Adrienne Rich: “Compulsory Heterosexuality and Lesbian Existence”
- Judith Butler: “Preface” (1999), “Preface” (1990) to *Gender Trouble* (vii-xxxiii)
- Judith Halberstam: “An Introduction to Female Masculinity: Masculinity without Men” (From *Female Masculinity*)
- Catherine Malabou: “The Meaning of the Feminine” (From *Changing Difference* 5-9)

### Module IV: Paradigms of Posthumanism:

The module would focus on the limits of humanism and prepare the learners to critically engage dominant modes of humanism and anthropocentrism. By way of doing this, the course would prepare them to understand mutually reciprocal and relational affinities and affective intensities between / among the human, non human and object world.

- Donna Haraway: “A Cyborg Manifesto”
- Deleuze and Guattari: “Introduction: Rhizome” (From *A Thousand Plateaus* 3- 27)
- Sara Ahmed : “Introduction: Feel your way” (From *Cultural Politics of Emotions* 1-16)
- Bruno Latour: “What is to be done with Political Ecology?” (From *The Politics of Nature* 1-8)
- Dipesh Chakrabarty: “Climate of History: Four Theses” 197-222
- Rosi Braidotti : “The Posthuman Condition” (From *PostHuman Knowledge* 6-39)

### References

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- Ahmed, Sara. *The Cultural Politics of Emotion*. Abingdon, Oxon: Routledge, 2013.
- Althusser, Louis. *Lenin and Philosophy and other Essays*. London: New Left Books, 1971.
- Barry Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester UP, 1995.
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- Braidotti, Rosi. *The Post-Human*. Cambridge: Polity Press, 2013.
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- Butler, Judith. *Gender Trouble*. New York: Routledge, 2002
- Chakrabarty: “Climate of History: Four Theses.” *Critical Inquiry*, Winter 2009
- Cixous, Helen. “The Laugh of Medussa,” in Leitch, Vicent B. *The Norton Anthology of Theory and Criticism*. London, W.W Norton and Company 2001
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford, Oxford UP, 1997.
- —. *On Deconstruction: Theory and Criticism After Structuralism*. Ithaca, New York. Cornell University Press, 1982
- Derrida, Jacques. *Of Grammatology*. Trans. Gayathri Chakravathy Spivak. John Hopkins University Press, 1967.
- Deleuze, Gilles and Guattari. *A Thousand Plateaus*. London: Minnesota University Press, 2005
- Dobie, Ann B. *Theory into Practice: An Introduction to Literary Criticism*. Thomson, 2002
- Eagleton, Terry. *Literary Criticism: An Introduction*. University of Minnesota press, 1983.

- Eagleton, Terry. *The Function of Criticism. From the "Spectator" to Post-Structuralism*. London: Verso, 1984.
- Eco, Umberto. *Limits of Interpretation*. Indiana University Press, 1990.
- Foucault, Michel. *Discipline and Punish: the Birth of the Prison*. New York: Pantheon Books, 1977.
- Groden, Michael, and Martin Kreiswirth. *The Johns Hopkins Guide to Literary Theory and Criticism*. Baltimore: Johns Hopkins UP, 1994
- Guerin, Wilfred L. et al. *A Handbook of Critical Approaches to Literature*. 4th Ed. New York: OUP, 1999.
- Halberstam, Judith. *Female Masculinity*. Durham: Duke University Press, 1998.
- Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
- Haraway, Dona. *A Cyborg Manifesto: Science, Technology and Socialist Feminism in the Late Twentieth Century*. University of Minnesota Press, 2016.
- Horkheimer, Max and Theodor W Adorno. *Dialectic of Enlightenment*. New York: Herder and Herder, 1972.
- Honneth, Axel. *The Struggle for Recognition: the Moral Grammar of Social Conflicts*. Cambridge, Mass: Polity Press, 1995.
- Jameson, Frederic. *The Prison House of Language: A Critical Account of Structuralism and Russian Formalism*, Princeton University Press, 1972.
- Lacan, Jacques. *Ecrits: A Selection*. Trans. Alan Sheridan. 1977.
- Latimer, Dan. *Contemporary Critical Theory*. San Diego: Harcourt, 1989.
- Latour, Bruno. *Politics of Nature: How to Bring the Sciences into Democracy*. Harvard University Press. 2004.
- Leitch, Vicent B. *The Norton Anthology of Theory and Criticism*. London, W.W Norton and Company 2001
- Lodge, David, ed. *Twentieth Century Literary Criticism: A Reader*. London: Longman. 1972.
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- Malabou, Catherine. *Changing Difference*. Trans by Carolyn Shread. Polity. 2011.
- Mbembe, Achille. *Critique of Black Reason*. Duke University Press, 2017.
- Rich, Adrienne C. *Compulsory Heterosexuality and Lesbian Experience*. 1980.
- Said, Edward. *Humanism and Democratic Criticism*. New York: Columbia University Press, 2003
- Sarup, Madan. *An Introductory Guide to Post-Structuralism and Postmodernism*. Athens: U of Georgia P, 1989.
- Selden, Raman. Ed. *The Cambridge History of Literary Criticism*. New York. Cambridge UP, 1995.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York & Long: Garland Publishing, 1999.
- Žižek, Slavoj. *The Relevance of Communist Manifesto*. Cambridge, Polity Press, 2019

### Continuous Assessment

Continuous Evaluation for 40 marks will be done in 3 to 4 components to be distributed throughout the semester.

### End Semester Assessment

- The End-Semester Assessment for 60 marks will comprise:
- Short essay type: 6 questions of 5 marks each out of a choice of 10 (30 Marks)
- Long essay type: 2 questions of 15 marks each (30 marks)

### Online Resources:

- Debate Noam Chomsky & Michel Foucault - On human nature [Subtitled] (1:10:03)
- Derrida : The Documentary (1.26.09) from Philosophy Matters
- Interview with Simone de Beauvoir (1959) (40:16) from Philosophy Matters
- Introduction to Theory of Literature with Paul H. Fry YaleCourses



- PHILOSOPHY: Immanuel Kant (8:13) from The School of Life
- PHILOSOPHY: Jacques Derrida (9:42) from The School of Life
- PHILOSOPHY - Michel Foucault (8:17) from The School of Life
- Rosi Braidotti, "Posthuman Knowledge" (1:13:15) from Harvard GSD March 2019.

**LEC5303 Comparative Literature - II**

Course Code	LEC5303	Semester	III
Course Title	<i>Comparative Literature - II</i>		
Credits	4	Type	Core

**Course Description**

This course explores the theoretical possibilities of 'Comparative Literature', and its practical connections with other disciplines. Apart from key theories on influence, intertextuality, reception, reader-response, translation, literary historiography and comparative aesthetics, the course intends to look at the crisis of the discipline and the critiques of it from different locations. The course also incorporates discussions on the contemporary explorations in Comparative Literature as well as in World Literature.

**Course Outcome**

By the end of the course, the students are expected to be able to:

1. Acquire skills in comparing literary works, authors and genres
2. understand the important concepts in Comparative Literature
3. interrogate aesthetic conventions that are foundational to literary studies
4. appreciate literary and cultural expressions across boundaries.
5. to understand the history of reception, influences and intertextuality of literary texts, ideas, themes, and genres
6. examine crisis and critique in the discipline that became instrumental to the revival of CL
7. familiarise themselves with contemporary explorations in the discipline and acquaint themselves with new dimensions of CL and *weltliteratur*

**Course Structure**

The following is a detailed syllabus. The course instructor will select four texts from each module for detailed study and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

**Module I: Intertextuality, Influence, Reception and Translation**

The module attempts to introduce students to a range of concepts important to CL like influence, intertextuality, reception, and reader response that are crucial in the analysis and interpretation of a text.

- Hans Robert Jauss: "from Literary History as a Challenge to Literary Theory" in NATC (pp. 1550-1564)
- Gerard Genette: "Introduction" From *Narrative Discourse: An Essay in Method*.
- Stanley Fish: "Interpreting the Variorum" in NATC (pp. 2071-2088)
- Julia Kristeva: "Word, Dialogue and Novel" in *The Kristeva Reader* (pp. 34-61)
- Lawrence Venuti: *From Translation, Community, Utopia in PSCL* (pp. 358-379)
- Harold Bloom: "Preface: The Anguish of Contamination" *The Anxiety of Influence: A Theory of Poetry* (pp. xii -xlvii)

**Module II: Comparative Literary Historiography & Comparative Aesthetics**

The module focuses on historiography and aesthetics in the comparative perspective as concepts that are foundational in the reading and analysis of a text.

- Kapila Vatsyayan: "The *Natyasastra*: Pre-Text and Context,"/ "The *Natyasastra*: The Implicit and the Explicit Text," in *Bharata: The Natyasastra* (pp. 13-27)
- GN Devy: "Precolonial Historiography" in *Of Many Heroes: An Indian Essay in Literary Historiography* (pp. 56- 65)
- bell hooks: "An Aesthetic of Blackness: Strange and Oppositional" *Lenox Avenue: A Journal of Interarts Inquiry*, vol. 1 (pp. 65-72)

- Saran Kumar Limbale: "Dalit Literature: Form and Purpose" in *Towards an Aesthetic of Dalit Literature*
- Patrick Colm Hogan and Lalitha Pandit: "Multicultural Comparatism" in *Literary India: Comparative Studies in Aesthetics, Colonialism, and Culture* (pp. xi - xvi)
- Michael Palencia Roth: "Mapping the Caribbean: Cartography and the Cannibalization of Culture," in *A History of Literature in the Caribbean, Vol. 3: Cross-Cultural Studies* (pp. 3-27)

### Module III: Crisis and Critique

The module includes discussions on the crisis of Comparative Literature and critiques from the non-Western world towards its Eurocentric nature. The module also focuses on how these critiques have changed the direction of the discipline and facilitated its rebirth.

- Edward W. Said: "The World, the Text, and the Critic" in *PSCL* (pp. 259-283)
- Gayatri Chakravorty Spivak: "Crossing Borders" in *PSCL* (pp. 380-398)
- EV Ramakrishnan: "Grounds of Comparison: The Crisis in Comparative Indian Literature" in *Locating Indian Literature* (pp. 23-36)
- Édouard Glissant: Cross-Cultural Poetics: National Literatures in *PSCL* (pp. 248-258)
- Ngũgĩ wa Thiong'o: The Quest for Relevance in *PSCL* (pp. 284-305)
- Aamir Mufti: "Prologue: The Universal Library of World Literature" (pp.1-55)/ Chapter 4: "Our Philological Home Is the Earth: World Literature from Auerbach to Said" in *Forget English!: Orientalisms and World Literature* (pp. 203-242)

### Module IV: Contemporary Explorations

The module includes current and contemporary explorations in the discipline and the new dimensions it has gained in the context of globalisation.

- Bruce Robbins: Comparative Cosmopolitanism in *PSCL* (pp. 309-328)
- Ella Shohat and Robert Stam: "From Eurocentrism to Polycentrism," in *Unthinking Eurocentrism* (pp. 13-54)
- Stephen Totosy de Zepetnek: "The New Humanities: The Intercultural, the Comparative, and the Interdisciplinary," *The Global South*, Volume 1, Numbers 1 & 2, 2007, (pp. 45-68)
- Pascale Casanova: Literature, Nation, and Politics in *PSCL* (pp. 329-340)
- Emily Apter: A New Comparative Literature in *PSCL* (pp. 409-419)
- David Damrosch: "Introduction" in *What is World Literature?* (pp. 1-36)

Abbreviations used

- *PSCL* – *Princeton Sourcebook in Comparative Literature*;
- *RCWL*- *The Routledge Companion to World Literature*

### Key Words:

Reception Aesthetics, Reader Response Theory, Literary Influence, Intertextuality, Narrative, Dialogism, Subversive Novel, Epic Monologism, Pastiche, Comparative Literary Historiography, Comparative Aesthetics, Sanskrit Poetics, Dravidian Poetics, Colonial Modernity, Worldliness, Comparative Cosmopolitanism, Polycentrism, Comparative Cultural Studies, The Third World, World Literature

### Internal assessment

Internal assessment for 40 marks will be distributed in several components which will be distributed through the semester.

### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise of:

- Literary Terms: 10 questions of 1 mark each (10 Marks)

- Short answer questions: 6 questions of 5 marks each (30 Marks)
- Essay questions: 2 questions of 10 marks each (20 marks)

#### Additional Readings:

- Aldridge, A. Owen, (ed.), *Comparative Literature: Matter and Method*, University of Illinois Press, 1964.
- Arnold, A. James. *Comparative History of Literatures in European Languages A History of Literature in the Caribbean*, John Benjamin's Publishing Company, 1997.
- Bassnett, Susan. *Comparative Literature: A Critical Introduction*, Blackwell, 1993.
- Bloom, Harold. *The Anxiety of Influence: a Theory of Poetry*. Oxford UP, 1997.
- Brandt-Corstius, Jan. *Introduction to the Comparative Study of Literature*, 1967.
- Campbell, Joseph. *The Hero with a Thousand Faces*. Pantheon Books, 1968.
- Choudhuri, Indra Nath. *Comparative Indian Literature: Some Perspectives*. New Delhi: Sterling, 1992.
- Damrosch, David. *What Is World Literature?* Princeton UP, 2003.
- Damrosch, D., Melas, N. and Buthelezi, M.: *The Princeton Sourcebook in Comparative Literature: From the European Enlightenment to the Global Present*. Princeton UP, 2009.
- Dev, Amiya and Sisir Kumar Das, eds. *Comparative Literature: Theory and Practice*. Allied, 1989.
- Devy, G. N. 'Of Many Heroes': *an Indian Essay in Literary Historiography*. Orient BlackSwan, 2017.
- D'Haen, Theo, et al. *The Routledge Companion to World Literature*. Taylor & Francis, 2014.
- Duff, David, et al. *Modern Genre Theory*. Routledge, 2016.
- Fromm, Harold, and Cheryll Glotfelty. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Univ. of Georgia Press, 2009.
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- Giffor, Henry, *Comparative Literature*, London, 1969.
- Guillén, Claudio. *The Challenge of Comparative Literature*. Harvard UP, 1993.
- Hogan, Patrick Colm and Lalitha Pandit. *Literary India: Comparative Studies in Aesthetics, Colonialism, and Culture*. Rawat Publications, 1997 (pp. xi - xvi)
- Holub, Robert C. *Reception Theory: a Critical Introduction*. Routledge, 1989
- hooks, bell. "An Aesthetic of Blackness: Strange and Oppositional." *Lenox Avenue: A Journal of Interarts Inquiry*, vol. 1, 1995, pp. 65–72. JSTOR, [www.jstor.org/stable/4177045](http://www.jstor.org/stable/4177045).
- James, Jancy. Chandramohan, Subhadas Gupta & N.K. Bhattacharjee, Ed. *Studies in Comparative Literature : Theory, Space & Culture*. Creative Books, 2007.
- Jost, Francois, *Introduction to Comparative Literature*, Indianapolis, Bobbs-Merrill, 1974.
- Levin, Harry, *Refractions : essays in Comparative Literature*, Oxford, 1972.
- Mufti, Aamir. *Forget English!: Orientalisms and World Literatures*. Harvard UP, 2018.
- Ramanujan, A. K. *Poems of Love and War: from the Eight Anthologies and the Ten Long Poems of Classical Tamil*. Columbia UP, 2011.
- Ramakrishnan E. V. *Locating Indian Literature: Texts, Traditions, Translations*. Orient Blackswan, 2011.
- Shohat, Ella, and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. Routledge, 2014.
- Singh, Avadhesh Kumar, *(The) Future of Comparative Literary Studies*, Macmillan, India.
- Wellek, Rene, *Discriminations : Further Concepts of Criticism*, New Haven, Yale UP, 1963.
- Vatsyayan, Kapila. *Bharata, the Nāṭyaśāstra*. Sahitya Akademi, 2007.

#### Online resources

- [www.acla.org](http://www.acla.org)
- [complit.dukejournals.org](http://complit.dukejournals.org)
- [www.academicinfo.net/complit.html](http://www.academicinfo.net/complit.html)

**LEC5304 English Language and Linguistics**

Course Code	LEC5304	Semester	III
Course Title	<i>English Language and Linguistics</i>		
Credits	4	Type	Core

**Course Description**

This course is a scientific approach to the study of English language in terms of linguistic principles. It analyses the phonetic, morphemic, syntactic, semantic, and pragmatic features and peculiarities of English language.

**Course Outcome**

On completion of the course, the students will be able to:

1. Enhance their linguistic skills
2. illustrate the phonetics phonology, syntax and grammatical concepts in English,
3. outline the semantics, pragmatic concepts in English language
4. interpret the stylistic and discourse aspects of English language
5. investigate the diachronic and synchronic changes in English language, and
6. critique the status of English language in India

**Course Structure**

The following is a detailed syllabus. The course instructor will select two texts from each module for detailed study and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

**Module I: History and Structure of English Language**

This unit introduces English language, its history and development in England, how it reached India, its development, status and indigenisation in India.

- How the English is Brought to Britain – (Freeman 1-12)
- “The story of Old English” (Crystal 1988)
- “Introduction” (Sailaja 1-16)
- *English Vinglish* (film)

**Module II: Structure of English Language**

This unit looks at the phonetics of English language and its morphology and syntax .

- English Phonetics – “English Consonants”, “English Vowels” Ladefoged (60-113)
- Morphology and Syntax – (Elson & Pickett; Yule 74-113)
- *My Fair Lady*

**Module III: Language Analysis**

This unit looks at the developments in modern linguistics by studying the contributions of Saussure, Chomsky and Halliday.

- Ferdinand de Saussure. “Nature of the Linguistic Sign” (Saussure: 65-70)
- Noam Chomsky. “Categories and Relations in Syntactic Theory” (Chomsky: 63-104)
- MAK Halliday. “Introduction: On the ‘architecture’ of human language.” (Halliday 1-32)

**Module IV: Application and Meaning**

This unit studies the theoretical and practical communication in language.

- “Corpus Analysis and Linguistic Theory” (Meyer 1-25)
- Semantics - “Semantics” (Yule 114-126)



- Pragmatics – “Pragmatics” (Yule 127-138)
- *King’s Speech* - Movie

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- Crystal, David. (1987) *The Cambridge Encyclopaedia of English Language*. Cambridge UP.
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- De Saussure, Ferdinand. (1960) *Course in General Linguistics*. Peter Owen.
- Freeborn, Dennis (1992) *Language Variation Across Time*. Macmillan.
- Gee, James Paul (2014). *An Introduction to Discourse Analysis*. Routledge.
- Halliday, M.A.K. (2003) Introduction: On the ‘architecture’ of human language. In *On Language and Linguistics*. (Vol. 3) in the *Collected Works of M.A.K. Halliday*. Ed. Jonathan Webster. Continuum:
- Hurford, James R. (2007) *Semantics: A Coursebook*. London: Cambridge UP.
- Jones, Daniel. (2008) "An Outline of English Phonetics" in *Daniel Jones: Collected Works*, ed. B. Collins and I.M. Mees, Routledge.
- Ladefoged, Peter. (1975) *A Course of Phonetics*. Harcourt Brace.
- Lodge, David. (2014) *Introduction to Linguistics*. Cambridge UP.
- Meyer, Charles F. (2004) *English Corpus Linguistics: an Introduction*. Cambridge UP.
- Quirk, Randolph et al: (1973) *A University Grammar of English*. Longman,
- Radford, Andrew. (1999) *Linguistics: An Introduction*. Cambridge UP.
- Sailaja, Pingali. (2009) *Indian English*. Edinburgh UP.
- Saussure, Ferdinand de. (1983) *Course in General Linguistics*. tr. Roy Harris. Duckworth.
- Yule, George. (2008) *The Study of Language*. Cambridge UP.

### Internal assessment

Internal assessment for 40 marks will comprise of the following units: midterm test (20), seminar presentation (10), Quiz (5), and classroom exercises (5).

### End Semester Assessment

- The End-Semester Assessment for 60 marks will comprise of
- Objective Questions: 10 questions of 1 mark each (10 Marks)
- Short answer questions: 6 questions of 5 marks each (30 Marks)
- Essay questions: 2 questions of 10 marks each (20 marks)

### online resources

- <https://www.sil.org/linguistics/linguistics-resources>
- [http://liceu.uab.es/~joaquim/general\\_linguistics/internet\\_ling/rec\\_ling\\_internet.html](http://liceu.uab.es/~joaquim/general_linguistics/internet_ling/rec_ling_internet.html)
- <https://www.omniglot.com/links/language.htm>
- <http://www.sil.org/LINGUISTICS/topical.html>

**LEC5401 Translation Studies**

Course Code	LEC5401	Semester	IV
Course Title	<i>Translation Studies</i>		
Credits	4	Type	Core

**Course Description**

This skill-oriented course develops an understanding of cross-cultural literary transactions through the means of translation. The major component of the course is 'translation proper' (inter-lingual translation) though other types of translations such as intralingual and intersemiotic are touched upon. In the context of the contemporary debate on issues concerning equivalence and fidelity in translation, the course covers the history of translation and major theories in translatology. The roles of translation in building the concepts like nationalism, hegemonic culture, etc. are studied in order to understand the close connections between translation and culture.

The course instructor will select texts from each module for detailed study.

**Course Outcome**

After doing this course, the students are expected to be able to

- enhance their translation skills and ability to evaluate translations
- explain the different concepts and theories of translation
- compare and contrast different translation strategies
- evaluate different types of translations
- translate literary texts between languages

**Course Structure**

The following is a detailed syllabus. The course instructor will select three texts from each module for detailed study and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

**Module I: Introduction and Fundamentals**

This module familiarizes the students an introduction to the discipline Translation Studies. It also gives a brief history of translation process.

- Roman Jakobson: "On Linguistic Aspects of Translation" (Venuti 2002: 138-144)
- Eugene A. Nida: "Linguistics and Ethnology in Translation Problems"
- Susan Bassnett: "History of Translation Studies" (Chapter 2, *Translation Studies*)

**Module II: Theoretical Debates**

This module familiarizes the students major theoretical debates in the field of translation. This also familiarizes some of the concerns like politics, selection, etc. in the field of translation.

- Walter Benjamin: "The Task of the Translator"
- Andre Lefevere: "Beyond Interpretation or the Business of Rewriting"
- Mary Snell Hornby: "Translation as a Cross-cultural Event: *Midnight's Children* – *Mitternachtstinder*"
- Hans J Vermeer. 'Scopos and Commission in Translational Action'
- Itamer Even Zohar. 'Position of Translated Literature within the Literary Polysystem'.

**Module III: Major Concerns**

- Dirk Delabastita: "Translation and the Mass Media"
- Lori Chamberlain: "Gender and the Metaphorics of Translation"

- Tejaswini Niranjana: "Siting Translation: History, Post-Structuralism and the Colonial Context" (.1-11)

#### Module IV: Indian Views

This module familiarizes the students with the major observations on translation studies by the Indian theorists.

- Sujith Mukherjee. "Translation as New Writing"
- Ayyappa Panikker: "Towards an Indian Theory of Literary Translation"
- Ganesh N Devy "Literary History and Translation: An Indian View"

#### Key-Words:

Word for word translation – sense for sense translation – untranslatability – transliteration – transcreation – inter lingual translation – inter semiotic rendering – skopos – poly-system theory – rank bound translation – partial and full translation

#### References

- Carl James 'Genre Analysis and the Translator' *Target* 1:1.
- Chamgampuzha, Krishna Pillai 'Introduction', *Sudhamgada*, Changampuzha
- Dryden John 'From the Preface to Ovid's Epistles' (Venuti: 38-42)
- Ernst-August Gutt 'Pragmatic Aspects of Translation: Some Relevance Theory Observations' (in *Pragmatics of Translation*, Leo Hickey, 1998: 41-53).
- Eugene Nida 'Science of Translation' (*Language*. 45:3. pp. 483-98)
- Friedrich Nietzsche 'Translations' (Venuti: 67-68)
- Gayatri Chakravorty Spivak 'The Politics of Translation' (Venuti 2002: 369-388)
- George Steiner *After Babel*
- Gideon Tourey 'Nature and Role of Norms in Translation' (Venuti: 205-218)
- Indra Nath Choudhuri "Towards an Indian Theory of Translation", *Indian Literature*, 54.5 (259) (September/October 2010), pp .113-123 <http://www.jstor.org/stable/23348221>
- J Arnold et. al. *From Machine Translation: An Introductory Guide*. 1994: 4-12
- James S. Holmes 'The Name and Nature of Translation Studies' (Venuti: 180-185)
- JC Catford *From A Linguistic Theory of Translation* (73-82)
- Jean Paul Vinay & Jean Darbelnet 'A Methodology for Translation' (Venuti: 128-137)
- Jerome 'Letter to Pammachus' (Venuti: 21-30)
- Jiří Levý 'Translation as a Decision Process' (Venuti 2000:148-59)
- Johann Wolfgang Goethe 'Translations' (Venuti: 64-66)
- Katharina Reiss 'Text Types, Translation Types and Translation Assessment' in *Translation: An Advanced Resource Book*. Basil Hatim, Jeremy Munday. 2004: 183-185.
- Lawrence Venuti 'Translation as Cultural Politics: Regimes of Domestication in English' (Mona Baker 2010: 65-80)
- Michael Cronin 'The Cracked Looking Glass of Servants: Translation and
- Mona Baker 'Reframing Conflict in Translation' (Mona Baker 2010:113-130)
- MR Nair (Sanjayan) 'Introduction', *Othello*.
- Peter Fawcett 'Translation and Power Play' (*The Translator* 1.2.
- Theo Hermens 'Translator's Voice in a Translated Narrative' (Mona Baker 193-212)
- W Koller. The Concept of Equivalence and the Object of Translation Studies, *Target* 7:2. pp.191-222)

#### Internal assessment

Internal assessment for 40 marks will be distributed for a translation work of approximately 3000 words by the student as a practical activity.

#### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise of:

- Essay questions: 3 questions of 10 marks each (30 marks)
- Short answer questions: 6 questions of 5 marks each (30 Marks)

**LEC5402 Indian Writing in English**

Course Code	LEC5402	Semester	IV
Course Title	Indian Writing in English		
Credits	4	Type	Core

**Course Description**

The course aims at introducing the students to the significant and burgeoning body of literature produced in English in India and by the diaspora over a century and a half, spanning the latter half of the 19th century to the contemporary times. The focus of the course will be on questions of language, authenticity, readership, gender, caste, class and community identities, nation, secularism, the politics of marketing etc., which these writings raise/problematize. The students will be encouraged to perceive the ambivalences, anxieties, tensions, possibilities within a diverse spectrum of literatures and cultures, homogenised under the rubric of Indian Writing in English.

**Course Outcome**

The course envisions the following as its desired outcomes:

1. Enhance their skill in analysing Indian literature in English
2. analyse the discourses of caste, class, gender, sexuality, nationalist politics etc in IWE
3. recognize and explore the major thematic concerns and stylistic features of Indian English Poetry
4. read Indian English novels in their socio-cultural background
5. become familiar with the evolution of and experimentations in Indian English drama and theatre
6. become familiar with the contemporary trends in Indian Writing in English

**Course Structure**

The following is a detailed syllabus. The course instructor will select 2 to 4 texts from each module for study and discussion and prepare the Course File each time the course is offered.

**Module I: Prose**

This Module would take up for study prose pieces that explore questions and concerns germane to Indian Writing in English such as nationalism, Indianness, gender, caste and religious identities, anxieties about writing in a foreign tongue etc.

- Amartya Sen: "Indian Traditions and the Western Imagination" in *The Argumentative Indian* /AK Ramanujan "Is there an Indian Way of Thinking?"
- Rajeswari Sunder Rajan. "Writing in English in India, Again"/Meenakshi Mukherjee "Anxiety of Indianness" in *The Perishable Empire*
- Partha Chatterjee. "The Nationalist Resolution of the Women's Question"/Lata Mani. "Contentious Traditions: The Debate on Sati in Colonial India" in *Recasting Women*
- Sunil Khilnani "Who is an Indian?" in *The Idea of India* [Chapter 4] /Romila Thapar "To Question or not to Question, that is the Question" in *The Public Intellectual in India*.

**Module II: Poetry**

This module seeks to familiarise the students with the major trends in Indian English poetry, through representative texts from pre-Independence to the post millennial years. How Indian English poetry explores questions of nationalism, language, authenticity, home, identity, gender etc. will constitute the focus of enquiry in the module.

- Sarojini Naidu: "To India"/"Vasant Panchami"
- Kamala Das: "An Introduction"/"An Old House"/"The Old Playhouse"
- AK Ramanujan: "A River"
- Nissim Ezekiel "Professor"
- Jayant Mahapatra: "Hunger"

- R Parthasarathy “Exile”
- Meena Alexander “She Speaks”
- Meena Kandasamy “Aggression”
- Vikram Seth “Dubious”
- Robin S. Ngangom “My Invented Land”

### Module III: Fiction

Fiction has been the most prolific genre in Indian Writing in English. From the fiction of the big trio of pre-Independence times to the Bharati fantasy of the post millennial years, Indian English fiction has come a long way. This Module would offer a sampling of fictional texts, in an attempt to capture some of the major trends in the evolution of the genre

- RK Narayan *The Financial Expert*
- Salman Rushdie *Midnight’s Children*
- Amitav Ghosh *Shadow Lines*
- Srividya Natarajan *No Onions, nor Garlic/Anees Salim Vanity Bagh*
- Amish Tripathi *The Immortals of Meluha*

### Module IV: Drama

While Indian English poetry and drama have advanced and matured with the passage of time, IE drama has languished behind. The Module would examine some of the reasons for the relatively slow output in dramatic production, its excessive dependence on British theatrical traditions in the pre-Independence years, the (hybrid) theatre of roots popularised by Girish Karnad, Badal Sircar and Vijay Tendulkar in the post-Independence period, the use of theatre to address questions of gender and sexuality in the plays of Mahesh Dattani and Manjula Padmanabhan and the radically experimental plays of contemporary playwrights like Poile Sengupta.

- Asif Currimbhoy *Refugee*
- Girish Karnad *The Dreams of Tipu Sultan*
- Manjula Padmanabhan *Harvest*
- Mahesh Dattani *Final Solutions*
- Poile Sengupta *Mangalam*

### Texts and Reading Materials

- Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Oxford UP, 1992.
- *Body Blows: Women, Violence and Survival*. Seagull, 2000.
- Chandra, Lakshmi, ed. *Lights On*. Vols 1 & 2, Orient Blackswan, 2013.
- Chindhade, Shirish. *Five Indian English Poets: Nissim Ezekiel, AK Ramanujan, Arun Kolatkar, Dilip Chitre and R Parthasarthy*. Atlantic Publishers, 2001.
- D’Souza, Eunice, ed. *Nine Indian Women Poets: an Anthology*. Oxford UP, 2001.
- Dattani, Mahesh. *Final Solutions*. Penguin India, 2005.
- De Souza, Eunice. 2010 [2005]. *Early Indian poetry in English: An Anthology 1829-1947*. Oxford UP.
- De Souza, Eunice. Ed. *Talking Poems: Conversations with Poets*. Oxford UP, 1999.
- Ghosh, Amitav. *The Shadow Lines*. Penguin, 2009.
- Gopal, Priyamvada. *The Indian English Novel: Nation, History and Narration*. Oxford UP, 2009.
- Karnad, Girish. *The Dreams of Tipu Sultan, Bali-the Sacrifice*. Oxford UP, 2004.
- Khilnani, Sunil. *The Idea of India*. Penguin, 1998.
- King, Bruce. *Modern Indian Poetry in English*. Oxford UP, 1987.
- Mehrotra, Aravind K ed. *An Illustrated History of Indian Literature in English*. Hurst & co, 2003.
- Mukherjee, Meenakshi. *Realism and Reality: The Novels and Society India*. Oxford UP, 1985.
- Mukherjee, Meenakshi. *The Perishable Empire*, OUP, 2000.
- Mukherjee, Meenakshi. *Twice Born Fiction*. Heinemann, 1972.
- Myles, Anita. *Contemporary Indian English Drama: An Overview*. Sarup, 2010.



- Narayan, RK. *The Financial Expert*. Indian Thoughts, 2012.
- Natarajan, Srividya. *No Onions, Nor Garlic*. Penguin, 2006.
- Padmananbhan, Manjula. *Harvest*. Hatchette India, 2017.
- Rajan, Rajeswari Sunder. "Writing in English in India, again" *Hindu* 18 Feb. 2001 <http://www.thehindu.com/2001/02/18/stories/1318067m.htm>
- Ramanujan, A. K. "Is There an Indian Way of Thinking? An Informal Essay" *Contributions to Indian Sociology* 23.1 (1989): 41-58.
- Roy, Arundhati. *The God of Small Things*. Penguin, 2002.
- Rushdie, Salman. *Midnight's Children*. RHUK, 2013.
- Salim, Anees. *Vanity Bagh*. Pan Macmillan, 2014.
- Sangari, Kumkum and Sudesh Vaid, eds. *Recasting Women: Essays in Colonial History*. Rutgers UP, 1990.
- Sen, Amartya. *The Argumentative Indian*. Penguin, 2006.
- Sengupta, Poile. *Women Centre Stage: The Dramatist and the Play*. Routledge, 2010.
- Sreetilak, S. *Fiction in Films, Films in Fiction: The Making of New English India*. Viva, 2007.
- Srivastava, Neelam. *Secularism in the Postcolonial Indian Novel: National and Cosmopolitan Narratives in English*. Routledge, 2008.
- Thapar, Romila. *The Public Intellectual in India*. Aleph, 2015.
- Tickell, Alex. *Arundhati Roy's The God of Small Things*. Routledge, 2007.
- Tripathi, Amish. *The Immortals of Meluha*. Westland, 2017.
- Varughese, Dawson. *Reading New India: Post-Millennial Indian Fiction in English*. Bloomsbury, 2013.

#### Internal assessment

Internal assessment for 40 marks will comprise the following units: midterm test (20), seminar presentation/classroom participation (10) and Quiz (10)

#### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise of

- Short Essay: 5 questions of 6 marks each (30 Marks)
- Long Essay: 2 questions of 15 marks each (30 marks)

**LEC5403      Dissertation**

Course Code	LEC5403	Semester	IV
Course Title	<i>Dissertation</i>		
Credits	4	Type	Core

**Course Description**

This skill-oriented course helps the student through the process of writing a dissertation on a specialised topic. Students will work under the supervision of a faculty member in completing the dissertation. Faculty members will meet the students they guide at assigned hours and guide the student through the process of conceptualisation, chapter division, literature review, critical engagement with the topic and guide the student to undertake independent research to complete the project. The dissertation can also be a translation, provided it is appended by two chapters including a critical introduction and a note on the translation done. Together, these should not be less than 5000 words.

Supervisors will make the continuous assessment of the student under their individual supervision out of 40 over the period of the writing of the dissertation. The dissertation will be examined by the external examiner for 40 marks. The external examiner will also conduct a viva voce based on the dissertation for 20 marks.

**Course Outcome**

By the end of the course, the student shall be able to

- independently take up small projects by giving them opportunity to do autonomous work with supervisory support on a topic they feel comfortable with
- submit a bound work of 15,000- 20,000 words, in English language, conforming to the standards prescribed in the academic writing course.

**Internal assessment**

The supervisor will make the Continuous Assessment on the student's progress in the work of dissertation, based on grammar (10), organisation (10), discipline of work (10), and depth of analysis (10) (Total: 40 marks).

**End Semester Assessment**

The End-Semester Assessment for 60 marks will comprise of External evaluation which will assess the work in terms of grammar, organisation, critical arguments, and depth of analysis for 40 Marks, and evaluate the student for 20 marks through an oral examination (*viva voce*) on the dissertation.

**Format**

- Minimum of 50 pages and maximum 60 pages in A4 size paper.
- Margins: 1-inch margin on all sides.
- Font type: Times New Roman (body); Font Size: 12pt; Line Space: 1.5
- Space between paragraphs: 12pt above and 12pt below.
- Printing: Neatly executed computer printouts on both sides of the paper.
- Title page inscribed on the cover and the title and name of the student on the spine of the cover.
- Title page, Certificates, Acknowledgements, Index, Introduction, Chapters, Conclusion, Bibliography, Index of key words.
- Number of bound copies of dissertation to be submitted: Three
- Number of soft copies (CD) of dissertation to be submitted: Two
- Style sheet to be followed: *MLA Handbook* latest edition.

## ELECTIVE COURSES

Course Code	Course Title	Type	H	P	T	C
LEC5001	Arab Spring Narratives	Elective	3	0	0	3
LEC5002	Children's Literature	Elective	3	0	0	3
LEC5003	Contours of Modernity	Elective	3	0	0	3
LEC5004	Culture Society and Marginality	Elective	3	0	0	3
LEC5005	Dalit Studies	Elective	3	0	0	3
LEC5006	Documentary Film	Elective	3	0	0	3
LEC5007	English Language Teaching	Elective	3	0	0	3
LEC5008	Film Appreciation (Summer Course)	Elective	3	2	0	3
LEC5009	Film Studies	Elective	3	0	0	3
LEC5010	Indian Diaspora Literature	Elective	3	0	0	3
LEC5011	Introduction to Cultural Studies	Elective	3	0	0	3
LEC5012	Introduction to Gender Studies	Elective	3	0	0	3
LEC5013	Journalism and Mass Communication	Elective	3	0	0	3
LEC5014	Malayalam Literature in Translation	Elective	3	0	0	3
LEC5015	Post Secular Feminism	Elective	3	0	0	3
LEC5016	Shakespeare Across Cultures	Elective	3	0	0	3
LEC5017	The World of Mythologies	Elective	3	0	0	3
LEC5018	Theatre Workshop	Elective	3	0	0	3
LEC5019	Understanding Post Humanism	Elective	3	0	0	3
LEC5020	Woman and Islam	Elective	3	0	0	3
LEC5021	Women and Cultural Forms	Elective	3	0	0	3
LEC5022	Women and Writing	Elective	3	0	0	3
LEC5023	Shakespeare Across Cultures (MOOC)	Elective	4	0	0	4
LEC5024	Film Studies (MOOC)	Elective	4	0	0	4
LEC5025	Film Appreciation Course (Online)	Elective	4	0	0	4
LEC5026	English for Competitive Examinations	Elective	4	0	0	4

**LEC5001 Arab Spring Narratives**

Course Code	LEC5001	Semester	
Course Title	Arab Spring Narratives		
Credits	3	Type	Elective

**Course Description**

This value-based course analyses the narratives produced since the Arab Spring uprisings in the Middle Eastern countries of Egypt, Tunisia, Iraq, Syria, Bahrain etc. The Arab Spring uprisings and their brutal repression have witnessed an unprecedented boom in literary production, particularly in fiction, a trend reminiscent of the 1960s Latin American boom. With death, suffering, sectarian violence and state torture characterizing the everyday of life in the Middle East, it is hardly surprising that fiction emerging in the Post Arab Spring years has a predominantly gothic, surreal and dystopian character. The course offers a sampling of fiction featuring/anticipating Arab Spring in English and translation. The novels and short fiction selected either directly feature the Arab Spring uprisings or date back to earlier periods in the turbulent socio-political history of the Middle East, but are inspired by the Revolution.

**Course Outcome**

By the end of this course, the students should be able to:

- 1) Enhance their skill in analysing the fictional works related to the Arab Spring
- 2) introduce the students to fictional narratives that engage with the Arab Spring Revolutions, a major democratic uprising of the 21<sup>st</sup> century
- 3) acquaint the students with the socio-political circumstances that led to the Revolutions
- 4) understand and evaluate how the personal and the political coalesce in Arab Spring narratives
- 5) gain a critical understanding of how the dystopian and the gothic modes come in handy to the writers dealing with turbulent times

**Course Structure**

The following is a detailed syllabus. The course instructor will select 1 to 2 texts from each module for study and discussion and prepare the Course File each time the course is offered.

**Module I: The Dystopian Turn: Narratives from Iraq**

This Module features narratives emerging from Iraq in the Post Arab spring years. The texts may not have Arab Spring as their thematic, but are mostly inspired by the Revolution and give expression to the disillusionment that came in the wake of the state repression of the uprisings.

- Ahmed Saadawi *Frankenstein in Baghdad* Trans. Jonathan Wright
- Sinan Antoon *The Corpse Washer* Trans. Sinan Antoon
- Zhraa Alhaboby "Baghdad Syndrome" in *Iraq+100* Trans. Emre Bennett pp. 87-106.
- Jalal Hasan. "The Here and Now Prison" in *Iraq+100* Trans. Max Weiss pp. 139-153.

**Module II: Experimental Narratives: Egypt in Focus**

The narratives that came in the wake of the Arab Revolution mostly toyed with experimental techniques. The mood and setting are Kafkaesque. The city also emerges as a significant motif in some of these novels. This module looks at Arab Spring novels with Egypt as their setting, most of which are radically experimental.

- Mohammed Rabie Otared Trns. Robin Moger
- Adam Thirlwell *Kapow!*
- Omar Robert Hamilton *The City always Wins*
- Yasmine El Rashidi *Chronicle of a Last Summer*

**Module III: Before and in the Thick of it: Libya, Bahrain, Syria and Tunisia**

This Module introduces fiction from countries in the thick of the Arab Spring Uprisings such as Libya, Bahrain, Tunisia and Syria. Apart from texts that capture the heat of the Revolution, the module also features narratives published before the Arab Spring and/or those that recount the authoritarian tyrannies leading to the Revolution.

- Hisham Matar *In the Country of Men/Mansour Bushnaf Chewing Gum* Trans. Mona Zaki
- Benyamin *Jasmine Days* Trans. Shahnaz Habib
- Ece Temelkuran *Women who Blow on Knots* Trans. Alexander Dawe
- Hamid Sulaiman *Freedom Hospital*

**Module IV: Locale Unnamed**

Some of the novels produced in the years following the Arab Spring, though inspired by the Revolution, do not specify their locale. The locale could be any Middle Eastern city caught in the maelstrom of the Revolution and feature nameless societies reeling under the authoritarian tyranny of autocratic monarchs and repressive states. This module would look at select Arab Spring narratives with the locale unnamed.

- KM George “Background” Chapter IV of *Western Influence on Malayalam Language and Karim Alrawi Book of Sands: A Novel of the Arab Uprising*
- Saleem Haddad *Guapa*
- Basma Abdel Aziz *The Queue* Trans. Elisabeth Jaquette

**Texts and Reading Materials**

- Al-Rawi, Ahmed. “Sectarianism and the Arab Spring” *Global Media & Communication*. April 2015: 1-18.
- Alrawi, Karim. *Book of Sands: A Novel of the Arab Uprising*. Harper Avenue, 2015.
- Antoon, Sinan. *The Corpse Washer* Trans. Sinan Antoon. Yale UP, 2013.
- Aziz, Basma Abdel. *The Queue* Trans. Elisabeth Jaquette. Melville, 2016.
- Benyamin. *Al-Arabian Novel Factory*. Trans. Shahnaz Habib. Juggernaut, 2018.
- Benyamin. *Jasmine Days*. Trans. Shahnaz Habib. Juggernaut, 2018.
- Blasim, Hassan. *Iraq+100: Stories from a Century after the Invasion*. Comma, 2016.
- Blasim, Hassan. *The Corpse Exhibition*., 2014.
- Brownlee, Billie Jeanne & Maziyar Ghiabi. *Passive, Silent and Revolutionary: The ‘Arab Spring’ Revisited*. *Middle East Critique*. 25.3 (2016): 299-316.
- Bushnaf, Mansour. *Chewing Gum*. Trans. Mona Zaki. Darf, 2014.
- Cassel, Matthew et al eds. *Diaries of an Unfinished Revolution*. Penguin, 2013.
- Dabashi, Hamid. *The Arab Spring: The End of Postcolonialism*. Zed, 2012.
- Haddad, Saleem. *Guapa*. Other, 2016.
- Hamilton, Omar Robert. *The City Always Wins*. Faber & Faber, 2017.
- Khalifa, Khaled. *No Knives in the Kitchens of this City*. Trans. Leri Price. Hoope, 2016.
- Kullab, Samya. *Escape from Syria*. Firefly, 2017.
- Matar, Hisham. *In the Country of Men*. Penguin, 2007.
- Naji, Ahmed. *Using Life*. Trans. Benjamin Koerber. U of Texas P, 2017.
- Rabie, Mohammad. *Otared Tms*. Robin Moger. Hoope, 2016.
- Rakha, Youssef. *The Crocodile*. Trans. Robin Moger. Seven Stories, 2014.
- Rashidi, Yasmine el, *Chronicle of a Last Summer*. Tim Duggan, 2016.
- Saadawi, Ahmed. *Frankenstein in Baghdad*. Trans. Jonathan Wright. Oneworld, 2018.
- Sulaiman, Hamid. *Freedom Hospital*. Random, 2017.
- Temelkuran, Ece. *Women who blow on Knots*. Trans. Alexander Dawe. Parthian, 2017.
- Thirlwell, Adam. *Kapow! Visual*, 2012.
- Vericat, José. “In Light of the Intellectuals: The Role of Novelists in the Arab Uprisings” *International*

- Peace Institute, 2014.
- Worth, Robert F. *A Rage for Order*. Picador, 2016.
- Yazbek, Samar. *A Woman in the Crossfire: Diaries of the Syrian Revolution*. Haus, 2012.
- Youssef, Bassem. *Revolution for Dummies: Laughing through the Arab Spring*. Dey Street, 2017.
- Žižek, Slavoj. *The Year of Dreaming Dangerously*. Verso, 2012.

**Internal assessment**

Internal assessment for 40 marks will comprise the following units: midterm test (20), Seminar (10) and Classroom Participation (10)

**End Semester Assessment**

The End-Semester Assessment for 60 marks will comprise:

- Short essay: 5 questions of 6 marks each (30 Marks)
- Long essay: 2 questions of 15 marks each (30 marks)



**LEC5002 Children's Literature**

Course Code	LEC5002	Semester	--
Course Title	<i>Children's Literature</i>		
Credits	3	Type	Elective

**Course Description**

This value-based course attempts to approach children's literature from a comparative literature perspective. It aims at developing an understanding of the traditions, features and the various genres of literature written for children and young adults (such as Poetry, Fairy & Folk Tales, Fiction, Film etc.). Western and non-western children's texts are included in each module, keeping in mind the comparative approach of the course. Issues of race and gender stereotyping, problems of categorisation, the paradigm shifts in conceptualising the child, the socio-cultural locations of the texts, the problematic of representation etc. will constitute the chief areas of discussion.

**Course Outcome**

On completing the course the students will be able to

1. enhances the skill in analysing children's literature
2. examine how children's literature written by adults represents the child
3. analyse fairy and folk tale adaptations across time and culture to understand their polyphonic possibilities
4. recognize and critique the popular stereotypes about children in literary imaginings
5. read, appreciate and critically engage with the emerging genre of Young Adult Literature

**Course Structure**

The following is a detailed syllabus. The course instructor will select not less than 2 texts from each module for study and discussion and prepare the Course File each time the course is offered.

**Module I: Poetry**

The Module features poetic texts by adult writers, both western and non-western, addressing children and presenting a certain conceptualisation of the child.

- Edward Lear "The Owl and the Pussy-Cat"
- Lewis Carroll "Jabberwocky"
- Robert Louis Stevenson "The Land of Counterpane"
- Rabindranath Tagore "I Cannot Remember my Mother"
- Moniza Alvi "Presents from my Aunts in Pakistan"
- Eku McGred "African Child"
- Shel Silverstein "Sick"
- Jacqueline Woodson "Reading"

**Module II: Folk/Fairy Tales**

Folk and fairy tales have a polyphonic character and consequently appear in countless variants across cultures. The Module will introduce some of the popular and lesser known variants of fairy and folk tales.

- Beauty and the Beast Stories
- Cinderella Stories
- Hansel and Gretel Stories
- The Little Red Riding Hood Stories
- Snow White Stories

(All stories to be selected from *The Classic Fairy Tales* ed. Maria Tatar)

- “Red Riding Hood”/”The Emperor’s New Clothes”/”The Frog Prince” in James Finn Garner, ed. *Politically Correct Bedtime Stories*
- Vikram Seth “The Crocodile and the Monkey”/Manjula Padmanabhan “The Copper-Tailed Skink”/Perumal Murugan “Poonachi” in *Animalia Indica*
- “So Wise Some Women are” (select tales) in Sadhana Naithani, ed. *In Quest of Indian Folktales*.
- “Why did the Fish Laugh?”/ “Wisdom for Sale”/ “Roll My pumpkin” in Deepa Agarwal *Sacked: Folk Tales you can Carry Around*.
- “Grandma’s Blackie”, “Two Stupid Children” (Jataka Tales) [[www.buddhanet.net/pdf\\_file/jataka\\_tv1.pdf](http://www.buddhanet.net/pdf_file/jataka_tv1.pdf)]
- ”The Cunning Hare and the Witless Lion” [<http://www.talesofpanchatantra.com/the-cunning-hare-and-the-witless-lion>] , “The Cave that Talked” [<http://www.talesofpanchatantra.com/the-cave-that-talked>] (Panchatantra)
- ”Birbal’s Journey to Heaven” / “Most Foolish Person” in *Akbar & Birbal (Illustrated)*
- ”The Exchanged Heads”, “The Meanest Man” (Vikramaditya stories) [[www.e4thai.com/e4e/images/pdf2/tales\\_of\\_king\\_vikram\\_and\\_betaal\\_the\\_vampire.pdf](http://www.e4thai.com/e4e/images/pdf2/tales_of_king_vikram_and_betaal_the_vampire.pdf)]

### Module III: Fiction/Films

The Module introduces some of the major 20<sup>th</sup> and 21<sup>st</sup> century fictional and film texts for children by adult writers/directors

- Ruskin Bond *The Blue Umbrella* (Fiction)
- Roald Dahl *Charlie and the Chocolate Factory* (Fiction)
- J.K. Rowling *Harry Potter and the Philosopher’s Stone* (Fiction)
- Hena Khan *Amina’s Voice* (Fiction)
- Andrew Stanton dir. *Finding Nemo*
- Byron Howard & Chris Williams dir. *Bolt*
- Carlos Saldanha & Mike Thurmeier dir. *Ice Age III*
- Eric Darnell & Tom McGrath dir. *Madagascar: Escape 2 Africa*
- Aamir Khan dir. *Taare Zameen Par*

### Module IV: Young Adults Write

The hegemonic understanding of children’s literature takes into account only literature written by adults for children. However, in recent years there has been a spate in writings by children and young adults. The Module will introduce some of these writings, with particular focus on texts dealing with questions of gender and sexuality.

- Alex Gino *George*
- Angie Thomas. *The Hate you Give*
- Katie Rain Hill *Rethinking Normal: A Memoir in Transition*

### Texts and Reading Materials

- Aesop. *Aesop’s Fables*. Illus. Pat Stewart. Dover, 1994.
- Agarwal, Deepa. *Sacked: Folk Tales you can Carry Around*. Harper, 2017.
- *Akbar and Birbal* (Illustrated). Maple, 2016.
- Alexie, Sherman. *The Absolutely True Diary of a Part-Time Indian*. Andersen, 2015.
- Andrews, Arin. *Some Assembly Required: The Not-So-Secret Life of a Transgender Teen* Simon & Schuster, 2015.
- Bond, Ruskin. *The Blue Umbrella*. Rupa, 1992.
- Carl M. Tomlinson and Carol Lynch-Brown. *Essentials of Children’s Literature*. Boston: Allyn and Bacon. 7th ed., 2008.
- Dahl, Roald. *Charlie and the Chocolate Factory*. Puffin, 2016.
- Garner, James Finn. *Politically Correct Bedtime Stories*. Souvenir, 2011.
- Gino, Alex. *George*. Scholastic, 2016.

- Griffith, J., & Frey, C. (2000). *Classics of children's literature* (2nd ed.). Prentice-Hall. Hancock, M. (2000).
- Heyman, Michael, Sumanyu Satpathy, and Anushka Ravishankar. *The Tenth Rasa: An Anthology of Indian Nonsense*. New Delhi: Penguin, 2007.
- Hunt, Peter, ed. *Understanding Children's Literature*. (London and New York: Routledge,
- Hunt, Peter. *Children's Literature: the Development of Criticism*. Routledge, 1990.
- Hunt, Peter, ed. *International Companion Encyclopedia of Children's Literature*. Routledge, 1996.
- Khan, Hena. *Amina's Voice*. Simon & Schuster, 2017.
- May, Jill. *Children's Literature and Critical Theory: Reading and Writing for Understanding* Oxford UP, 1995.
- McManus, Karen. *One of Us is Lying*. Penguin, 2017.
- Monseu, Virginia. and Gary M. Salvner, eds. *Reading Their World: The Young Adult Novel in the Classroom*. Boynton/Cook Heinemann, 2000.
- Naithani, Sadhana. *In Quest of Indian Folktales*. Orient Blackswan, 2009.
- Nodelman, P. (1996). *The Pleasure of Children's Literature*. Allyn & Bacon, 2003.
- Rain Hill, Katie. *Rethinking Normal: A Memoir in Transition*. Simon & Schuster, 2014.
- Rowling, JK. *Harry Potter and the Philosopher's Stone*. Bloomsbury, 2014.
- Roy, Sumana. *Animalia Indica: The Finest Animal Stories in Indian Literature*. Aleph, 2019.
- Thomas, Angie. *The Hate you Give*. Walker, 2017.
- Zipes, Jack, ed. & trans. *The Complete Fairy Tales of the Brothers Grimm*, 3rd ed. Bantam, 2003
- Zipes, Paul, et al, eds. *Norton Anthology of Children's Literature. The Traditions in English*. New York: Norton, 2005.

### Internal assessment

Internal assessment for 40 marks will comprise the following units: midterm test (20), Seminar (10) and Classroom Participation (10)

### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise:

- Short essay: 5 questions of 6 marks each (30 Marks)
- Long essay: 2 questions of 15 marks each (30 marks)

**LEC 5003      Contours of Modernity**

Course Code	LEC 5003	Semester	--
Course Title	<i>Contours of Modernity</i>		
Credits	3 (Course duration 120 Hours)	Type	Elective

**Course Description:**

This course familiarizes students the problematics and intersections of modernity. While focusing on the origins, implications and debates within and around western modernity, the course specifically focus on diverse aspects of alternative and multiple modernities in the postcolonial and vernacular contexts. The readings basically include the writings of philosophers, contemporary historians, political scientists, anthropologists and cultural theorists. The course would foreground the political valence of modernity engaging the categories of analysis pertaining to caste, marginality and minoritarian writings. Different modules will focus on Western, non-Western, Indian and Kerala modernities within specific conjectures and contours of modernity.

**Course Outcome:**

By the end of the course, the learners will be able to:

1. enhance the skill of critical thinking
2. critique the dominant/ western/ Enlightenment notions on modernities.
3. critically engage the non-western and postcolonial responses to Modernity.
4. understand modernities in the national, regional and vernacular contexts.
5. examine the interstices between caste, everyday life and modernity.

**Course Structure and Content:**

Students are expected to read texts for detailed study in advance and be prepared for discussion in the class. The course instructor will choose any three texts of his/her choice for detailed study from each module in the beginning of the semester and the rest of the texts will be for non-detailed study.

**Module I: Modernity and Enlightenment**

The module introduces the concept and legacy of Enlightenment with a focus on the foundational writings of philosophers and thinkers who contributed to the discourses on Modernity. It also includes distinctive ways and approaches of critical thinkers on modernity and its discontents.

- Immanuel Kant: "What is Enlightenment?"
- Michel Foucault: "What is Enlightenment?" (From *The Foucault Reader* 32)
- Adorno and Horkheimer: "The Concept of Enlightenment" (From *Dialectic of Enlightenment* 1-34)
- Jurgen Habermas: "Modernity- an Incomplete Project" (NATC 1748-59)
- Zygmunt Bauman: "Liquid Modernity Revisited"

**Module II: Alternative Modernities**

This module drives home alternative notions of modernity by non-western thinkers across the world. It also represents multiple and perspectival versions on modernity with reference to Africa, South Asia and Latin America.

- Arjun Appadurai: "Here and Now" (From *Modernity at Large* 1-26)
- Paul Gilroy: "The Black Atlantic as a Counterculture of Modernity" (From *The Black Atlantic* 1-40)
- Walter Dignolo: "Introduction: Coloniality-The Darker Side of Western Modernity" (From *The Darker Side of Western Modernity* 1-24)
- Dilip Gaonkar: "On Alternative Modernities" (From *Alternative Modernity* 1-18)
- Arif Dirlik: "The Cultural and Political Predicament of Global Modernity" (From *Humanities Circle*, "The Public Intellectual" 55-92).

### Module III: The Nation and Modernity

This module contextualises the notions of modernity within Indian Subcontinent. It also reflects on the contributions of select thinkers with their different and distinctive engagements with nationalism, the question of caste, democracy and modernity.

- M. K. Gandhi: *Hind Swaraj*
- B. R. Ambedkar: *Annihilation of Caste*
- Gopal Guru: "Dalits in Pursuit of Modernity" (From *India: Another Millennium* 123-136)
- Dipesh Chakrabarty: "Subaltern Histories and Post-Enlightenment Rationalism" (From *Habitations of Modernity* 20-37)
- Javed Alam: "Beyond Enlightenment: Democratising Modernity" (From *Social Scientist* Volume 37 2009 16-31)

### Module IV: Kerala Modernity

This module particularly focuses on Kerala modernity. It follows the most recent debates and conversations on Kerala Modernity foregrounding the issues of caste, gender and public sphere. While doing so, it problematises and critiques the dominant narratives and cultures of the Malayalee Public Sphere.

- J. Devika: "The Triumph of the Malayalee Male Critic" (From *Woman Writing=ManReading?*)
- Sanal Mohan: "Introduction" to *Modernity of Slavery*
- Shiju Sam Varughese: "Colonial Intellectuals, Public Sphere and Promises of Modernity" (From *Kerala Modernity*)
- Udaya Kumar: "The Degree Zero of Difference" (From *Writing the First Person*)
- Pradeepan Pampirikunnu: "Nationalism, Modernity, Keralanness: A Subaltern Critique" (From *No Alphabet in Sight*)

### References:

- Alam, Javed. "Beyond Enlightenment: Democratizing Modernity". *Social Scientist*. Volume 37, No. 9/ 10, 2009. <http://www.jstor.org/stable/27748604>
- Ambedkar, B.R. *Annihilation of Caste*. Crawley, W.A.: UWA Publishing, 2015.
- Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. University of Minnesota Press, 1996.
- Bauman, Zygmunt. *Liquid Modernity*. UK Polity Press, 2012.
- Bose, Satheese Chandra, Shiju Sam Varughese ed. *Kerala Modernity: Ideas, Spaces and Practices in Transition*. Hyderabad: Orient Blackswan, 2015.
- Chakrabarty, Dipesh. *Habitations of Modernity: Essays in the Wake of Subaltern Studies*. Chicago: University of Chicago Press, 2002.
- Devika, J. *Woman Writing= Man Reading?* Penguin, 2013.
- Dirlik, Arif. "The Cultural and Political Predicament of Global Modernity." in *Humanities Circle*, Ed. Prasad Pannian - special issue on *The Public Intellectual*. Summer 2016.
- Foucault, Michel, and Paul Rabinow. *The Foucault Reader*. New York: Pantheon Books, 1984.
- Gandhi, Mahatma. *Hind Swaraj*. Rajpal & Sons, 2010.
- Gaonkar, Dilip Parameshwar. *Alternative Modernities*. Duke University Press: Durham and London, 2001.
- Gilroy Paul. *The Black Atlantic: Modernity and Double Consciousness*. London: Verso, 1993.
- Guru, Gopal. "Dalits in Pursuit of Modernity". Thapar, Romila. Ed. *India: Another Millenium*. 2000. 123-136.
- Habermas, Jurgen. "Modernity- an Incomplete Project". *The Norton Anthology of Theory and Criticism*. New York: Norton, 2001.

- Horkheimer, Max and Theodor W. Adorno. *Dialectic of Enlightenment*. New York: Stanford University Press, 2002.
- Kant, Immanuel. Hugh Barr Nisbet trans. *An Answer to the Question: 'What is Enlightenment?'* Penguin Books, 2009. Kumar, Udaya. *Writing the First Person: Literature, History and Autobiography in Modern Kerala*. Shimla: Permanent Black and Indian Institute of Advanced Study, 2016.
- Mignolo, Walter. *The Darker Side of Western Modernity: Global Futures, Decolonial Options*. Duke University Press, 2011.
- Mohan, Sanal. *Modernity of Slavery: Struggles against Caste Inequality in Colonial Kerala*. Oxford University Press, 2015.
- Pampirikunnu, Pradeepan. "Nationalism, Modernity, Keralanness: A Subaltern Critique" in Tharu Susie, K Satyanarayana. *No Alphabet in Sight*. Penguin, 2011.

**Continuous Assessment**

Continuous Evaluation for 40 marks will be distributed in three to four components which will be distributed through the semester.

**End Semester Assessment**

The End-Semester Assessment for 60 marks will comprise of:

- Essay questions: 2 questions of 15 marks each (30 marks)
- Short answer questions: 6 questions of 5 marks each (30 Marks)



**LEC 5004 Culture, Society and Marginality**

Course Code	LEC 5004	Semester	--
Course Title	Culture, Society and Marginality		
Credits	3	Type	Elective

**Course Description:**

This value-based course explores the relation between culture, society and marginality. It freely draws texts from across the world and examines how these texts punctuate the redrawing of cultures and societies in the global, national and regional contexts. Each module of the course will have one or two pieces of literatures that indicate the inextricable connection between these three important categories. In other words, these pieces of literatures in each module would represent the transformations of how over the last few decades the cultures and societies have been gradually evolving to redefine the margins, marginalities and minorities in different communities. The module also includes cinematic representations of marginal identity and culture..

**Course Outcome:**

By the end of the course the learners are expected to

- become sensitive to the cultural forms and expression from the margins of society
- understand the issues of representation, power, and marginality and hegemony;
- problematise and theorise the concept of culture;
- make critical and specific reading of the contemporary cultural texts and discourses;
- elucidate the meaning making processes involved in everyday life experiences;
- trace the process of cultures /societies engaging the margins and marginalities.

**Course Structure and Content:**

A minimum of 3 texts will be chosen from each module by the course instructor for detailed study and the rest of the texts would be for non-detailed study and recommended reading.

**Module I Culture, Society and Marginality: The Global Context**

This module focuses on the affinities and affiliations between culture, society and marginality and indicates the samples of literatures on how notions of societies and cultures transform and engage the marginal voices. It examines how cultures from the margins are re-gaining their spaces in a global cultural context. .

- Raymond Williams "Culture" from *Keywords* (49–54)/ "Culture" From *Marxism and Literature*
- Edward Said "Introduction" to *Culture and Imperialism*
- Deleuze and Guattari "Kafka: Towards a Minor Literature"
- Paul Gilroy "Introduction" to *The Black Atlantic*
- Tony Morrison *Beloved* / Maya Angelou *I Know why the Caged Bird Sings*
- Benh Zeitlin (dir.) *Beasts of the Southern Wild* (2012)

**Module II Culture, Society and Marginality: The National Context**

This module focuses on the connection between culture, society and marginality in the national context. It problematizes the ways in which the idea of nation was formed through different cultural discourses..

- M. K. Gandhi *Hind Swaraj*
- B R Ambedkar *Annihilation of Caste*
- Sudipta Kaviraj "Capitalism and the Cultural Process"
- Partha Chatterjee "Nationalism as a Problem"
- Ranajit Guha "On Some Aspects of Historiography"
- Amartya Sen From *The Argumentative Indian*
- Ashish Nandi *The Twilight of the Certitudes: Secularism*
- Mahaswetha Devi "Stanadayini" translated as "Breast Giver" by Gayatri Spivak

**Module III Culture, Society and Marginality: The South Indian and Dravidian Context:**

This module would look at the ways in which the South Indian and Dravidian cultures resisted the dominant National cultures and produced counter hegemonic literatures. It also looks into the representation of marginal identities and voices in different cultural texts from South India.

- D.R Nagaraj “Self-purification vs Self-respect: On the roots of the Dalit Movement”
- AK Ramanujan Introduction to *Speaking of Shiva*
- U R Ananthamurthy From *Hindutva or Hind Swaraj*
- Periyar “Genesis of Self-Respect Movement”
- Ravikumar & Azhagarasan Ed. P Sivakami- “Land: Woman’s Breath and Speech” (Selections from Oxford India Anthology of Tamil Dalit Writing)
- Gita Ramaswamy et al. Ed. M M Vinodini- “Teaching Tormenting Texts”/ Ghanta Chakrapani- “The Dalit has Conquered the World”
- (Selections from Oxford India Anthology of Telugu Dalit Writing)
- Sujatha Gidla *Ants among Elephants An Untouchable Family and the Making of Modern India*
- Girish Karnad *Tughlaq*
- Mari Selvaraj (dir) *Pariyerum Perumal* (2018)

**Module IV Culture, Society and Marginality: The Kerala and the Malabar Context:**

This module would look at the way culture and society emerged in the Kerala and the Malabar context. The module will introduce different forms of resistance and self-formation evolved through various historical backgrounds in Kerala.

- E.V. Ramakrishnan Selections from *Indigenous Imaginaries*
- Sanal Mohan “Introduction” to *Modernity of Slavery*
- Udaya Kumar “Conditions of Self Writing”
- MT Ansari ‘Refiguring the Fanatic: Malabar 1836-1922”
- Ravi Raman “Subaltern Modernity:” Kerala, the Eastern Theatre of Resistance in the Global South”
- Rekha Raj “Dalit Women and Political Empowerment”
- Ambikasuthan Mangad *Enmakaje* (Tr. Swarga by J Devika) / C Ayyappan “Madness”
- Jothibai Pariyedath. *Mayilamma. The Life a Tribal Eco Warrior*
- Vidhu Vincent Dir. *Manhole*
- Dasan M. et al. EdS. Selections from Oxford India Anthology of Malayalam Dalit Writing
- Susie Tharu & Satyanarayana. Eds. Selections from *No Alphabets in Sight*

**References:**

- Ambedkar, B R. *Annihilation of Caste*. Crawley, W.A: UWA Publishing, 2015.
- Ananthamurthy, U R. *Hindutva, or, Hind Swaraj*. Noida: Harper Perennial, 2016
- Ansari, M.T. *Islam and Nationalism in India: South Indian Contexts*. London: New York. Routledge, 2016
- Angelou, Maya. *I Know Why the Caged Bird Sings*. New York: Random House, 1979.
- *Beasts of the Wild*. Dir.by Benh Zeitlin. 2012. Film.
- Chatterjee, Partha. *Nationalist Thought and the Colonial World: A Derivative Discourse?* London: Zed Books, 1986.
- Dasan, M, V Pratibha, Pradeepan Pambirikkunnu and C S Chandrika eds. *The Oxford Anthology of Malayalam Dalit Writing*. OUP, 2012.
- Deleuze, Gilles and Felix Guattari. *Kafka: Toward a Minor Literature*. Minneapolis: University of Minnesota Press, 1986.
- Devi, Mahasweta. *Breast Stories*. Translated by Gayatri Spivak. Calcutta. Seagull Books, 2002
- Foucault, Michel. *Discipline and Punish*. UK: Penguin, 1991.
- Gandhi, M.K. *Hind Swaraj and Other Writings*. New York: Cambridge University Press, 1997

- Gidla, Sujatha. *Ants Among Elephants: An Untouchable Family and the Making of Modern India*. Farrar, Straus and Giroux, 2017.
- Gilroy, Paul. *The Black Atlantic*. Harvard University Press, 1993.
- Guha, Ranajit. Gayatri Spivak. *Selected Subaltern Studies*. New York: OUP, 1988.
- Karnad, Girish. *Tughlaq*. Delhi: OUP, 1988.
- Kaviraj, Sudipta. "Capitalism and the Cultural Process." *Journal of Arts and Ideas*. 19(1990)
- Kumar, Udaya. *Writing the First Person: Literature, History, and Autobiography in Modern Kerala*. Ranikhet: Permanent Black, 2016.
- Leitch, Vicent B. *The Norton Anthology of Theory and Criticism*. London, W W Norton and Company, 2001.
- Mangad, Ambikasuthan. *Swarga*. J.Devika, trans. Juggernaut, 2017.
- *Manhole*. Directed by Vidhu Vincent. 2016. Film
- Morrison, Toni. *Beloved*. Vintage, 2004.
- Mohan, P S. *Modernity of Slavery: Struggles against Caste Inequality in Colonial Kerala*. Oxford, 2015.
- Nagaraj, D.R. *The Flaming Feet and Other Essays*. Permanent Black, 2012.
- Naicker, Ramswami E V, I V Ramacami. *Collected Works of Thanthai Periyar EV Ramasami*. Madras: Periyar Self-Respect Propaganda Institution, 1982.
- Pariyadath, Jothibai. *Mayilamma The Life of a Tribal Eco-Warrior*. Translated by Swarnalatha Rangarajan and Sreejith Varma. Orient Blackswan, 2018.
- *Pariyerum Perumaal*. Dir. Mari Selvaraj. 2018. Film.
- Purushotham K, Gita Ramaswamy , Gogu Syamala. *The Oxford India Anthology of Telugu Dalit Writing*. OUP, 2016.
- Ramakrishnan, E. V. *Indigenous Imaginaries: Literature, Religion, Modernity*. Orient Blackswan, 2018.
- Ramanujan, A.K. *Speaking of Shiva*. Penguin. 1973.
- Ravikumar D, R Azhagarasan. *The Oxford India Anthology of Tamil Dalit Writing*. OUP, 2012.
- Sen, Amartya. *The Argumentative Indian*. UK: Penguin, 2006.
- Said, Edward. *Culture and Imperialism*. Vintage. 1993.
- Satyanarayana, K. and Susie Tharu ed. *Steel Nibs are Sprouting*. Harper, 2013.
- —. *No Alphabets in Sight*. Penguin India. 2011.
- Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. Fourth Estate, 1983.
- —. *Culture and Society*. New York: Columbia University Press, 1983

### Continuous Assessment

Continuous Evaluation for 40 marks will be distributed in three to four components which will be distributed through the semester.

### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise of:

- Essay questions: 2 questions of 15 marks each (30 marks)
- Short answer questions: 6 questions of 5 marks each (30 Marks)

**LEC 5005 Dalit Studies**

Course Code	LEC 5005	Semester	--
Course Title	<i>Dalit Studies</i>		
Credits	3	Type	Elective

**Course Description**

This interdisciplinary value-based course aims at tracing the evolution, development and trajectory of Dalit Studies as a formidable discipline. The course will acquaint the students with key concepts, issues and debates in Dalit discourses. While mainly focusing on the foundational texts in Dalit Studies, this course would also engage writings on experience, theory, self-implicating mode of knowledge production, politics of identity, agency, politics of inclusion and exclusion, everyday life and so on.

**Course Outcome:**

By the end of the course the learners will be able to

1. appreciate Dalit discourses
2. understand the relevance of Dalit Studies as a formidable discipline
3. trace the evolution and trajectory of the discipline called Dalit Studies
4. reflect on 'experience' and 'theory' and self-reflexive mode of knowledge production
5. critically engage with dalit discourses in their own immediate contexts and everyday lives

**Course Structure and Content:**

Students are expected to read texts for detailed study in advance and be prepared for discussion in the class. The course instructor will choose any three texts of his/her choice for detailed study from each module in the beginning of the semester and the rest of the texts will be for non-detailed study.

**Module I: Evolution and Trajectory of Dalit Studies**

This module focuses on the history, evolution and trajectory of Dalit Studies as a Discipline. It also focuses on one of the most significant texts of Ambedkar, *Annihilation of Caste* and examines how the insights of AoC contributed to the development of Dalit Studies.

- B R. Ambedkar *Annihilation of Caste*
- Rawat & Satyanarayana "Introduction" *Dalit Studies* (1-30)
- T.M. Yesudasan "Towards a Prologue to Dalit Studies"
- K. S. Chalam "Thantra: The Origin of Dalit Epistemology" (OATW 250-257)
- Ramnarayan S. Rawat "Colonial Archives versus Colonial Sociology:" Writing Dalit History"

**Module II: Experience and Theory**

This module is an overview on how the debate on experience and theory is important for Dalit Studies. Theorisation for/of/ by Dalits is a much debated and controversial issue and this module would address some of these debates foregrounding the samples of a few contemporary events and writings.

- Gopal Guru "Egalitarianism and the Social Sciences in India" From *The Cracked Mirror*
- Sundar Sarukkai: "Experience and Theory" (From *The Cracked Mirror*)
- D. R. Nagaraj. "Self-Purification vs Self-Respect: On the Roots of the Dalit Movement"
- Sharmila Rege. "Towards a Feminist Reclamation of Dr. Bhimrao Ramji Ambedkar"  
(From *Madness of Manu*)
- Kancha Ilaiah, "My Experiments with Untruth" (From *A Shepherd Boy to an Intellectual*)

**Module III Contemporary Debates**

This module focuses on the contemporary debates in Dalit Studies, juxtaposing texts written by dalit and non-dalits. This module also problematises the questions of identity, experience, exclusionary politics and self-implicating mode of knowledge production.

- Gail Omvedt “Towards a Historical Materialist Analysis of the Origins and Development of Caste” (From *Dalits and the Democratic Revolution*)
- Arundhati Roy *The Doctor and the Saint*
- Teltumbde, Anand “Introduction: Caste: A Historical Outline”
- Uma Chakravathy “Prologue” / “Understanding Caste” (*Gendering Caste*)
- Aniket Jaaware “Untouchability of Things and People” (From *Practicing Caste*)

#### Module IV Dalit Discourses in Kerala

This final module exclusively focuses on the theoretical contributions of Dalit thinkers in Kerala. Samples of debates and conversations among and between some of these thinkers are chosen in order to relate dalit discourses to our immediate contexts and everyday life practices.

- K. K. Kochu “Writing the History of Kerala: Seeking a Dalit Space”
- Rekha Raj “Dalit Women and Political Empowerment” OAMD, 290-293)
- Sunny Kapikkad “The Dalit Presence in Malayalam Literature” (OAMD 259-267)
- Baburaj K. K. “Subjectivity, Otherness and Language”
- Sanal Mohan “Social Space, Civil Society and Dalit Agency in Twentieth Century Kerala”

#### References

- Ambedkar, B R. *Annihilation of Caste*. Crawley, W.A.: UWA Publishing, 2015.
- Dasan, M, V. Prathibha. *The Oxford India Anthology of Malayalam Dalit Writing*. New Delhi. Oxford UP, 2012.
- Gilda, Sujatha. *Ants Among Elephants: An Untouchable Family and the Making of Modern India*.
- Guru, Gopal, and Sundar Sarukkai. *The Cracked Mirror*, Oxford University Press, 2012.
- Gunasekharan, K. A. *The Scar*. Orient Blackswan, 2009.
- Jadhav, Narendra. *Outcaste: A Memoir*, New Delhi, Vikig, 2003.
- Jaaware, Aniket. *Practicing Caste: On Touching and Not Touching*, Orient Blackswan, 2019
- Ilaiah, Kancha. *From a Shepherd Boy to an Intellectual : My Memoirs*. Sage Publications, 2019.
- Moon, Vasant. *Growing up Untouchable in India. A Dalit Autobiography*
- Nagaraj, D.R. *The Flaming Feet and Other Essays*. Permanent Black, 2012.
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- Rawat, Ramnarayan S., and K. Satyanarayana. *Dalit Studies: New Perspectives on Indian History and Society*. Duke University Press, 2016.
- Rege, Sharmila. *Against the Madness of Manu: B. R. Ambedkar's Writings on Brahmanical Patriarchy*. 2013.
- Roy, Arundhati. *The Doctor and the Saint*. Haymarket Books, 2017.
- Satyanarayana, K. and Susie Tharu, eds. *No Alphabet in Sight: New Dalit Writing from South India*. New Delhi: Penguin Books, 2011
- Ilaiah, Kancha. *Post-Hindu India*
- Teltumbde, Anand. *Republic of Caste: Thinking Equality in the Time of Neoliberal Hindutva* . Navyana. 2018
- Uma Alladi, K Suneetha Rani and D Murali Manohar. *English in the Dalit Context*. Orient Blackswan. 2014.

#### Internal Assessment

Internal assessment for 40 marks will be assigned in 3 to 4 several components which will be distributed throughout the semester.

#### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise of:

Short Essay type: 6 questions of 5 marks each out of a choice of 10 (30 Marks)

Long Essay type: 2 questions of 15 marks each (30 marks)





**LEC 5006 Documentary Films**

Course Code	LEC 5006	Semester	–
Course Title	<i>Documentary Films</i>		
Credits	3	Type	Elective

**Course description:**

This skill-based course is designed with the primary intention of probing into the various aspects related to the conceptualization, production, circulation and reception of various subgenres non-fiction film. Cinematic documentaries are vibrant cultural texts with tremendous sociopolitical impact. They often generate intense discourses in civil society. The origin, development and the various transformations through which this genre has gone in various historical periods would be the focus of this course. Apart from this, various approaches to documentary filmmaking, different schools of documentary productions and diverse practices related to documentary films will also be studied here. For exemplification and substantiation documentary films by master documentary filmmakers from around the world, including India, would be screened and analysed. Discussion of key-concepts related to documentary cinema will be another major component of this course. The primary logic behind selection of documentaries for this course is the accommodation of various sub-genres of documentary film from different cultural traditions.

**Course Outcome**

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

1. learn the historical origin and evolution of documentary cinema around the world.
2. understand various philosophical, political, aesthetic and formal aspects of documentary film as a distinct cinematic genre.
3. distinguish between fiction films and documentary films.
4. distinguish between various sorts of documentary or non-fiction films.
5. identify and understand various theoretical schools of documentary films.
6. watch and appreciate documentaries made by renowned filmmakers.
7. produce very short documentary films.

**Course Structure****Module I: Introductory components**

- Introduction to documentary Cinema
- Distinction between Feature films and doc films
- History of documentary cinema—Features of documentary film
- Approaches to documentary making
- Theories of documentary
- Aesthetics of documentary—Television documentaries
- Review of Documentary Films
- Major documentary filmmakers: Louis Lumiere, Robert Flaherty, Leni Riefenstahl, John Grierson, Frank Capra, Anand Patwardhan, Michael Moore, Dziga Vertov and so on.
- Emerging Trends—Essay Films

**Module II: Literature on documentary films**

- John Grierson : “First Principles of Documentary”
- Erik Barnouw : “Glimpse of Wonders”
- Patricia A : “[Documentary] Subgenres”
- Bill Nichols : “The Fact of Realism and the Fiction of Objectivity”
- Frank Tomasulo : “The Mass Psychology of Fascist Cinema”
- Jeremy Hicks : “Dziga Vertov: Defining Documentary Film”
- Michael Renov : “Toward a Poetics of Documentary”
- Carl Plantinga : “What is a Non-Fiction Film?”

**Module III: Documentary films for Detailed/Non-Detailed Study:**

- Lumiere : 10 Early Films (Actualities), 1895
- Robert Flaherty : *Nanook of the North*, 1922
- Dziga Vertov : *Man with A Movie Camera*, 1929
- Leni Riefenstahl : *Triumph of the Will*, 1935
- Alain Resnais : *Night and Fog*, 1955
- Vittalbhai Jhaveri : *Mahatma: Life of Gandhi*, 1968
- Anand Patwardhan : *Ram ke Naam*, 1992
- M. A. Rahman : *Arajeevithangalkku Oru Swargam*, 1993
- Michael Moore : *Fahrenheit 9/11*, 2004
- Zana Briski : *Born into Brothels*, 2004
- Haobam Paban : *AFSPA 1958*, 2006
- Miki and Romano : *The Dark Side of Chocolate*, 2010
- J. Oppenheimer : *The Act of Killing*, 2012
- Shivendra Sing : *Celluloid Man*, 2012
- S. Soechtig : *Fed Up*, 2014
- Leslee Udwin : *India's Daughter*, 2015
- Nakul Singh Swdney : *Muzaffarnagar Baaqi Hai*, 2015

**Module IV:**

- A Short visit to a film school or film archive or shooting location to get firsthand experience on how at ground level documentary films are conceived and produced.
- Production of a very short documentary film (5 to 10 minutes) using digital technology.

**Evaluation:**

- |                                       |                  |
|---------------------------------------|------------------|
| • Production documentary film (Group) | 20 marks         |
| • Assignments                         | 10 marks         |
| • Mid-Semester Examination            | 10 marks         |
| • End-Semester Examination            | 60 marks         |
| <b>Total</b>                          | <b>100 marks</b> |

**Pattern of end-semester examination:**

- |                               |          |
|-------------------------------|----------|
| • Long-answer type questions  | 20 marks |
| • Short-answer type questions | 20 marks |
| • Very-short answer questions | 10 marks |

**Instructional procedures (Course transaction mode):**

Lectures, screenings, discussions, assignments, presentations, production, etc.

**General course requirements:**

Regular attendance in the class; Active participation in class-room activities; Submission of assignments on time; Attendance in mid-semester and end-semester examinations.

**Reference list:**

- Barsam, Richard Meran. *Nonfiction Film: A Critical History*. Bloomington, Indiana UP, 1992.
- Bernard, Sheila Curran. *Documentary Storytelling: Making Stronger and More Dramatic Nonfiction Films*. London: Focal Press, 2007.
- Ellis, Jack C and Betsy A. McLane. *A New History of Documentary Film*. New York: Continuum International Publishing Group Inc., 2005.
- Garga, Bhagwan Das. *From Raj to Swaraj: The Non-Fiction Film in India*. New Delhi: Penguin Books, 2007.
- Grant, Barry Keith and Jeannette Sloniowski. *Documenting the Documentary*. Michigan, Wayne State UP, 1988.

- Hicks, Jeremy. *Dziga Vertov: Defining Documentary Film*. New York: I.B. Tauris & Co. Ltd., 2007.
- Jolliffe, Genevieve and Andrew Zinnes. *The Documentary Film Makers Handbook*. New York: Continuum International Publishing Group Inc., 2006.
- Lewis Jacobs, ed. *The Documentary Tradition*. W. W. Norton & Co., 1979.
- Michael Rabiger, *Directing the Documentary*. Focal Press, 2004.
- Nichols, Bill. *Introduction to Documentary*. Bloomington, Indiana UP, 2010.
- Reeves, Nicholas. *The Power of Film Propaganda: Myth or Reality?* New York: Continuum, 2003.
- Roberts, Graham. *Forward Soviet!: History and Non-fiction Film in the USSR*. St. Martin's Press, 1999.
- Rollyson, Carl. *Documentary Film: A Primer*. Lincoln, iUniverse, 2004.
- Rosenthal, Alan. *Writing, Directing, and Producing Documentary Films and Videos*. Carbondale, Southern Illinois UP, 2007.
- Rotha. Paul Robert J. *Flaherty: A Biography*. Philadelphia: University of Pennsylvania Press, 1983.
- Rothman, William. *Documentary Film Classics*. Cambridge: Cambridge UP, 1997.
- Warren, Charles. *Beyond Document: Essays on Nonfiction Film*. Middletown, Wesleyan UP, 1996.

**LEC 5007 English Language Teaching**

Course Code	LEC 5007	Semester	–
Course Title	English Language Teaching		
Credits	3	Type	Elective

**Course Description**

This skill-based course aims at enabling students acquire English Language Teaching skills, especially focusing on grammatical, sociolinguistic, discourse, and strategic competence in various communicative situations. The course will help students to compare and contrast the various approaches and methods of ELT, and develop a comprehensive knowledge about various methods of teaching English as a Second Language/Foreign Language.

**Course Outcome**

By the end of the course, students are expected to be able to:

1. acquire the skill of teaching English Language
2. communicate effectively in English.
3. identify some of the nuances in the theoretical and practical modes in ELT.
4. familiarize the most modern technology-based teaching /learning processes.
5. cater to the needs of the global requirements.
6. identify the different approaches to language teaching, different techniques in Teaching English, and how to teach the LSRW skills and aspects of language.

**Course Structure****Module I: The Basics**

This module familiarizes the basics of English language teaching with special focus on the status of the language in India.

- English as *lingua franca* & *lingua communis*. Varieties of English
- English in India, link language and official language, Language policy of the government.
- Learning English: the four skills: listening, speaking, reading and writing.
- Goals and objectives in teaching and learning English in India.
- The difference between learning a first language and learning a second language.
- Bilingualism, mother tongue influence and linguistic interference.
- ELT in primary, secondary & tertiary levels – challenges & remedies

**Module II: Approaches and Methods**

This module looks into various approaches and methods of teaching English.

- Approaches and methods of teaching English – grammar translation method, direct method, structural approach, communicative approach, audio-lingual method, eclectic method, Teaching without lecturing, recent trends, etc.
- Preparation of lessons, lesson plans for teaching English.
- Teaching of (1) Spoken English (2) Written English (3) Listening (4) Reading
- Teaching of vocabulary, spelling & grammar
- Teaching Pronunciation, Communicative competence/linguistic competence
- Teaching English as a Second Language/Foreign Language (TESL/TEFL)
- Teaching literature in an ELT classroom: Prose, Poetry, Drama, etc.
- Film in language teaching

**Module III: New Trends**

This module showcases the major new trends in teaching of English.

- Technology, teaching aids and ICT tools for teaching/ learning English
- The internet and ELT: impact of the internet on English learning
- Use of audio-visual aids – language lab – computers – smart phones – online teaching – computer aided language teaching

#### Module IV: Testing and Evaluation

This module details various techniques used in testing and evaluating teaching English.

- Testing & Evaluation
- Tests and examination in English. Diagnostic tests and achievement tests.
- Types of Questions – different levels
- English language teaching materials; their construction and use.
- Error analysis and remedial teaching – their significance and rationale.
- Class room strategies – class room management – student participation

#### References

- Frank Palmer, *Grammar*
- Bright & McGregor: *Teaching English as a Second Language*. Longman.
- Jean F. Forrester: *Teaching without Lecturing*. OUP.
- Ghosh, Das, & Sastri: *Introduction to English Language Teaching* Vol. 3. CIEFL (OUP).
- Nunan, D. ed.: *Practical English Language Teaching*. New York: McGraw-Hill.
- Hall, Smith and Wicaksono: *Mapping Applied Linguistics*, Routledge.
- Corony Edwards and Jane Willis eds.: *Teachers Exploring Tasks in English Language Teaching*. Palgrave Macmillan.
- Nigel Harwood: *English Language Teaching Materials: Theory and Practice*. Cambridge.
- Kachru, *The Alchemy of English*
- Larsen-Freeman, Diane. 2004. *Techniques and Principles in Language Teaching*. New Delhi: Oxford UP.
- Richards, J. C. and T. S. Rogers. 1986. *Approaches and Methods in Language Teaching*. CUP
- Saraswathi, V. 2004. *English Language Teaching – Principles and Practice*. Orient Longman.
- Tickoo, M. L. 2003. *Teaching and Learning English – A Sourcebook for Teachers and Teacher-Trainers*. Hyderabad: Orient Longman
- Agnihotri, R. K & Khanna, A. L (1997). *Problematizing English in India*. New Delhi: Sage Publications
- —. *English Language Teaching in India*. New Delhi: Sage Publications. 1995

#### Internal assessment

Internal assessment for 40 marks will be distributed in several components which will be distributed through the semester.

#### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise of:

- Essay questions: 3 questions of 10 marks each (30 marks)
- Short answer questions: 4 questions of 5 marks each (20 Marks)
- Annotation 2 questions of 5 marks each (10 Marks)

**LEC 5008 Film Appreciation (Summer Course)**

Course Code	LEC 5008	Semester	–
Course Title	<i>Film Appreciation (Summer Course)</i>		
Credits	3	Type	Elective

**Course description:**

This course is open for both the students of CUK, other universities, and the general public. Basic qualification is a graduate degree from a recognized university. Candidate can enrol either for graded stream or un-graded scheme which will be run together. For graded stream all course work and examinations are compulsory. For un-graded stream a certificate of participation will be given. The course will run in collaboration with NFAI/FTII/SRFTII/KRNFS and similar institutions in India and abroad. The fee for the course will be decided by the Dept. well before the beginning of the course. Open application will be invited from interested candidates through CUK notification and advertisement. The course is designed as a self-funded one. (Course duration: 80 Hrs/Ten Days)

**Course Outcome**

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

1. distinguish between various forms of cinematic narratives.
2. decode and understand film texts.
3. To categorize various movements in film
4. critically appreciate cinema with the help of relevant theories.
5. maintain a historical perspective with respect to cinema as a cultural text.
6. Distinguish between the specificities the works of masters in world cinema.

**Course Structure****Module I:**

- Decoding the moving image
- Film and other forms of art
- Mise-en-scene: Aesthetics of frame, sound, colour, and cinematography
- Movements in cinema
- Screenplay and scriptwriting: Essentials
- Cinematic adaptations: Fidelity and Freedom

**Module II:**

- Film analysis
- Film semiotics
- Film theories
- Early cinema: Pioneering masters and texts
- Conventions and Aesthetics of Film editing

**Module III:**

- Early Indian cinema: Pioneering masters and texts
- Bollywood cinema: Classical and contemporary
- Indian New Wave
- Post-Independent Indian Cinema: Masters and texts
- Non-Hindi Indian cinema: Masters and Texts

**Module IV:**

- Hollywood: Classical and contemporary
- Post-Celluloid cinema
- The Minor in cinematic Narratives: Caste, Queer, Gender, Ethnicity.
- Non-fiction film

- Cinema and the city
- Non-Hollywood World Cinema

\* Each module will be discussed with the help of representative film texts.

#### Evaluation:

- |  |                  |
|--|------------------|
| • Assignments                          | 10 marks         |
| • Seminar /Presentations               | 20 marks         |
| • Mid-Course Examination               | 10 marks         |
| • Final Examination                    | 60 marks         |
| <b>Total</b>                           | <b>100 marks</b> |
| • Pattern of end-semester examination: |                  |
| • Long-answer type questions           | 30 marks         |
| • Short-answer type questions          | 20 marks         |
| • Very-short answer questions          | 10 marks         |

#### References:

- Bazin, Andre. *What is Cinema?* Vol. 1 & 2. Berkeley: University of California Press, 2005.
- Belinda, Smaill. *The Documentary: Politics, Emotion, Culture*. London: Palgrave Macmillan, 2010.
- Cherchi, Usai, Paolo. *Silent Cinema: An Introduction*. London: British Film Institute, 2000.
- Denzin, Norman K. *Reading Race: Hollywood and the Cinema of Racial Violence*. London: Sage, 2002.
- Dix, Andrew. *Beginning Film Studies*. New Delhi: Viva Books, 2010.
- Dyer, Richard. *Heavenly Bodies: Film Stars and Society*. London: Macmillan, 1987.
- Elsaesser, Thomas and Malte Hagener, eds. *Film theory: An Introduction through Senses*. New York: Routledge, 2010.
- Fairservice, Don. *Film Editing: History, Theory and Practice*. Manchester, Manchester UP, 2001.
- Metz, Christian. *Film Language: A Semiotics of Cinema*. New York: OUP, 2014.
- Wollen, Peter. *Signs and Meanings in the Cinema*. London, British Film Institute, 1998.

**LEC 5009      Film Studies**

Course Code	LEC 5009	Semester	–
Course Title	<i>Film Studies</i>		
Credits	3	Type	Elective

**Course Description:**

This course will introduce the key-words and fundamental concepts related to Film Studies. After familiarizing the students with the essential glossary of cinema, the historical development of film as a distinct genre will be discussed focussing on its technical/ideological tuning points. The linkages of film with other performance/non-performance genres like literature, theatre, music, photography etc will be discussed in detail focussing on the interdisciplinarity of film as a cultural product. The key-concepts selected for the course will equip the learners to approach the medium which has got unique specificities. The emphasis of the course is to provide enough conceptual foundations so as to make the students approach the medium theoretically and critically in the next phase of the course. As a practical component, the students will be briefed about writing good film reviews. The course delivery is based on both selected written texts and classic film texts.

**Course Outcome**

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

1. enhance their skill in appreciating cinema
2. write professional reviews and academic papers on films.
3. comprehend the key-concepts and major theories in Film Studies
4. comprehend the historicity and cultural significance of Cinema
5. analyze, understand, appreciate different film genres
6. understand the distinct aesthetics and language of films
7. understand the conceptualization, production, exhibition and censorship of Cinema.

**Course Structure****Module I:**

- André Bazin : *What is Cinema?* (Chapter 1)
- Villarejo, Amy : “The Language of Film”
- Lumiere : 10 Early Films
- Sergei Eisenstein : *The Battleship Potemkin*
- Charlie Chaplin : *Modern Times*
- Satyajit Ray : *Pather Panchali*

Key-Words: Mise-en-Scene, Feature Films, Art Cinema, Cinema-Verite, Documentary Films

**Module II**

- Dix, Andrew : “Film and Narrative” (*Beginning Film Studies*, Chapter 4)
- Satyajit Ray : *Our Films, Their Films* (Chapter 1)
- Jean-Luc Godard : *Breathless*
- Vittorio De Sica : *Bicycle Thieves*
- Richard Attenborough : *Gandhi*
- Samira Makhmalbaf : *Blackboards*

(Key-Words: Film Noir, German Expressionism, Surrealist Film, Italian Neo-realism, French New-Wave)

**Module III**

- Laura Mulvey : “Visual Pleasure and Narrative Cinema”
- David E. James : “Is There A Class in this Text: The Repression of Class in Film and Cultural Studies”
- Deepa Mehta : *Fire*



- Mehboob Khan : *Mother India*
- Ritwik Ghatak : *Nagarik*

(Key-Words: Dogme 95, Queer Cinema, Third Cinema, Film Genres, Auteur Theory)

#### Module IV

- Jean-Louis Baudry : “Ideological Effects of the Basic Cinematographic Apparatus”
- Akira Kurosawa : *Seven Samurai*
- Adoor Gopalakrishnan : *Elippathayam*
- John Abraham : *Amma Ariyan*

(Key-Words: Cinematography, Black Cinema, Montage, Film Narrative, Film Soundscape)

#### References

- Aufderheide, Patricia. *Documentary Film: A Very Short Introduction*. Oxford: Oxford U.P., 2007.
- Barbas, Samantha. *Movie Crazy: Fans, Stars, and the Cult of Celebrity*. New York and Basingstoke: Palgrave Macmillan, 2001.
- Bazin, Andre. *What is Cinema?* Vol I and II, Trans. Hugh Grey. Berkeley: University of California, 1971.
- Ben-Shaul, Nitzan. *Film: The Key Concepts*. Oxford: Berg, 2007.
- Bodnar, John. *Blue-collar Hollywood: Liberalism, Democracy and Working People in American Film*. Baltimore and London: Johns Hopkins U.P., 2003.
- Bordwell, David and Kristin Thompson. *Film Art: An Introduction* (8<sup>th</sup> ed.). Boston: McGraw Hill, 2007.
- Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell: Cornell UP, 1978.
- Cohan, Steven and Ina Rae Hark (eds.). *Screening the Male: Exploring Masculinities in Hollywood Cinema*. London and New York, Routledge, 1993.
- Cubitt, Sean. *The Cinema Effect*. Cambridge: MIT Press, 2004.
- David Bordwell. *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*. Cambridge: Harvard U.P., 1989.
- Eisenstein, Sergei. *Film Form: Essays in Film Theory*. ed and trans, Jay Leyda, New York: 1949.
- Gerstner, David A and Janet Staiger eds. *Authorship and Film*. New York and London: Routledge, 2003.
- Gledhill, Christine (ed.). *Stardom: Industry of Desire*. London and New York: Routledge, 1991.
- Grodal, Torben. *Moving Pictures: A New Theory of Film Genres, Feelings and Cognition*. Oxford: Clarendon Press, 1997.
- Heyward, Susan. *Key Concepts in Cinema Studies*. London: Routledge.
- Hill, John and Pamela Church Gibson (eds.). *The Oxford Guide to Film Studies*. Oxford: OUP, 1998.
- Hollows, Joanne, Peter Hutchings and Mark Jancovich (eds.). *The Film Studies Reader*. London: Arnold, 2000.
- James, David E. And Rick Berg (eds.). *The Hidden Foundation: Cinema and the Question of Class*. Minneapolis: University of Minnesota Press, 1996.
- Kupsc, Jarek. *The History of Cinema for Beginners*. Orient Longman.
- Lapsley, Robert and Michael Westlake (eds.). *Film Theory: An Introduction* (2<sup>nd</sup> ed.). Manchester: Manchester U.P., 2006.
- Lee, Grieseson and Haidee Wasson, eds., *Inventing Film Studies*. Durham: Duke UP, 2008.
- Metz, Christian. *Film Language: A Semiotics of the Cinema*. New York: Oxford UP, 1974.
- Miller, Toby and Robert Stam (eds.). *A Companion to Film Theory*. Malden, MA and Oxford: Blackwell, 1999.
- Nelmes, Jill. *Introduction to Film Studies*. London & New York: Routledge, 2007.
- Noah Wardrip-Fruin and Nick Montfort (eds.). *The New Media Reader*. Cambridge: MIT Press, 2003.
- Nowell-Smith, Geoffrey (ed). *The Oxford History of World Cinema*. Oxford: OUP, 1996.
- Ray, Satyajit. *Our Films, Their Films*. Hyderabad: Orient Blackswan, 2009

- Stam, Robert. *New Vocabularies in Film Semiotics: Structuralism, Poststructuralism and Beyond*. Oxford: Blackwell, 2000.
- Thompson, Kristin and David Bordwell. *Film History: An Introduction* (2<sup>nd</sup> edn). New York: McGraw-Hill, 2003.
- Thornham, Sue ed. *Feminist Film Theory: A Reader*. Edinbrough: Edinbrough U.P., 1999.
- Turner, Graeme. *Film as Social Practice* (3<sup>rd</sup> ed.) London: Routledge, 1988.
- Villarejo, Amy. *Film Studies*. London: Routledge, 2007.

**Evaluation:**

• Attendance, Assignments (I, II)	10 marks
• Term Paper and Presentation	15 marks
• Mid-Semester Examination	15 marks
• End-Semester Examination	60 marks
• Total	100 marks

**Pattern of End-Semester Examination:**

• Long-answer type questions	30 marks
• Short-answer type questions	25 marks
• Objective type questions	5 marks

**Instructional Procedures (Course Transaction Mode):**

Lectures, discussions, written assignments, film screenings, attendance in film festivals, presentations etc.

**General Course Requirements:**

Regular attendance in the class; Active participation in class-room activities; Submission of assignments on time; Attendance in mid-semester and end-semester examinations.

**LEC 5010 Indian Diaspora Literature**

Course Code	LEC 5010	Semester	–
Course Title	<i>Indian Diaspora Literature</i>		
Credits	3	Type	Elective

**Course Description**

This value-added course aims to study the experience of the Indians in diaspora through a critical analysis of literature, primarily fiction, written in English or translated into English. This course discusses the historic phases, scholarly approaches, and major diaspora concerns as well as the homeland response to the Indian diaspora.

**Course Outcome**

By the end of the course, the students should be able to:

1. become sensitive to the issues of the diaspora in general and Indian diaspora in particular
2. analyze the major themes in the writings of the Indian diaspora,
3. compare and contrast the concerns of different Indian diasporas, and
4. distinguish between the different phases of Indian diaspora,
5. disinterpet the major critical terms associated with diaspora
6. evaluate the changes in the perception of Indian diaspora from within and outside.

**Course Structure**

The following is a detailed syllabus. The course instructor will select two texts from each module for detailed study and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

**Module I: Introduction to Diaspora Studies**

This module will try to understand the phenomenon of diaspora and its contemporary implications by critically examining the contentious issues and concepts in the discipline.

- Introduction to Diaspora (Robin Cohen)
- Ananya Jahanara Kabir - “Diasporas, Literature and Literary Studies” (Knott & McLoughlin)
- Anjali Sahay – “Indian Diaspora in the United States and Brain Gain” (Sahoo& Maharaj)
- Ganesh, Kamala. “Definitions, concepts and theoretical debates” (Ganesh)
- Khachig Tölölyan - “The Nation-State and its Others” (Sahoo& Maharaj)
- Martin Baumann – “Diaspora: Genealogies of Semantics and Transcultural Comparison” (Sahoo& Maharaj)
- William Safran – “Jewish Diaspora in a Comparative and Theoretical Perspective” (Sahoo& Maharaj)

**Module I: Indian Indenture diaspora**

This unit analyses the major writings and concerns of the early Indian indenture diaspora, mainly to the British and Dutch plantations, and the people who have remained there

- Brij Lal – *Chalo Jahaji*
- Chitra Banerjee Divakaruni. *Mistress of Spices*
- Meena Alexander – *Manhattan Music*
- Sandhu Binning – *No More Watno Dur*
- V.S. Naipaul. *A House for Mr. Biswas*
- Yasmin Ladha – *Lion's Daughter*

**Module III: Indian Diaspora Writings from the West**

This unit analyses the major writings and concerns of the diaspora of Indian professionals to the more affluent countries in the west.

- Anita Rau Badami – *Tamarind Mem*
- Bharati Mukherjee – *Jasmine*
- Dhan Gopal Mukherji – *Caste and Outcast*
- Hanif Kureishi – *The Buddha of Suburbia*
- Jhumpa Lahiri, *Interpreter of Maladies*
- Rohinton Mistry – *Tales of Firozshah Baag*

**Module IV: Indian Diaspora Writings from the Middle East**

This unit analyses the major writings and concerns of the diaspora of Indian expatriates to the Middle East.

- Ali Mostafa. Dir. *City of Life* (film)
- Benyamin. *Goat Days*
- Deepak Unnikrishnan – *Temporary People*
- Khadija Mumtaz - *Barsa*
- Neha Vohra – *Impossible Citizens: Dubai's Indian Diaspora*

Two texts from each module will be selected for detailed study and will be prescribed in the course file.

**Key terms**

acculturation, alienation, assimilation, borderlands, creolization, diaspora, diasporic consciousness, double diaspora, exile, first generation diaspora, second generation diaspora, homecoming, homeland, host land, hybridity, in-betweenness, incipient diaspora, integration, multiculturalism, multi-rootedness, nostalgia, oxytopy, push factors, pull factors, rhizome, transnationalism, triple diaspora, victimhood.

**Internal assessment**

Internal assessment for 40 marks will comprise of the following units: midterm test (20), seminar presentation (10), Quiz (5), and classroom exercises (5).

**End Semester Assessment**

- The End-Semester Assessment for 60 marks will comprise of
- Objective Questions: 10 questions of 1 mark each (10 Marks)
- Short answer questions: 6 questions of 5 marks each (30 Marks)
- Essay questions: 2 questions of 10 marks each (20 marks)

**Texts**

- Cohen, Robin and Fischer, Carolin. (Eds.) *Routledge Handbook of Diaspora Studies*.
- Ganesh, Kamala - *Sociology of the Indian Diaspora* <http://socp11.epgpbooks.inflibnet.ac.in/>
- Hegde, Radha S. and Sahoo, Ajaya Kumar. (Eds.) *Routledge Handbook of the Indian Diaspora*.
- Knott, Kim and McLoughlin. *Diasporas: Concepts, Intersections, Identities*.
- Lal, Brij V. *The Encyclopaedia of Indian Diaspora*
- Sahoo, Ajaya Kumar; Maharaj, Brij (Eds). *Sociology of Diaspora: A Reader* (2 Vols).
- Stierstorfer, Klaus and Wilson, Janet. Eds. *The Routledge Diaspora Studies Reader*.
- Story, Joanna and Walker, Iain. *Impact of Diasporas*.

**Supplementary References**

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- Jayaram, N. (2003), 'The Politics of —Cultural Renaissance among Indo-Trinidadians', in Bhikhu Parekh, Gurharpal Singh, and Steven Vertovec (eds), *Culture and Economy in the Indian Diaspora*.

London and New York: Routledge, pp. 123-41. [http://www.cairn-int.info/article-E\\_REMI\\_222\\_0179--bhikhu-parekh-gurharpalsingh-steven.htm](http://www.cairn-int.info/article-E_REMI_222_0179--bhikhu-parekh-gurharpalsingh-steven.htm)

- Niranjana, Tejaswini. (2006), *Mobilizing India: Women, Music, and Migration between India and Trinidad*. Durham: Duke UP. <http://www.lindenwood.edu/jigs/docs/volume1Issue1/bookReviews/149-150.pdf>
- Percot, Marie (2006) —Indian Nurses in the Gulf: Two Generations of Female Migration, *South Asia Research*, Vol. 26 (1), pp. 41-62 <https://hal.archives-ouvertes.fr/halshs-00004458/document>
- Sahay, Anjali. (2009). *Indian Diaspora in the United States: Brain Drain Or Gain?* Lanham: Lexington Books. <http://grfdt.com/PublicationDetails.aspx?Type=Book%20Review&TabId=22>
- Saran, P (1985). *Asian Indian Experience in the United States*. New Delhi: Vikas Publishing House. <http://www.grfdt.com/PublicationDetails.aspx?Type=Book%20Review&TabId=3>
- Therwath, Ingrid. 2011. 'The Indian State and the Diaspora: Towards a New Political Model' in Eric Leclerc (ed.), *Political Models and Actors of the Indian Diaspora*, pp. 185-201. New Delhi: Manohar. [http://www.researchgate.net/publication/261876245\\_International\\_and\\_transnational\\_political\\_actors.\\_Cases\\_studies\\_from\\_the\\_Indian\\_diaspora](http://www.researchgate.net/publication/261876245_International_and_transnational_political_actors._Cases_studies_from_the_Indian_diaspora)
- Vertovec, Steven (1995) 'Indian indentured migration to the Caribbean' in Robin Cohen (ed.) *The Cambridge survey of world migration*, Cambridge: Cambridge UP, 57-62 <http://www.cambridge.org/us/academic/subjects/sociology/demography-socialstatistics/cambridge-survey-world-migration>
- Vertovec, Steven. (1992), *Hindu Trinidad: Religion, Ethnicity and Socio-economic Change*. London: Macmillan. <http://trove.nla.gov.au/work/21071251?q&versionId=25083506>

**LEC 5011 Introduction to Cultural Studies**

Course Code	LEC 5011	Semester	–
Course Title	<i>Introduction to Cultural Studies</i>		
Credits	3 (Course duration: 80 Hrs/Ten Days)	Type	Elective

**Course Description**

This value-added course decodes the disciplinary category 'Cultural Studies'. Though reflected in the everyday private and public engagements of human beings; 'culture' somehow remains elusive often. The concreteness of cultural artefacts has to be understood juxtaposing them with the abstract nature of cultural philosophies. Interdisciplinarity is the cornerstone of all theoretical approaches in cultural studies. This course covers disciplinary areas ranging from political ideologies, identity issues, postmodernist concerns, popular culture, media ecology, and cyborg semantics in order to provide contexts to decode 'Cultural Studies'

**Course Outcome**

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

1. analyze the basic concepts and theories related to cultural studies
2. discuss the foundational philosophies and approach to cultural studies
3. classify and understand the various sites of culture
4. discuss the specificity of various platforms of production of culture
5. scrutinize the category of digital culture

**Course Structure****Module I: Foundational Texts**

- Graeme Turner : "The Idea of Cultural Studies"
- Farzad Sharifian: Language and Culture:
- Homi K. Bhabha "Location of Culture"
- Stuart Hall: "Encoding, Decoding"
- Adorno and Horkheimer: "The Culture Industry"

**Module II: Sites of Culture**

- Raymond Williams: "Advertising: The Magic System"
- Jim McGuigan: "Modernity and Postmodern Culture"
- Stuart Hall: "Notes on Deconstructing the Popular"
- Marshall McLuhan: "Introduction" to The Medium is the Message

**Module III: Social Media and Culture**

- "From Red to Green" : Jonathan Bate
- "Introduction: Globalization and Culture": John Tomlinson
- "Cultural Studies vs The Third Culture" : Slavoj Zizek
- "What Queer Theories Can do for You": Donald E Hall
- Gopal Guru, "Archaeology of Untouchability"
- "Introduction: Questioning Everyday Life" : Ben Highmore

**Module IV: Digital Culture**

- "A Cyborg Manifesto: ... ." : Donna Haraway
- "What is Digital Humanities and What is it doing in English Departments?": Kirschenbaum, M G.
- "Trumped: How the Donald Won America" : James Ball

**Key-Words:**

Ideology - Hegemony - Intertextuality - Representation - Cultural Imperialism - Essentialism - Othering - Visual Culture - Cultural Materialism -

**References**

- Turner, Graeme. *British Cultural Studies an Introduction*. Routledge, 1990.
- Highmore, Ben. In *The Everyday Life Reader*,
- Sharifian, Farzad. *Handbook of Language and Culture*, Routledge, 2011.
- Guru, Gopal. *Economic and Political Weekly*, 44:37, 2009.
- Bhabha, Homi K. "The Location of Culture". Routledge, 1994.
- Hall, Donald. E. *What Queer Theories Can do For You*. Springer, 2003.
- Marshall McLuhan. *The Medium is the Message*, Penguin, 1971.
- Tomlinson, John. *Globalization and Culture*: University of Chicago Press, 1999.
- Ball, James. *Post-Truth: How Bullshit Conquered the World*. Biteback Publishing, 2017.
- Matthew G, Kirschenbaum. *Digital Humanities Quarterly*, 2008.

**Additional course requirements**

Regular attendance in the class; Active participation in class-room activities;; Submission of assignments on time; Presentation of seminar papers; Attendance in mid-semester and end-semester examinations.

**Internal assessment**

Internal assessment for 40 marks will be distributed in several components which will be distributed through the semester.

**End Semester Assessment**

- Essay questions (4 out of 8): based on the detailed texts. (40 marks)
- Short answer (3 out of 6): based on the non-detailed texts and key-words (12 Marks)
- Annotation (3 out of 4) based on the detailed texts (08 Marks)

**Supplementary materials**

- Blended Learning/Flip Class with available MOOCs/YouTube Videos

**LEC 5012 Introduction to Gender Studies**

Course Code	LEC 5012	Semester	–
Course Title	<i>Introduction to Gender Studies</i>		
Credits	3	Type	Elective

**Course Description**

This value-added course aims to introduce students to the complex interdisciplinary field of gender studies. Gender informs every aspect of our lives. The course is interested in examining gender relations operational in our everyday lives and attempts to critically view our understandings and performances of gender and sexuality shaped by discourses while also examining how these understandings and performances affect discourses in turn. It also looks at how perceptions of gender vary across cultures and places. The course brings together fields of women's and feminist studies, men's and masculinity studies, theories on gender, and LGBT/Queer Studies. The course focuses on how gendered identities are formed and shaped by social and cultural norms while also showing resistance to these forces. The course also attempts to look at how gender works in connection with intersections like race, class, caste and sexuality.

**Course Outcome**

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

1. appreciate gender discourses
2. identify key ideas in gender studies
3. debate, evaluate and select relevant sources in gender and sexuality studies
4. analyse theories of gender, sexuality and identity
5. integrate a critical thinking regarding issues related to gender and sexuality.

**Course Structure**

The following is a detailed syllabus. The course instructor will select three texts from each module for detailed study and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

**Module I: Women and Feminisms**

This module introduces students to key texts and concepts in women's and feminist studies.

- Monique Wittig: "One is not Born a Woman" (pp. 359-366) Betty Friedan: From *The Feminine Mystique* (pp. 269-282) in *The Essential Feminist Reader*
- **Adrienne Rich: From** Compulsory Heterosexuality and Lesbian Existence in *Norton Anthology of Theory and Criticism* (pp.1762-1780)
- Menon, Nivedita. "Sexuality, Caste, Governmentality: Contests over 'Gender' in India." In *Feminist Review*, no. 91 (pp. 94–112)/ Tharu, Susie, and Tejaswini Niranjana. "Problems for a Contemporary Theory of Gender." *Social Scientist*, vol. 22, no. ¾ (pp. 93–117).
- Nalini Jameela: *The Autobiography of a Sex Worker*
- Movies: Erin Brockovich/*All About My Mother/Women Without Men*

**Module II: Men and Masculinities**

This module attempts to look at the interdisciplinary field of Masculinity Studies and examines how various masculinities are constituted and relate themselves to power, race, class, caste and other intersections of identities.

- R.W. Connell: "The History of Masculinity" in *The Masculinity Studies Reader* (pp. 245-261)
- Frantz Fanon: "The Fact of Blackness" in *The Masculinity Studies Reader* (pp. 232-244)
- Michael S. Kimmel: "Masculinity as Homophobia: Fear, Shame, and Silence in the Construction of Gender Identity" in *The Masculinities Reader* (pp. 266-287)
- Movies: *Boyhood, The Butch Factor, Chanthupottu (Malayalam)/Kumbalangi Nights*



**Module III: LGBT/ Queer Studies**

This module explores the interdisciplinary field of queer studies and some representative issues in this area.

- Jason Cromwell: "Queering the Binaries: Transsituated Identities, Bodies, and Sexualities" in *The Transgender Studies Reader* (pp. 509-520)
- Eve Kosofsky Sedgwick: "Queer and Now" in *Tendencies* (pp.1-20)
- Julia Serano: *Whipping Girl*
- Hoshang Merchant: "I am not in." *The Man who would be Queen* (pp. 173-200)
- Movies: *Milk/Philadelphia/Deshadanakkili Karayarilla*

**Module IV: Theories on Gender**

The module introduces students to key issues in Gender Studies. The module brings into focus the centrality of gender issues in the analysis of social and cultural institutions, ideologies and structures of power.

- Butler, Judith. "Performative Acts and Gender Constitution" in *Literary Theory: An Anthology* (pp. 900-911)
- Foucault, Michel. "Perverse Implantation" from *The History of Sexuality* in *Literary Theory: An Anthology* (pp. 892-899)

The Last Module requires students to submit a 15-page report on Gender Identity and the way it is constituted and experienced along with many other intersections of identities. This may be based on surveys or interviews conducted by the students towards this. Maximum mark for this report is 25 out of the 40 marks allocated for the CA.

**Recommended Readings:**

- Adams, Rachel, and David Savran. *The Masculinity Studies Reader*. Blackwell Publishing, 2009.
- Alter, Joseph S. "Celibacy, Sexuality, and the Transformation of Gender into Nationalism in North India." in *The Journal of Asian Studies*, Vol. 53, No.1, 1994, pp. 45-66.
- Aronson, Amy, and Michael S. Kimmel. *The Gendered Society Reader*. Oxford University Press, 2017.
- Belsey, Catherine, and Jane Moore. *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. Macmillan, 1997.
- Bornstein, Kate, and Diane DiMassa. *My Gender Workbook: How to Become a Real Man, a Real Woman, the Real You, or Something Else Entirely*. Routledge, 2013.
- Burgett, Bruce, and Glenn Hendler. *Keywords for American Cultural Studies*. New York University Press, 2014.
- Butler, Judith. *Undoing Gender*. Routledge, 2009.
- Chakravarti, Uma. *Gendering caste: Through a feminist lens*. Sage Publications Pvt. Limited, 2018.
- Das, Veena. "The Figure of the Abducted Woman: The Citizen as Sexed" *Life and Words: Violence and the Descent into the Ordinary*. University of California Press, 2006, pp. 427-443.
- Foucault, Michel, and Robert J. Hurley. *The History of Sexuality*. Vintage, 1990.
- Freud, Sigmund: "Some Psychological Consequences of the Anatomical Distinction between the Sexes"
- Ghosh, Shohini. "The Troubled Existence of Sex and Sexuality: Feminists Engage with Censorship." *Image Journeys: Audio-visual media and cultural change in India*. 1999, pp. 233-260.
- Hernández, Daisy, and Bushra Rehman. *Colonize This !: Young Women of Color on Today's Feminism*. Seal Press, 2002.
- Holmes, Mary. *Gender and Everyday Life*. Routledge, 2010.
- Jagose, Annamarie. *Queer Theory: an Introduction*. New York University Press, 2010.
- Kimmel, Michael S. *The Gendered Society*. Oxford University Press, 2017.
- Merchant, Hoshang. *The Man Who Would Be Queen: Autobiographical Fictions*. Penguin Books, 2011.

- Menon, Nivedita. **“Sexuality, Caste, Governmentality: Contests over 'Gender' in India.”** *Feminist Review*, no. 91, 2009, pp. 94–112. JSTOR, [www.jstor.org/stable/40663982](http://www.jstor.org/stable/40663982).
- Rao, R. Raj, and Dibyajyoti Sarma. *Whistling in the Dark: Twenty-One Queer Interviews*. Sage Publications, 2009.
- Rubin, David A. **“‘An Unnamed Blank That Craved a Name’: A Genealogy of Intersex as Gender.”** *Signs*, vol. 37, no. 4, 2012, pp. 883–908. JSTOR, [www.jstor.org/stable/10.1086/664471](http://www.jstor.org/stable/10.1086/664471)
- Sedgwick, Eve Kosofsky. *Tendencies*. Duke University Press, 1993.
- Serano, Julia. *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*. Seal Press, 2016.
- Smith-Laing, Tim. *Gender Trouble*. Taylor and Francis, 2017.
- Stryker, Susan, and Stephen Whittle. *The Transgender Studies Reader*. Routledge, 2013.
- Sukthankar, Ashwini. *Facing the Mirror: Lesbian Writing from India*. Penguin Books, 1999.
- Tharu, Susie, and Tejaswini Niranjana. **“Problems for a Contemporary Theory of Gender.”** *Social Scientist*, vol. 22, no. 3/4, 1994, pp. 93–117. JSTOR, [www.jstor.org/stable/3517624](http://www.jstor.org/stable/3517624).
- *The Polity Reader in Gender Studies*. Polity Press in Association with Blackwell Publishers, 1994.
- Whitehead, Stephen M. *The Masculinities Reader*. Polity Pr., 2008.

### Internal assessment

Internal assessment for 40 marks will comprise of the following units: midterm test (10), Term Paper presentation (10), Presentation (10) and Assignments (10).

### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise

- Objective Questions: 10 questions of 1 mark each (10 Marks)
- Short answer questions: 6 questions of 5 marks each (30 Marks)
- Essay questions: 2 questions of 10 marks each (20 marks)

**LEC 5013 Journalism and Mass Communication**

Course Code	LEC 5013	Semester	–
Course Title	<i>Journalism and Mass Communication</i>		
Credits	3	Type	Elective

**Course Description**

This skill-based elective course aims at enabling students acquire journalistic skills, especially focusing on the current trends in journalism, types of news, interpretative stories, news leads, interviews, editorials and strategic steps to familiarize journalistic code of ethics.

**Course Outcome**

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

1. develop the communicative and stylistic skill required for writing for media
2. write news reports and features effectively.
3. compare and contrast the various approaches and methods of journalism.
4. develop a comprehensive knowledge about various methods of news writing.
5. familiarize the most modern techniques used in journalistic discourse.
6. identify national as well as international news sources and news agencies.
7. familiarize the code of ethics behind journalism.

**Course Structure****Module I: History & Definition**

This module familiarizes the history of journalism and mass communication and traces, the definitions and structural patterns.

- A Brief history of journalism; early newspapers in India; Journalism in the post-independence era; an overview of journalism in Kerala; current Trends in journalism
- Qualities and responsibilities of reporters and sub-editors
- Definition and ingredients of news, types of news, interpretative stories, Inverted pyramid structure, news leads, headlines, features, profiles; interviews, editorials, middles, cartoons

**Module II: News Sources**

This module looks into various sources of news both national and international level.

- News sources- International and Indian news agencies, news releases, news conferences, news, briefs, meet-the-press and beats; off-the-record.

**Module III: Types of Journalism**

A module showcasing the major types of journalism.

- Citizen journalism, Investigative journalism; major scoops; undercover journalism; sting operation; invasion of privacy; yellow journalism; code of ethics and paid news Journalism materials; their construction and use.
- types of news

**Module IV: A Journalist in making**

This module is a practical activity in which the students are to get a first-hand knowledge in the production and publication of journalistic materials.

- Practical Training– Submission of Journalistic items - visit media institutions for first-hand-experience
- prepare a newsletter of departmental activities

**End Semester Exam****References**

- Ambrish Saxena, Fundamentals of Reporting and Editing, New Delhi: Kanishka Publishers, 2007
- Bob Franklin and Martin Hamer, Key Concepts in Journalism Studies, New Delhi: Vistaar
- Fred Fedler and John Bender, Reporting for the Media, New York, Oxford UP, 2001
- Hugo de Burgh, Investigative Journalism: Context and Practice, London: Routledge, 2000.
- Jerry Lanson and Mitchell Stephens, Writing and Reporting the News, New York, Oxford University
- Joan Clayton, Interviewing for Journalists, London: Piatkus Publishers, 1994
- Lynette Sheridan Burns, Understanding Journalism, New Delhi: Sage Publications, 2002.
- Melvin Mencher, News Reporting and Writing, New York, Oxford UP, 2007
- Press, 2008
- Publications, 2006
- Straubhaar Larose, Media Now, New York: Thomson Wadsworth, 2004
- Tony Harcup, Journalism: principles and Practice, New Delhi: Sage Publications, 2004
- Vanita Kohli-Khandekar, The Indian Media Business, New Delhi: Sage Publications, 2006

**Internal assessment**

Internal assessment for 40 marks will be distributed in several components which will be distributed through the semester.

**End Semester Assessment**

The End-Semester Assessment for 60 marks will comprise of:

- Essay questions: 3 questions of 10 marks each (30 marks)
- Short answer questions: 4 questions of 5 marks each (20 Marks)
- Annotation 2 questions of 5 marks each (10 Marks)

**LEC5014 Malayalam Literature in Translation**

Course Code	LEC5014	Semester	--
Course Title	Malayalam Literature in Translation		
Credits	3	Type	Elective

**Course Description**

The concept of 'regional literatures' has gained currency in the postcolonial, subaltern and Dalit debates that foregrounded the hitherto neglected literary cultures within the academic space of the English Departments across India during 70s. With the emergence of cultural studies in the 90s, however, regional literatures assumed a novel significance as they provided material for new insights into the functioning, traditions, modalities and significations of the regions. The relevance and import of such an attempt has never been in doubt since the boundaries of the region were increasingly seen as ever expanding. This also gave rise to the region-specific studies that argued that the colonial, Euro-centric or nation-centred literary as well as historic analyses might need a rethinking as they no more could be applied to region-specific literary and historical events, texts and movements. The course makes use of the texts written in Malayalam and translated into English and attempts to situate Kerala's regional writing in the context of the regional studies and scholarship from across India. The new modalities now available for critically examining regional texts would hopefully help the cause of generating serious academic engagement and scholarship on regions and their literary cultures. The classical language status that Malayalam has been accorded with throws open newer avenues of better visibility and engagement for texts and their contexts emanating from Kerala.

**Course Outcome**

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

1. generate and disseminate knowledge on regional texts
2. critically engage with the contemporary debates on region and regional texts and contexts.
3. use the tools of critical theory to approach regional writing
4. understand local texts in 'glocal' context.
5. familiarize themselves with forgotten texts by bringing them into familiar linguistic zone

**Course Structure**

The following is a detailed syllabus. The course instructor will select 2 to 4 texts from each module for study and discussion and prepare the Course File each time the course is offered.

**Module I: Poetry**

The first module will familiarise the students with the major movements in Malayalam poetry. This module will take into account how Malayalam poetry was shaped and how it engaged with colonialism, nationalism and modernity.

- Kumaran Asan *The Fallen Flower*
- Balachandran Chullikkad "Where is John?"/ "Ghasal"
- Sugathakumari "The Temple Bell"/ "Rain at Night"/ "What Happened to Us"
- K. Satchidanandan "Imperfect, The Mad and Rip Van Vingle"
- A Ayyappan "To the Pall-Bearers"
- Anitha Thampi "Sweeping the Front Yard"
- Rafeeqe Ahmad "The Ceaseless Rain"
- Veeran Kutty "The Last Leaf"

**Module II: Fiction**

Fiction, though a genre developed only in the second half of the 19<sup>th</sup> century, has seen a burgeoning in recent years. The genre has grown steadily, drawing inspiration from western as well as indigenous influences. The module will introduce some of the seminal texts in Malayalam

fiction, with the objective of capturing the evolutionary trends and experimentations in the genre. The Module will also introduce the students to representative short fiction.

- Thakazhi Chemmeen Trans. Anita Nair
- Vaikom Muhammad Basheer. *Me Grandad'd an Elephant*
- M.T. Vasudevan Nair. *Bhima: Lone Warrior*
- Sarah Joseph *Othappu* Trans. Valson Thampu/ K R Meera. *Hang Woman* Trans. J Devika/*The Gospel of Yudas* Trans. Rajesh Rajamohan
- \*M Sukumaran "Broken Glasses"
- N.S. Madhavan "Higuita"
- C Ayyappan "Spectral Speech"
- T. Padmanabhan. "The Wounds of the Soul" [*Indian Literature* pp. 421-429]
- Ashitha "In the Moonlit Land"
- Paul Zacharia. "Till You See the Looking Glass"
- Santosh Echikkanam "The Scent of the Prey" / "Panthibhojanam" (to be translated)/ Subhash Chandran "The Couch"
- Chandrika Balan. "The (Postmodern) Story of Jyoti Vishwanath"
- S. Sithara "Fire"/ Priya AS "Onion Curry and the Table of Nine"

[\*All the short stories, unless otherwise mentioned, are taken from *The Oxford India Anthology of Modern Malayalam Literature* vol. 2]

### Module III: Drama

Drama, in the sense in which it is understood, is relatively of recent origin in Kerala, though its theatrical tradition can be traced back to the temple arts of Koothu, Koodiyattaom, chakkyarkoothu etc. Malayalam dramatic literature shows the influence of Sanskrit, Tamil and British plays. The Module will feature a sampling of modern Malayalam plays and will have its focus on the major theatrical traditions and movements.

- C J Thomas *Behold ! He Comes Again* Trans. Ramji
- K.J Baby *Nadugadhika* Trans. Shirley M Joseph
- Thoppil Bhasi *Capital* Trans. KT Ramavarma
- Vayala Vasudevan Pillai *The Fire* Trans. Anita Madhavan
- Sajitha Madathil *Mother's Day in Arangile Matsyagandhikal* (to be translated)

### Module IV: Prose

This Module features prose texts that address questions and concerns germane to the literature, society and politics of the region.

- KM George "Background" Chapter IV of *Western Influence on Malayalam Language and Literature*
- Sunny M. Kapikkad "The Dalit Presence in Malayalam Literature" in *Oxford India Anthology of Malayalam Dalit Writing*
- J.Devika. "Being "in-translation" in a post-colony"/ "Negotiating women's social space: public debates on gender in early modern Kerala"/ "Making Space for Feminist Social Critique in Contemporary Kerala"
- Ratheesh Radhakrishnan. 'The "Worlds" of the Region'
- Ancy Bay. "The Pulp Villainy: Anti-'Ideal' And Cultural Dissidence; Reading Early Janapriya Novels in Malayalam"/ Udaya Kumar "Unsteady Luminosity: Reading the World in Early Novels"

### Texts and Reading Materials

- Basheer, Vaikom Muhammad. *Me..Grandad 'Ad an Elephant !!* Trans. Achamma CC & RE Asher. Mathrubhumi, 2017.
- Baby, KJ *Nadugadhika* Trans. Shirley M Joseph. Visthar, 1993.

- Bay, Ancy. "The Pulp Villainy: Anti-'Ideal' And Cultural Dissidence; Reading Early Janapriya Novels in Malayalam" *Assonance* 17 (2017): 155-163.
- Benyamin. *Yellow Lights of Death*. Trans. Sajeev Kumarapuram. Penguin, 2015.
- Bhasi, Thoppil. *Capital* Trans. KT Ramavarma. Kerala Sahitya Akademi, 1979.
- Dasan, M et al (eds.) *The Oxford India Anthology of Malayalam Dalit Writing*. OUP, 2011.
- Devika, J. "Being "in-translation" in a post-colony" *Translation Studies* 1:2. (2008): 182-196.
- Devika, J. "Making Space for Feminist Social Critique in Contemporary Kerala" *EPW* 21 October 2006. 4469-4475.
- Devika, J. "Negotiating women's social space: public debates on gender in early modern Kerala" *Inter-Asia Cultural Studies* 7:1 (2006): 43-61.
- Devika, J. *Womanwriting=Manreading?* Penguin, 2013.
- George, KM. *Western Influence on Malayalam Literature*. Sahitya Akademi, 1972.
- Joseph, Sarah. *Othappu: The Scent of the Other Side* Trans. Valsan Thampu. Oxford UP, 2011.
- Kumar, Udaya. *Writing the First Person*. Permanent Black, 2017.
- Madathil, Sajitha. "Mother's Day" *Arangile Matsyagandhikal* Green Books, 2018.
- Meera. KR *The Gospel of Yudas*. Trans. Rajesh Rajamohan. Penguin, 2017.
- Meera. KR. *Hangwoman*. Trans. J Devika. Penguin, 2016.
- Nair, MT Vasudevan. *Bhima: Lone Warrior*. Harper Perennial India, 2013.
- Padmanabhan, T. "The Wounds of the Soul" Trans. KPK Menon *Indian Literature* 23. 3/4 pp. 421-429.
- Pillai, Thakazhi S. *Chemmeen*. Trans. Anita Nair. Harper Perennial, 2011.
- Pillai, Vayala Vasudevan. *The Fire the Yearly Rite the Agreement: Plays of Resistance Resolution Shanthi* Trans. Anita Madhavan. Patridge, 2016.
- Radhakrishnan, Ratheesh. "The Worlds of the Region". *Positions: Asia critique* 24. 3 (2016): 693-719.
- Ramakrishnan, TD. *Sugandhi Alias Andal Devanayaki*. Trans. Priya K Nair. Harper Perennial India, 2018.
- Raveendran, PP, ed. *The Oxford India Anthology of Modern Malayalam Literature* 2 vols OUP, 2017.
- Thomas, CJ. *Behold! He Comes Again* Trans. Ramji Kerala Sahitya Akademi, 1979.

### Internal assessment

Internal assessment for 40 marks will comprise the following units: midterm test (20), Seminar (10) and Classroom Participation (10)

### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise:

- Short essay: 5 questions of 6 marks each (30 Marks)
- Long essay: 2 questions of 15 marks each (30 marks)

**LEC5015 Post Secular Feminism**

Course Code	LEC5015	Semester	--
Course Title	Post Secular Feminism		
Credits	3	Type	Elective

**Course Description**

This value-based course is an attempt at acquainting the students with this recent turn in feminist studies, urging them to explore its valence in their own socio-literary and philosophical enquiries and equipping them to engage with it critically. The recent writings of Judith Butler, Rosi Braidotti and Saba Mahmood have marked the post secular turn in feminism. Post secular feminism seeks to interrogate Eurocentric conceptualizations of agency and to go beyond its limitations. This new mode of thinking has had radical theoretical and political implications. However, its conceptualization of agency as detached from autonomy has also triggered sharp critical responses from the secularist camp.

**Course Outcome**

By the end of the course students should be able to:

1. enhance their skill in communicating feminist discourses
2. familiarise themselves with the context and premises of the post secular turn in political theory
3. introduce seminal texts inaugurating the post secular turn in feminism
4. be familiar with the pioneering feminist anthropological enquiries undertaken from faith positions
5. critiques post secular feminism from the liberal-secular vantage point

**Course Structure**

The following is a detailed syllabus. The course instructor will select not less than 2 texts from each module for study and discussion and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

**Module I: The Post Secular Turn**

The Module will introduce some of the major contemporary thinkers whose writings have inaugurated the post secular turn in political theory, such as Jürgen Habermas and Talal Asad.

- Charles Hirschkind. "Is There A Secular Body?"
- Jürgen Habermas. "Notes on Post-Secular Society"
- Talal Asad. "Introduction: Thinking about Secularism" in *Formations of the Secular* pp. 1-17.
- Wendy Brown. "Introduction" *Is Critique Secular? Blasphemy, Injury, and Free Speech*

**Module II: What is Post Secular Feminism?**

Freedom from the shackles of oppressive faith was foremost on the agenda of secular feminism. Post secular feminism challenges some of the premises and convictions of secular feminism. This Module introduces some seminal essays that have marked the post secular turn in feminism.

- Braidotti, Rosi. "In Spite of the Times: The Postsecular Turn in Feminism"
- D.T.M Llewellyn. "Secular and Religious Feminisms: A Future of Disconnection?"
- Judith Butler. "Sexual politics, torture, and secular"
- Nandini Deo. "Post secular Feminism: Religion and Gender in Transnational Context" in *Postsecular Feminisms*

**Module III: Anthropological/Sociological Enquiries**

Feminist anthropological and sociological enquiries, particularly since the 1990s, have unsettled some of liberal-secular feminism's fundamental assumptions about feminist priorities and agenda. Western feminism's conceptualisation of agency as being synonymous with liberty have been critiqued by



ethnographers like Saba Mahmood, who have studied the experiences of women from faith positions. This Module will introduce some of these post secular feminist enquiries.

- Joan Wallach Scott. "Sexual Emancipation" in *Sex and Secularism*
- R Santhosh. "Beyond the Binaries of Islamic and the Secular: Muslim Women's Voices in Contemporary India" in *Postsecular Feminisms*
- Sarah Bracke. "Conjugating the Modern/Religious, Conceptualizing Female Religious Agency: Contours of a 'Post-Secular' Conjuncture"
- Saba Mahmood. "The Subject of Freedom" Chapter 1 of *Politics of Piety* pp. 1-39.

#### Module IV: Critiques/Limits

Post Secular feminist conceptualisation of agency has come in for sharp criticism mostly from the liberal secular camp. This Module would look at some of the limits and critiques of post secular feminism.

- Afiya Shehribano Zia "Why I Am Not A Post secular Feminist: Pakistan, Polio and the Postsecular" in *Postsecular Feminisms*
- Rosa Vasilaki. "The Politics of Post secular Feminism"
- Sadiya Abbas "The Echo Chamber of Freedom"

#### Texts and Reading Materials

- Abbas, Sadiya. "The Echo Chamber of Freedom: The Muslim Woman and the Pretext of Agency" *Boundary 2* 40.1 (2013): 155-189.
- Asad, Talal. *Formations of the Secular: Christianity, Islam, Modernity*. Stanford UP, 2003.
- Bracke, Sarah. "Conjugating the Modern/Religious, Conceptualizing Female Religious Agency: Contours of a 'Post-Secular' Conjuncture" *Theory Culture & Society* 25.6 (2008): 51-67.
- Braidotti, Rosi. "In Spite of the Times: The Postsecular Turn in Feminism" *Theory, Culture & Society*. 25.6 (2008): 1-24.
- Butler, Charles. "Sexual Politics, Torture and Secular Time" *British J. of Sociology* 59.1 (2008): 1-23.
- Deo, Nandini, ed. *Postsecular Feminisms: Religion and Gender in Transnational Context*. Bloomsbury, 2018.
- Habermas, "Notes on Post-Secular Society" *New Perspectives Quarterly* 25.4 (2008): 17-29.
- Hirschkind, Charles. *Cultural Anthropology* 26.4 (2011): 633 – 647.
- Gourgouris, Stathis. *Lessons in Secular Criticism*. Fordham UP, 2013.
- Llewellyn, D., & Trzebiatowska, M. (2013). "Secular and religious feminisms: a future of disconnection?" *Feminist Theology* 21.3 (2013): 244-258. doi.org/10.1177/0966735013484220
- Mahmood, Saba. "Secularism, Hermeneutics and Empire" *Public Culture* 18.2 (2006): 323-47.
- Mahmood, Saba. *Politics of Piety*. Princeton UP, 2005.
- Mendieta, Eduardo and Jonathan VanAntwerpen, eds. *The Power of Religion in the Public Sphere*. Columbia UP, 2011.
- Scott, John Wallach. *Sex and Secularism*. Princeton UP, 2017.
- Taylor, Charles. *A Secular Age*, Harvard UP, 2007.
- Vasilaki, Rosa. "The Politics of Postsecular Feminism" *Theory, Culture and Society* (2015): 1-22.

#### Internal assessment

Internal assessment for 40 marks will comprise the following units: midterm test (20), Seminar (10) and Classroom Participation (10)

#### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise:

- Short essay: 5 questions of 6 marks each (30 Marks)
- Long essay: 2 questions of 15 marks each (30 marks)

**LEC 5016 Shakespeare Across Cultures**

Course Code	LEC 5016	Semester	–
Course Title	<i>Shakespeare Across Cultures</i>		
Credits	3	Type	Elective

**Course Description**

Shakespeare is performed, appreciated, read and taught in different theatrical, critical, linguistic, and academic cultures across the world. This course critically analyses how Shakespeare and his texts are found in different performance and aesthetic traditions, in different types of translations, at different levels of academic engagement and in different languages. It concentrates on his four major texts representing, tragedy, comedy, history and romance and tries to develop an alternative approach to Shakespeare Studies by foregrounding the local.

**Course Outcome**

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

1. analyse Shakespeare by using discourses of language, race, gender, identity and geopolitics;
2. explore how Shakespeare is negotiated on page, stage, screen and classroom discourses;
3. outline Shakespeare adaptations and the responses they evoke in diverse cultures;
4. demonstrate how cultures transfigure Shakespeare in their literary and cultural terrain;
5. illustrate the reasons for reworking and adapting Shakespeare in various cultures;
6. show how contemporary viewers critically respond to the reworkings of Shakespeare; and
7. find alternative frameworks to rework the essentially Eurocentric Shakespeare discourses.

**Course Structure**

The following is a detailed syllabus. The course instructor will select two texts from each module for detailed study and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

**Module I: A Midsummer Night's Dream**

This unit looks at the different manifestations of the Comedies of Shakespeare across language and culture by concentrating on four local versions of the play.

- Tim Supple. *A Midsummer Night's Dream* (2006)
- Habib Tanvir. *Kamdev ka Apana Basnt Ritu ka Sapna* (1993)
- Sharat Katariya. *10 ml Love* (2010)

**Module II: Macbeth**

This unit looks at the different manifestations of the Tragedies of Shakespeare across languages and cultures by concentrating on four local versions of the play

- Akira Kurosawa. *The Throne of Blood* (1957)
- Welcome Msomi. *uMabatha* (1970)
- Vishal Bharadwaj. *Maqbool* (2003)

**Module III: Richard III**

This unit looks at the different manifestations of the History plays of Shakespeare across language and culture by concentrating on four local versions of the play.

- Laurence Olivier. dir. *Richard III* (1955)
- Richard Loncraine. dir. *Richard III* (1995)
- Sohrab Modi. dir. *Said-e-Hawaas* (1936; Agha Hashr Kashmiri, 1908)

**Module IV: The Tempest**

This unit looks at the different manifestations of the Romances of Shakespeare across language and culture by concentrating on four local versions of the play.

- John Dryden & William D'Avenant. *The Enchanted Island* (1712)
- Helen Mirren. dir. *The Tempest* (2010)
- Aimé Césaire. dir. *Une tempête* (1969)

**References**

- Andrew Dickson. *Worlds Elsewhere: Journeys Around Shakespeare's Globe*
- Ania Loomba and Martin Orkin. *Post-Colonial Shakespeares*
- Christopher Gill Harris. *Masala Shakespeare*
- John Drakakis (ed). *Alternative Shakespeares* (vols. 1-3)
- Poonam Trivedi and Minmi Ryuta (eds). *Re-playing Shakespeare in Asia*
- Poonam Trivedi and P. Chakravarti (eds). *Shakespeare and Indian Cinemas: Local Habitations*
- Sharmista Panja (ed). *India's Shakespeare*.

**Internal assessment**

Internal assessment for 40 marks will comprise of the following units: midterm test (20), seminar presentation (10), Quiz (5), and classroom exercises (5).

**End Semester Assessment**

The End-Semester Assessment for 60 marks will comprise of

- Objective Questions: 10 questions of 1 mark each (10 Marks)
- Short answer questions: 6 questions of 5 marks each (30 Marks)
- Essay questions: 2 questions of 10 marks each (20 marks)

**online resources**

- <https://internetshakespeare.uvic.ca/>
- <http://shakespeare.mit.edu/>
- <http://web.mit.edu/shakespeare/asia/>
- <https://globalshakespeares.mit.edu/>

**LEC 5017      The World of Mythologies**

Course Code	LEC 5017	Semester	–
Course Title	<i>The World of Mythologies</i>		
Credits	3	Type	Elective

**Course Description**

This value-based course aims to read and explore select myths from round the world. Myths can be considered as timeless stories from the past. Scholars like Joseph Campbell consider myths as cultural dreams of the human race. They explore our desires, fears, and longings. Myths, being the basic constituent of human culture, also share a close connection to literature. Understanding myths is therefore very crucial in the study of literature. Myths from the past, with their protean ability, shift their shape and appear in all kinds of cultural expressions from classical literature to digital video games. The course intends to introduce a selection of myths from across cultures to explore and examine the similarities and differences they share.

**Course Outcome**

By the end of the course, the students are expected to be able to:

1. Enhance their skill in analysing mythologies
2. Identify mythological motifs through the exploration of different mythologies
3. Demonstrate different traditions of myths and explain their connection to the historical, social, religious and ethical aspects, their contemporary relevance and modern interpretations
4. Interpret universal themes which may be seen as common to mythologies of different cultures.
5. Formulate the connection between myths and literature.

**Course Structure**

The following is a detailed syllabus. The course instructor will select 8 entries on myths and one critical reading text from each module for detailed study and prepare the Course File each time the course is offered.

**Module I: Creation Myths**

The module includes myths on creation from different cultures around the world.

- “Indian” (142)
- “Islamic” (153)
- “Japanese” (55)
- “Babylonian” (56)/ “Sumerian” (247)
- “Birhor” (67)/ “Garó” (111)/ “Gond” (114)
- “Cherokee” (80)/ “Mayan” (187)
- “Chinese” (82)/ “Vietnamese” (270)
- “Egyptian” (102)
- “Greek” (116)
- “Norse” (209)
- “Inupiat” (148)/ “Maori” (183)
- “Mongolian” (194)
- “Polynesian” (227)/ “Fon” (110)
- “Roman” (231)
- “Siberian” (242)

All selections are from David Leeming: *Creation Myths of the World: An Encyclopaedia*

**Critical Reading:**

- David Leeming: “The Creation Myth Types” in *Creation Myths of the World: An Encyclopaedia* (1-24)

## Module II: Myths of Gods, Heroes and Other Men

The module includes myths of gods and heroes and a variety of other male characters present in mythologies from different cultures.

- “Hercules”\*
- “Achilles” and “Odysseus” \*
- “King Arthur”\*
- “Moses”/ “David”\*
- “Krishna” /”Karna”\*
- “Cuchulainn” / “Quetzalcoatl”\*
- “Osiris”\*
- “Orpheus” \*
- “Wanjiru”\*
- “Faust”\*
- “Gilgamesh”/“Siegfried”\*
- “Oedipus”\*
- “Prometheus”\*
- “Buddha”\*
- “Naranathu bhranthan” *Aithihyamala Vol I* (50-53)
- “Orlando Mad” from *Bulfinch’s Mythology* (603-9)

\*All entries spanning different sections in the work mentioned

All selections are from David Leeming’s *Mythology: The Voyage of the Hero* unless otherwise mentioned.

Critical Reading:

- Joseph Campbell: “Prologue: The Monomyth” from *The Hero with a Thousand Faces* (1-43)
- C.G. Jung: “The Psychology of the Child Archetypes” in *Essays on a Science of Mythology* (95-118)

## Module III: Myths of Goddesses and Other Female Characters

The module includes mythological female characters ranging from goddesses, virgins, muses to evil women from different cultural spaces.

- “Cherokee Sun Goddess” *The Oxford Companion to World Mythology* (71)
- “Warrior Women: The Amazons ” *Earth’s Daughters* (75)
- “The terrible Medusa”/ “Zeus’s Revenge: Pandora” *Earth’s Daughters* (162)
- “The Most beautiful woman in the world: Helen” *Earth’s Daughters* (42)
- “Athena: The Wise Goddess”/ “Aphrodite: The Goddess of Love” *Earth’s Daughters* (47)
- “Clytemnestra”/ “A Daughter’s Vengeance: Electra” *Earth’s Daughters* (60)
- “Gaia: The Mother of Everything” *Earth’s Daughters* (3)
- “Sita” *Mythology: The Voyage of the Hero*\*
- “Mary and Jesus” *Mythology: The Voyage of the Hero*\*
- “Joan of Arc” *Mythology: The Voyage of the Hero* (56-57)
- “Suryakaladi/Venmony Namboothiris ” – *Aithihyamala Vol I*
- “Changing Woman” *Mythology: The Voyage of the Hero* (22)
- “Innana” *The Oxford Companion to World Mythology* (195)
- “Isis” *The Oxford Companion to World Mythology* (303)
- “Kali” *The Oxford Companion to World Mythology* (224)

\*All entries spanning different sections in the work mentioned

Critical Reading:

- Robert Graves, “The White Goddess” *The White Goddess* (pp. 56-69)
- Lillian Doherty: “Putting the Women back into the Hesiodic Catalogue of Women” in *Laughing with Medusa* (pp. 297-326)

### Module IV: Monsters, Beasts and Magical Creatures

The module includes sections on magical and mythological creatures, monsters and beasts from different mythologies.

- “Centaur”/ “Unicorns” *Bulfinch’s Mythology* (105-106)
- “The Sphinx” *Bulfinch’s Mythology* (105-106)
- “Pegasus and the Chimera” *Bulfinch’s Mythology* (103-105)
- “The Pygmies”/ “The Giants” *Bulfinch’s Mythology* (101, 106)
- “Coyote” *The Oxford Companion to World Mythology* (83-84)
- “The Golden Fleece” *Bulfinch’s Mythology* (107-111)
- “Cyclopes”/Circe/Sirens *Bulfinch’s Mythology* (196-199)
- “The Elves” *Bulfinch’s Mythology* (287)
- “The Sibyl” *Bulfinch’s Mythology* (220-225)
- “Were-wolves” *The Golden Bough*
- “The Phoenix” and “Basilisk” *Bulfinch’s Mythology* (257-261)
- “Minotaur” *The Oxford Companion to World Mythology*
- “Sirens” “Calypso” in *Bulfinch’s Mythology* (201-205)
- “Bear Myths” *The Oxford Companion to World Mythology* (47-48)
- “The Origin of the Demons,” *The Devil Worship of the Tuluvas*

#### Critical Readings:

- Robert Graves: “Fabulous Beasts” in *The White Goddess* (400-412)
- Margrit Shildrick: Chapter 1: “Monsters Marvels and Meanings” in *Embodying the Monster: Encounters with the Vulnerable Self* (9-27)

#### **Texts and Reading Materials**

- Ann, Martha, and Dorothy Myers. Imel. *Goddesses in World Mythology*. ABC-CLIO, 2013.
- Armstrong, Karen. *Short History of Myth*. Canongate Canons, 2018.
- Bloomberg, Kristin M. Mapel. *Tracing Arachne’s Web: Myth and Feminist Fiction*. UP of Florida, 2001.
- Burnell, A. C., et al. *The Devil Worship of the Tuluvas: from the Papers of Late A.C. Burnell*. Karnataka Tulu Sahitya Academy, 2008.
- Bulfinch, Thomas, and Richard Martin. *Bulfinch’s Mythology: the Age of Fable, the Age of Chivalry, Legends of Charlemagne*. HarperCollins, 1991.
- Campbell, Joseph, et al. *The Power of Myth*. Turtleback Books, 2012.
- Campbell, Joseph. *The Hero with a Thousand Faces*. Yogi ImPions, 2017.
- Coupe, Laurence. *Myth*. Routledge, 2009.
- Csapo, Eric. *Theories of Mythology*. Blackwell., 2005.
- Dalley, Stephanie. *Myths from Mesopotamia: Creation, the Flood, Gilgamesh and Other*. OUP, 1991.
- Frazer, James George, and Robert Fraser. *The Golden Bough: a Study in Magic and Religion*. The Folio Society, 2018.
- Freud, Sigmund, and Peter Gay. *The Freud Reader*. Vintage, 1995.
- Foster, Benjamin R. *The Epic of Gilgamesh*. Norton, 2018.
- Gaiman, Neil. *Norse Mythology*. Bloomsbury, 2018.
- Graves, Robert, and Grevel Lindop. *The White Goddess: a Historical Grammar of Poetic Myth*. Farrar, Straus and Giroux, 2013.
- Graves, Robert. *The Greek Myths: the Complete and Definitive Edition*. Penguin, 2017.
- Grimal, Pierre, and Stephen Kershaw. *The Penguin Dictionary of Classical Mythology*. Penguin, 1991.
- Guerber, H. A. *Myths of the Norsemen: from the Eddas and the Sagas*. Dover Publications, 1992.
- Jung, C. G., and C. Kerényi. *Essays on a Science of Mythology: the Myth of the Divine Child and the Mysteries of Eleusis*. Princeton UP, 1973.
- Leeming, David Adams. *Creation Myths of the World: an Encyclopedia*. ABC-CLIO, 2010.
- Leeming, David Adams. *Mythology: the Voyage of the Hero*. OUP, 1998.
- Leeming, David Adams. *The Oxford Companion to World Mythology*. OUP, 2009.
- Leeming, David. *From Olympus to Camelot: the World of European Mythology*. OUP, 2003.
- Leonard, Miriam, and Vanda Zajko. *Laughing with Medusa: Classical Myth and Feminist Thought*. OUP, 2012.

- Lies, Betty Bonham. *Earth's Daughters: Stories of Women in Classical Mythology*. Fulcrum Resources, 1999.
- Lyons, Deborah J. *Gender and Immortality: Heroines in Ancient Greek Myth and Cult*. Princeton UP, 2014.
- Rivkin, Julie, and Michael Ryan. *Literary Theory: an Anthology*. Wiley Blackwell, 2017.
- Segal, Robert Alan. *Myth: a Very Short Introduction*. OUP, 2004.
- Shildrick, Margrit. *Embodying the Monster: Encounters with the Vulnerable Self*. Sage, 2002.
- Weston, Jessie L. *From Ritual to Romance*. Doubleday, 1957.
- Sankunni, Kottarathil, and Ramacandran Srikumari. *Aithiyamaala: the Great Legends of Kerala*. Mathrubhumi Books, 2016.

**Internal assessment**

Internal assessment for 40 marks will comprise of the following units: midterm test (10), Term Paper presentation (10), Presentation (10) and Assignments (10).

**End Semester Assessment**

The End-Semester Assessment for 60 marks will comprise of

- Objective Questions: 10 questions of 1 mark each (10 Marks)
- Short answer questions: 6 questions of 5 marks each (30 Marks)
- Essay questions: 2 questions of 10 marks each (20 marks)

**LEC 5018 Theatre Workshop**

Course Code	LEC 5018	Semester	–
Course Title	<i>Theatre Workshop</i>		
Credits	3 (Course duration 120 Hours)	Type	Elective

**Course Description:**

Theatre Workshop is a skill-based course designed to provide the students a hands-on experience of live theatre praxis and with the larger pedagogic aim of developing their personality especially in inter-personal environments. A holistic and simultaneous engagement of the participants' physical, psychological, ideological and artistic dimensions is envisioned in the course in order to equip them to respond to challenges and opportunities in a creative and sensitive way. After going through the training-phase of the course, the participants will stage a short play as an integral part of the course. Theatre is a powerful form of cultural communication which is simple and sophisticated, entertaining and didactic at the same time. The modules of this course may not necessarily follow a sequential pattern; rather most of them are integrated throughout the course. The technical areas of the course will be handled by a professional theatre director and the theory part will be handled by the course instructor. This course will be organized in collaboration with the a professional theatre director from leading drama schools or theatre organizations in the country like the National School of Drama and Kerala Sangeetha Nataka Akademi.

It is conceived as an innovative programme aimed at academically engaging various theories on performance along with the idea of 'doing theatre'. Addressing societal concerns through the praxis of theatre is normally a neglected area in our academic environment. This course seeks to bridge this gap. The inspiration for designing the course is drawn from successful examples of similar courses run by many leading universities like Stony Brook University, University of Southern Maine, Dixie State University and so on. Inter-institutional collaboration in teaching and research is one of the major recommendations of University Grants Commission. The course is designed with larger aim of establishing academic contact and resource-sharing with reputed theatre institutions like National School of Drama, Kerala Sangeetha Nataka Academy, SRFTI and other similar organizations. Apart from the stated academic objectives, the course also aims at developing the learners' multi-faceted personality, especially through participatory learning and experimenting with group dynamics.

The course will be conducted in 80 contact hours, preferably during Winter/Autumn/Summer breaks.

**Course Outcome**

By the end of the course the students will:

1. get a direct experience of involving with live-theatre.
2. develop necessary personality skills for working in a group.
3. Able to communicate effectively using linguistic and extra-linguistic codes.
4. develop the ability to respond more creatively to challenging situations.
5. develop the ability to visualise and perform.

**Course Structure****Module I:**

- Formation of the Ensemble

The Idea of Theatre Praxis; Problems and Politics of Theatre; Group Dynamics; Work Break-up within Ensemble; Ethics and Etiquettes of Ensemble; Selection of Key-Text; Planning of Pre-During-Post Production Activities, etc.

- Preparing the Physique



Breathing Exercises; Relaxation Exercises; Drills; Movements; Crouching and Crawling; Standing/Sitting Still; walking; skipping; running; pacing and pausing; Swinging; Jumping, Leaping, etc.

#### **Module II:**

- Activation of the Senses

Augmentation of Listening, Touching, Tasting, Watching and Olfactory Faculties; Concentration Training; Codes of Collaborative Activities; Skills of Observation; Decoding, Analysis of and re-creation of the observed information, etc.

- Modulating the Voice

Differentiating between acoustic codes; Grammelot; Single Uttering; Uttering in Pairs, Group Uttering; Miming; Audio signals. Voice Over, Aside, Monologue, Dialogue, Group-logue; Communicating through Silence. Voice Modulation; Mood and Voice; Terrain and Voice; Language, Rhythm and Gestures, etc.

#### **Module III:**

- Music/Props/Makeup in Theatre

Organic Audioscape, Background Track, Digetic and Non-Digetic Sounds; Makeup in Performance—Bare and Type Make-up; Light in Theatre—Natural Vs Artificial; Stage Design, etc.

- Engaging the Space:

Alone on stage; Sharing the space with a partner; Group activities on Stage; Entry and Exist methods; Placing and handling of Properties

#### **Module I:**

- Contemporary Culture through Theatre:

Theatre Research; Theatre Archival Methods and Theatre in the Digital Era. Performance and Performance Studies.

- Mounting the Play

#### **Eligibility, Number of Seats, Mode of Selection:**

Students who are undergoing postgraduate studies at CUK, preferably some background in Theatre/Drama Studies or experience in Acting/Assisting are eligible to apply. No. of Seats: minimum 10 and maximum 25. Mode of selection: On the basis of an aptitude test and interview conducted by the course coordinator.

#### **Evaluation:**

- |                     |           |
|---------------------|-----------|
| • Assignments       | 20 marks  |
| • Performance       | 20 marks  |
| • Final Examination | 60 marks  |
| • Total             | 100 marks |

#### **Pattern of final performance/examination:**

General Evaluation of the Staged Play along with assessments of individual contributions to the staged play.

#### **Instructional procedures (Course transaction mode):**

Lectures, demonstrations, discussions, assignments, drills, visit to drama school, attendance in theatre festivals, etc.

**General course requirements:**

Regular attendance in the workshop; Active participation in activities; Submission of assignments on time; Participation in field trip; Attendance in mid-course and final examinations.

**Recommended Readings:**

- Barker, Clive. *Theatre Games: A New Approach to Drama Training*. London: Methuen Drama, 2009.
- Bonczek, Burnett Rose and David Storck. *Ensemble Theatre Making: A Practical Guide*. London and New York: Routledge, 2013.
- Marx, Pamela. *Practical Plays*. California, Good Year Books, 2007.
- Novelly, Maria. *Theatre Games for Young Performers*. London: Meriwether Publishers, 1985.
- Oddey, Alison. *Devising Theatre: A Practical and Theoretical Handbook*. London and New York: Routledge, 1994.
- Trencsenyi, Katalin. *Dramaturgy in the Making: A User's Guide to Theatre Practitioners*. London: Bloomsbury, 2015.

**LEC 5019 Understanding Posthumanism**

Course Code	LEC 5019	Semester	–
Course Title	Understanding Posthumanism		
Credits	3 (Course duration 120 Hours)	Type	Elective

**Course Description:**

Understanding Posthumanism is a value-based course that focuses on the limits of humanism and the emergence of posthumanism in the recent decades. The term Posthuman is both a historical punctuation on our times as well as a theoretical category. As we know, even the most violent forms of knowledge production, including the Colonialist enterprise had been masquerading themselves as “humanist.” Although the term humanism is unfashionable in quarters that celebrate post-truths, end of history and clash of civilizations etc, this course perceives that humanism can be critiqued in the name of humanism despite the many sanguinary aspects associated with it. Thus this course would rather try to look at Posthumanism as a New Humanism at a time when humans have stumbled on to become geological agents in the era of the Anthropocene.

**Course Outcome**

By the end of the course, students are expected to be able to:

1. understand and interrogate the limits of humanism
2. critically engage anthropocentrism
3. engage the emergence and evolution of posthumanism
4. Explore the post-human subjectivities
5. work on the posthuman knowledge production

**Course Structure and Content:**

Students are expected to read texts for detailed study in advance and be prepared for discussion in the class. The course instructor will choose any two texts of his/her choice for detailed study from each module in the beginning of the semester and the rest of the texts will be for non-detailed study.

**Module I Beyond Humanism:**

This module addresses the limits of humanism and also explores how anthropocentric excesses have contributed to the human hubris in all our practices. On the one hand this module examines how humanism can be critiqued in the name of humanism, and on the other, it explores the ways in which we can resist our tendencies to exclude non-humans from our thought domains.

- Edward Said “Humanism’s Sphere” (From *Humanism and Democratic Humanism*)
- Martin Heidegger “Letter on Humanism”
- Deleuze and Guattari “Introduction: Rhizome” ( *From a Thousand Plateaus*) 1-26
- Daniel Lord Smail “Introduction: On Deep History and the Brain”

**Module II On the Humanimal:**

This module focuses on the writings of thinkers who contributed to the development of posthuman thinking. With a reading of Derrida, Deleuze, Guattari and Agamben’s writings on the human-animal interface, this module opens up new vistas of a non-human humanism.

- Deleuze and Guattari “Becoming-Intense, Becoming-Animal, Becoming-Imperceptible”
- Jacques Derrida “The Animal That Therefore I Am”
- Giorgio Agamben The Open
- Kalpana Rahita Seshadri “Preface” and “Introduction” to *HumanAnimal*

**Module III Defining the Posthuman:**

This module engages contemporary thinkers who contributed to Posthumanism as a critical practice. In addition, this module also attempts to answer the question “what is posthumanism?” from various perspectives.

- Donna Haraway “A Cyborg Manifesto”
- Cary Wolfe “Introduction: What is Posthumanism?” (From *What is Posthumanism?*)
- Timothy Morton “Things in Common: An Introduction” (From *Humankind: Solidarity with Non-Human People*)
- Rosi Braidotti “The Posthuman Condition” (From *Post Human Knowledge*)

**Module IV Ethics in the Anthropocene:**

This module focuses on the New Humanist ethics and the agency of the human in the era of the Anthropocene. It attempts to look at the geological agency of the humans and explores the notions of ‘species thinking’ and vibrant materialities’ in moments of danger such as Anthropogenic Global warming.

- Bruno Latour “Agency at the time of the Anthropocene”
- Jane Bennett “The Force of Things” (From *Vibrant Matter*)
- Dipesh Chakrabarty “The Planet- An Emergent Humanist Category”
- Roy Scranton “Coming Home” From *Learning to Die in the Anthropocene*

**References:**

- Agamben, Giorgio. *The Open: Man and Animal*. Stanford University Press, 2003.
- Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Duke University Press, 2010.
- Braidotti, Rosi. *The Posthuman Knowledge*. Polity Press, 2019.
- Chakrabarty, Dipesh. “The Climate of History: Four Theses.” *Critical Inquiry*, vol. 35, No. 2, 197-222.
- Deleuze Gilles and Felix Guattari. *A Thousand Plateaus*. Continuum International Publishing Group Ltd, 2013.
- Deleuze Gilles. *Spinoza: Practical Philosophy*. Citylight Books, 1988.
- Derrida Jacques, David Wills. “The Animal that Therefore I am (More to Follow).” *Critical Inquiry*, vol. 28, no. 2, winter 2012, pp. 369-418.
- <https://www.jstor.org/stable/1344276>
- Foucault Michel. *The Order of Things: An Archaeology of Human Sciences*. Vintage, 1994.
- Haraway, Donna Jeanne. *A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century*. University of Minnesota Press, 2016.
- Heidegger Martin. “Letter on Humanism.” *Basic Writings: Martin Heidegger*. Routledge, 2010.
- Latour, Bruno. “Agency at the time of the Anthropocene”. *New Literary History* Vol. 45, pp. 1-18, 2014
- Morton, Timothy. *Humankind: Solidarity with Non-human People*. Verso, 2017.
- Said, Edward. *Humanism and Democratic Criticism*. Palgrave Macmillan, 2004.
- Scranton, Roy. *Learning to Die in the Anthropocene: Reflections on the End of a Civilization*. City lights Publishers, 2015.
- Seshadri, Kalpana Rehita. *HumAnimal: Race, Law, Language*. University of Minnesota Press, 2012.
- Smail, Daniel Lord. *On Deep History and the Brain*. University of California Press, 2007.
- Wolfe Cary. *What Is Posthumanism?* University of Minnesota Press, 2009.

**Continuous Evaluation:**

Internal assessment for 40 marks will be distributed in several components which will be distributed through the semester.

**End Semester Assessment**

The End-Semester Assessment for 60 marks will comprise of:

- Essay questions: 2 questions of 15 marks each (30 marks)
- Short answer questions: 6 questions of 5 marks each (30 Marks)

**Online Resources**

- Letter on Humanism [http://pacificinstitute.org/pdf/Letter\\_on\\_%20Humanism.pdf](http://pacificinstitute.org/pdf/Letter_on_%20Humanism.pdf)
- Introduction: Rhizome  
<https://www.ntnu.no/wiki/download/attachments/.../deleuze+guattari+rhizome.pdf>
- “Becoming-Intense, Becoming-Animal, Becoming-Imperceptible”  
[http://www.after1968.org/app/webroot/uploads/TPBecoming\(1\).pdf](http://www.after1968.org/app/webroot/uploads/TPBecoming(1).pdf)
- “The Animal that therefore I am” [https://www.e-skop.com/images/UserFiles/Documents/Editor/derrida\\_cat.pdf](https://www.e-skop.com/images/UserFiles/Documents/Editor/derrida_cat.pdf)
- “The Open: Man and Animal” <http://ewa.home.amu.edu.pl/Agamben,%20The%20Open.pdf>
- Audio – Lecture Rhizome - <https://www.youtube.com/watch?v=oXYc2scuJrl&t=137s>
- Rosi Braidotti – What is the human in the Humanities Today  
<https://www.youtube.com/watch?v=UEMLBSRh5Dk>
- Rosi Braidotti - Posthuman Knowledge <https://www.youtube.com/watch?v=oCewnVzOg5w>
- Dipesh Chakrabarty - The Anthropocene Project. An Opening  
<https://www.youtube.com/watch?v=svgqLPFpaOg>

**LEC 5020 Woman and Islam**

Course Code	LEC5020	Semester	--
Course Title	Woman and Islam		
Credits	3	Type	Elective

**Course Description**

This interdisciplinary value-based approach aims to awaken students to how hegemonic discourses misrepresent/obfuscate the woman question in Islam. The woman question in Islam is a contentious subject particularly in the post 9/11 era. Myths and stereotypes are rife about the position of woman in Muslim societies/cultures. At the same time, orthodox patriarchy's monopoly over religious discourses has precluded a gender-sensitive interpretation of the Scriptures and reform of the Islamic Law. The course will introduce the students to discursive representations of the woman question in Islam from (neo) orientalist and 'Islamic' standpoints. The course also aims to acquaint the students with Islamic feminism, an emerging area of feminist theology, which contests patriarchal readings of scriptural texts and re-reads them from a gender-sensitive perspective.

**Course Outcome**

The course seeks to attain the following outcomes:

1. Familiarise the students with critical scholarship on the problems of representing the Muslim woman
2. Prepare the students to recognize the politics of popular representations through select literary and film texts
3. Introduce the diverse interpretations of the position and rights of the Muslim woman in the Quran, Hadith and Islamic Law
4. Introduce some of the major Islamic feminist approaches

**Course Structure**

The following is a detailed syllabus. The course instructor will select 2 to 3 texts from each module for study and discussion and prepare the Course File each time the course is offered.

**Module I: Muslim Woman: The Problematic of Representation**

The post 9/11 atmosphere of Islamophobia has shaped discursive representations of the Muslim woman. Traditional Muslim practices like the hijab, polygamy, triple talaq etc. have increasingly come under scrutiny and become metonymic of the Muslim woman's oppression and enslavement. The Module offers a selection of texts that examine the politics of representing Islam and the Muslim woman.

- Frantz Fanon "Algeria Unveiled" from *A Dying Colonialism* pp. 35-67.
- Lila Abu-Lughod "Do Muslim Women Really Need Saving?"
- Myra MacDonald "Muslim Women and the Veil: Problems of Image and Voice in Media Representations."
- Charles Hirschkind and Saba Mahmood "Feminism, the Taliban and the Politics of Counter-Insurgency."

**Module II: (Mis) Representations in Popular Literature/Films**

Fictional texts, memoirs and films stereotyping the Muslim woman have proliferated in the post 9/11 years. The Module will focus on how popular novels and films portray the Muslim woman, mostly replicating the misconceptions and stereotypes that were popular during the years of colonial expansion.

- Azar Nafisi *Reading Lolita in Tehran: A Memoir in Books*
- Khaled Hosseini *A Thousand Splendid Suns*
- Norma Khouri *Forbidden Love*
- Siddiq Barmak *Dir Osama*

- TV Chandran Dir *Vilaapangalkkappuram*
- Abbas Kiarostami Dir *Ten*

### Module III: Woman in Islam: Diverse Positions

Theological texts being open to multiple interpretations, the position of the woman in Islam has remained highly contested over the ages. The Module will look at some of the 20<sup>th</sup> and 21<sup>st</sup> century interpretations/enquiries, in an attempt to make the students sensitive to the possibility of diverse interpretations. The module also looks at some of the contemporary debates on woman and the Muslim Personal Law.

- Engineer, Asghar Ali : “Islam and Sexual Equality”
- Khaled M Abou El Fadl “Lecherous Suspicions: Do you Dare Question the Hijab.” in *And God Knows the Soldiers: The Authoritative and Authoritarian in Islamic Discourses*. pp. 121-138.
- Sayyid Abul A’la Maududi “Social System of Islam-II” in *Purdah and the Status of Woman in Islam* pp. 98-111.
- Yusuf Al Qaradawi “The Woman as Feminine Being” and “The Woman as member of the Society” from *The Status of Women in Islam* [www.iupui.edu/~msaiupui/qaradawistatus.html]
- Flavia Agnes. “Triple Talaq – Gender Concerns And Minority Safeguards Within A Communalised Polity: Can Conditional Nikahnama Offer A Solution?”
- Razia Patel “Indian Muslim women, Politics of Muslim Personal Law and Struggle for Life with Dignity and Justice”

### Module IV: Islamic Feminist Approaches

Islamic feminism has emerged as a significant body of scholarship since the 1990s. Islamic feminists such as Amina Wadud, Fatema Mernissi, Ziba Mir Hosseini, Asma Barlas etc. contest patriarchal readings of scriptural texts and re-read them from a gender-sensitive perspective. The Module will introduce the students to the major interpretations of the Quran, Hadith and Islamic Law from a woman-centric perspective. The Module will also address the problematic of the labelling, Islamic feminist.

- Miriam Cooke “Islamic Feminism” *Women Claim Islam: Creating Islamic Feminism through Literature* pp. 55-64.
- Leila Ahmed “Women and the Advent of Islam”
- Amina Wadud “Introduction” (pp. 1-14)/”In the beginning Man and Woman were Equal” (pp 15-27) /”Rights and Roles of Woman: Some Controversies?” (pp. 62-93) in *Qur’an and Woman: Rereading the Sacred Text from a Woman’s Perspective*
- Asma Barlas “Engaging Islamic Feminism: Provincialising Feminism as a Master Narrative.” in *Islamic Feminism: Current Perspectives* pp. 15-23.
- Valentine M Moghadam “Islamic Feminism and its Discontents: Towards a Resolution of the Debate”
- Sadiyya Shaikh. “The Poetics and Politics of Adam and Eve” in *Sufi Narratives of Intimacy* pp. 141-172/Aysha A Hidayathullah. “Initial Conclusions” in *Feminist Edges of the Quran*

### References:

- Abou El Fadl, Khaled, *Speaking in God’s Name: Islamic Law, Authority and Women*. Oneworld, 2001.
- —. *And God Knows the Soldiers: The Authoritative and Authoritarian in Islamic Discourses*. UP of America, 2001.
- Abu-Lughod, Leila. “Do Muslim Women Really Need Saving?” *American Anthropologist* 104.3 (2002) :783-790.
- Agnes, Flavia. “Triple Talaq – Gender Concerns And Minority Safeguards Within A Communalised Polity: Can Conditional Nikahnama Offer A Solution?” *NUJS Law Review* 10 (2017): 427-450.
- Ahmad, Imtiaz. “Why is the Veil Such a Contentious Issue?” *Economic and Political Weekly* December 9, 2006. 5037-38.
- Ahmed, Leila. “Western Ethnocentrism and Perceptions of the Harem”, *Feminist Studies* 8.3 (1982): 521-534.

- —. “Women and the Advent of Islam” *Signs* 11. 4 (1986): 665-691
- Amireh, Amal. “Framing Nawal El Saadawi: Arab Feminism in a Transnational World.” *Gender, Politics and Islam*. Eds. Therese Saliba et al. Orient Longman, 2005. 269-303.
- Badran, Margot. *Feminism in Islam: Secular and Religious Convergences*. Oneworld, 2009.
- Barlas, Asma. “Believing Women” in *Islam: Unreading Patriarchal Interpretations of the Qur’an*. U of Texas P, 2002.
- Bullock, Katherine. *Rethinking Muslim Women and the Veil: Challenging Historical and Modern Stereotypes*. International institute of Islamic thought, 2002.
- Chughtai, Ismat. *The Quilt and Other Stories*. Tr. Tahira Naqvi & Syeda S Hameed. South Asia, 1999.
- Cooke, Miriam. *Women Claim Islam: Creating Islamic Feminism through Literature*. Routledge, 2001.
- Engineer, Asghar Ali. *The Rights of Women in Islam*. Sterling, 1992.
- —. “Islam and Sexual Equality” *Countercurrents.org* 14 Jan. 2004. <https://www.countercurrents.org/engineer-140104.htm>
- Fanon, Frantz. *A Dying Colonialism* Trans. Haakon Chevalier Grove, 1965.
- Hidayathullah, Aysha A. *Feminist Edges of the Quran* Oxford UP, 2014.
- Hirschkind, Charles and Saba Mahmood. “Feminism, the Taliban, and Politics of Counter-Insurgency” *Anthropological Quarterly* 75. 2 (2002): 339-354
- Hosein, Rokeya Sakhawat. “Sultana’s Dream” 1924. *Sultana's Dream and Padmarag* Penguin, 2005.
- Hosseini, Khaled. *A Thousand Splendid Suns* Bloomsbury, 2013.
- Kahf, Mohja. *Western Representation of the Muslim Woman: From Termagant to Odalisque*, U of Texas P, 1999.
- Khan, Mazhar ul Haq. *Purdah and Polygamy*. Amar, 1982
- Khouri, Norma. *Forbidden Love*. Bantam, 2004.
- Kynsilehto, Anitta, ed. *Islamic Feminism: Current Perspectives*. U of Tampere, 2008.
- Macdonald, Myra. “Muslim Women and the Veil: Problems of Image and Voice in Media Representations.” *Feminist Media Studies* 6.1 (2006): 7-23.
- Maududi, Sayyid Abul A’la. *Purdah and the Status of Woman in Islam*. Available online < [www.alislamforall.org/Misc/purdah.pdf](http://www.alislamforall.org/Misc/purdah.pdf) >
- Mernissi, Fatima. *Women and Islam*. 1987. Trans. Mary Jo Lakeland. 1991. Kali for Women, 1993.
- Moghadam, Valentine M. “Islamic Feminism and Its Discontents: Toward a Resolution of the Debate” *Signs* 27. 4 (2002): 1135-1171
- Nafisi, Azar. *Reading Lolita in Tehran*. Random, 2008.
- Patel, Razia. “Indian Muslim women, Politics of Muslim Personal Law and Struggle for Life with Dignity and Justice” *Economic and Political Weekly* 31 October 2009. 44-49.
- Qaradawi, Yusuf al. *The Status of Women in Islam* <http://www.iupui.edu/~msaiupui/qaradawistatus.html>
- Sardar, Ziauddin. *Reading the Quran*. Hurst & Co, 2011.
- Shaikh, Sadya. *Sufi Narratives of Intimacy*. Munshiram Manoharlal, 2013.
- Sikand, Yoginder. “Deoband’s Fatwas on Women” *EPW*. May 22, 2010 xlv: 21. 15-17.
- Wadud, Amina. *Qur’an and Woman: Rereading the Sacred Text from a Woman’s Perspective*. Oxford: Oxford UP, 1999.

### Internal assessment

Internal assessment for 40 marks will comprise the following units: midterm test (20), Seminar (10) and Classroom Participation (10)

### End Semester Assessment

The End-Semester Assessment for 60 marks will comprise:

- Short essay: 5 questions of 6 marks each (30 Marks)
- Long essay: 2 questions of 15 marks each (30 marks)



**LEC 5021 Women and Cultural Forms**

Course Code	LEC 5021	Semester	–
Course Title	Women and Cultural Forms		
Credits	3	Type	Elective

**Course Description**

The value-based course aims to introduce students to forms of representation other than literary texts such as theatre, dance, music, paintings, and cinema and explore its relation to women. The course opens up the possibility of applying feminist critical approaches to push the boundaries of established genres and incorporate new direction and new modes of representations. By focusing on a wide range of texts and critical writings, this course opens up the crucial link between feminism and cultural forms. While attempting to raise questions of subjectivity and power and its connections to cultural forms of representation, the course also attempts to address issues of marginality and exclusion.

**Course Outcome**

By the end of the course, the students are expected to be able to:

1. Develop the critical perspective of the relation between women and cultural forms
2. Identify with different modes of representations
3. Evaluate and recognise a wide range of texts from visual and performative traditions
4. Demonstrate a connection between gender and performativity

**Course Structure**

The following is a detailed syllabus. The course instructor will select three texts from each module for detailed study and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

**Module I: Music**

The module includes discussions on female musicians and music and the way these artists, with varied exposure and platforms of economic/cultural privileges, negotiate with the

- Amlan Das Gupta: “Women and Music: The Case of North India” in *Women of India: Colonial and Postcolonial Periods* (pp. 454-484)
- AS Ajithkumar: 3D Stereocaste (documentary)
- Amanda. J. Weidman: Chapter 4 - “Can the Subaltern Sing: Music, Language and the Politics of Voice” in *Singing the Classical, Voicing the Modern: The Postcolonial Politics of Music in South India* (pp. 150-191)
- Lakshmi Subrahmanian: Chapter 2: “Defining the Classical: The Nationalist Imperative” in *The Tanjore Court to the Madras Music Academy: A Social History of Music in South India* (pp. 55-83)
- Swapan Kumar Bondopadhyay: “Annapurna on Annapurna” in *Annapurna Devi: An Unheard Melody*

**Module II: Dance & Theatre**

The module includes discussions on female dancers and theatre artists to explore the connection between body and female artist, art and culture.

- Isadora Duncan : Chapter 19, 20 & 23 in *My Life* (pp. 156-186, 210-216)
- Douglas M. Night Jr.: Chapter 4: “Reconstruction, 1936-1947” in *Balasaraswati: Her Art & Life* (pp. 100-137)
- Binodini Dasi: “Amar Katha” “Star Theatre Sambandhye Nama Katha” in *Women Writing in India Volume I* (pp. 290-295)
- Chandralekha: “Reflections on New Directions in Indian Dance” in *The Routledge Dance Studies Reader* (pp. 73-77)
- Mangai: Chapter 1: “Intersections” / Chapter 2: “Staging Gender” in *Acting Up: Gender and Theatre in India, 1979 Onwards* (pp. )

- Sajitha Madhathil: "Beauty Parlour" in *Manikin Plays: Two Contemporary Plays* (pp. 37-56)
- Sharmila Rege: "Conceptualising Popular Culture: "Lavani" and "Powada" in Maharashtra" in *Economic and Political Weekly*, Vol 37 (11) (pp. 1038-1047)

### Module III: Visual Art

The module includes paintings and photo-performances of some of the important female artists along with their biographical and autobiographical writings to look at how painting and similar visual arts have accommodated female artists and also the way female artists have explored this field.

- Frida Kahlo: "Self Portrait with Cropped Hair," "The Two Fridas" "Henry Ford Hospital or the Flying Bed" "The Suicide of Dorothy Hale" *Frida Kahlo, 1907-1954: Pain and Passion*
- Carlos Fuentes: "Introduction" in *The Diary of Frida Kahlo* (pp. 7-24)
- Pushpamala: "The Native Types" "The Ethnographic Series" in *Native Women of South India: Manners and Customs (2000-2004)* <http://www.pushpamala.com/projects/native-women-of-south-india-manners-and-customs-2000-2004/>
- Amrita Sher-Gil: "Evolution of My Art" in *Amrita Sher-Gil: Art & Life* (pp. 3-8)
- "Bride's Toilet" "Two Women" "The Swing" "Woman on Charpoy"
- John Berger: "Chapter 3" in *Ways of Seeing* (pp. 45-64)
- Film: *Frida*

### Module IV: Cinema

The module focuses on the theme of cinema and women – the way women respond and react to the medium of cinema as film makers, actresses, spectators and so on.

- Agnes Varda : *Vagabond* (1985)/*Gleaners* (2000)/*The Beaches of Agnes*(2008)
- Laura Mulvey: "Visual Pleasure and Narrative Cinema" in *Feminism and Film Theory* (pp. 57-67)
- Neepa Majumdar: "The Morality and Machinery of Stardom." *Wanted Cultured Ladies Only! Female Stardom and Cinema in India 1930-1950* (pp. 50-70)
- Paromita Vohra: *Unlimited Girls* (2002)/ *Q2P* (2006)
- Vidhu Vincent: *Manhole*
- Meena. T. Pillai: "The Many Misogynies of Malayalam Cinema" in *EPW* Vol. 52, Issue 33, 2017.

### Texts and Reading Materials:

- Bakhle, Janaki. *Two Men and Music Nationalism in the Making of an Indian Classical Tradition*. Permanent Black, 2008.
- Bandyopadhyay, Swapankumar. *An Unheard Melody: Annapurna Devi: an Authorised Biography*. Lotus Collection, Roli Books, 2005.
- Berger, John. *Ways of Seeing*. British Broadcasting Corporation, 2008.
- Carter, Alexandra, and Janet O'Shea. *The Routledge Dance Studies Reader*. Routledge, 2010.
- Dalmia, Yashodhara, and Amrita Sher-Gil. *Amrita Sher-Gil: Art Et Life ; a Reader*. Oxford University Press, 2014.
- Duncan, Isadora. *My Life*. Liveright Publishing Corporation, a Division of W.W. Norton & Company, 2013.
- Kahlo, Frida, and Sarah M. Lowe. *The Diary of Frida Kahlo: an Intimate Self-Portrait*. Harry N. Abrams, 2006.
- Kapur, Geeta. *When Was Modernism: Essays on Contemporary Cultural Practice in India*. Tulika, 2007.
- Knight, Douglas M. *Balasaraswati, Her Art and Life*. Tranquebar Press, 2011.
- Kettenmann, Andrea, and Karen Williams. *Frida Kahlo, 1907-1954: Pain and Passion*. Taschen, 2016.
- Lamothe, K. *Nietzsche's Dancers: Isadora Duncan, Martha Graham, and the Revaluation of Christian Values*. Palgrave Macmillan, 2016.
- Majumdar, Neepa. *Wanted Cultured Ladies Only!: Female Stardom and Cinema in India, 1930s-1950s*. Oxford University Press, 2010.
- Mañkai, A. *Acting up: Gender and Theatre in India, 1979 Onwards*. LeftWord, 2015.
- Mulvey, Laura, et al. *Visual Pleasure and Narrative Cinema* (1975). Afterall Books, 2016.
- Nair, Sreenath. *Manikin Plays: Two Contemporary Plays*. Cambridge Scholars Publishing, 2013.
- Penley, Constance. *Feminism and Film Theory*. Routledge, Taylor & Francis Group, 2016.

- Pillai, Meena T. *Women in Malayalam Cinema: Naturalising Gender Hierarchies*. Orient BlackSwan, 2010.
- Ray, Bharati. *Women of India: Colonial and Post-Colonial Periods*. Thousand Oaks, 2005.
- Rose, Jacqueline. *Sexuality in the Field of Vision*. Verso, 2010.
- Samson, Leela. *Rukmini Devi: a Life*. Penguin Books India, Viking, 2010.
- Subramanian, Lakshmi. *From the Tanjore Court to the Madras Music Academy: a Social History of Music in South India*. Oxford University Press, 2011.
- Tharu, Susie J., and Ke Lalita. *Women Writing in India*. Oxford University Press, 1993.
- Weidman, Amanda J. *Singing the Classical, Voicing the Modern: the Postcolonial Politics of Music in South India*. Seagull Books, 2007.

**Internal assessment**

Internal assessment for 40 marks will comprise of the following units: Midterm Test (10), Term Paper (10), presentation (10), Assignments and Classroom Participation (10).

**End Semester Assessment**

The End-Semester Assessment for 60 marks will comprise of

- Objective Questions: 10 questions of 1 mark each (10 Marks)
- Short answer questions: 6 questions of 5 marks each (30 Marks)
- Essay questions: 2 questions of 10 marks each (20 marks)

**LEC 5022 Women and Writing**

Course Code	LEC 5022	Semester	–
Course Title	Women and Writing		
Credits	3	Type	Elective

**Course Description**

This value-based elective course aims at creating an understanding of different traditions of women's writings across the world in the context of the contemporary debate on issues concerning gender. It attempts to study women's writings from the critical perspectives derived from the Feminist Movement on the one hand and from Women's Studies on the other. After surveying the history of modern feminism, this course equips the participants to analyse the social status of women in various ages and nations, understand the problems encountered by women writers, and sensitively approach women's writings. The course comprises of modules on women's writing from the First World, Afro-American, Postcolonial, Indian contexts. The fourth module includes texts written by Dalit/Tribal women which itself offers a criticism on the issues discussed by women writings from privileged backgrounds. The course attempts to include discussions on issues such as the stereotyping of women in literature, women's quest for identity, female bonding, difference between male and female perceptions, hierarchies within women, women's language, cultural differences etc.

**Course Outcome**

By the end of the course, the students are expected to be able to:

1. enhance their skill to analyse women's writing
2. develop the critical perspective of women's studies
3. identify women's writings from across the world better
4. recognize, evaluate and select relevant sources in women's writings
5. appraise the relevance of being sensitive to gender issues

**Course Structure**

The following is a detailed syllabus. The course instructor will select three texts from each module for detailed study and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

**Module I: Anglo American/Western Feminism**

The module attempts to bring into focus the initial phases of women's writings and feminist discourse in the Anglo American/Western contexts by looking at some key texts and authors.

- Virginia Woolf: *From A Room of One's Own* (1021-1029)/Sandra Gilbert and Susan Gubar: *From Mad Woman in the Attic* (2023-2034) Selections from *Norton Anthology of Theory and Criticism*
- Alexandra Kollontai: "The Social Basis of the Woman Question" *Essential Feminist Reader* (175-181)
- Sappho: "Anactoria"
- Charlotte Perkins Gilman: *The Yellow Wallpaper* in *Essential Feminist Reader* (128-144)
- Margaret Atwood: *The Penelopiad* or *The Handmaid's Tale*
- Films: *The Hours*/ *Becoming Jane*

**Module II: Afro American/ Postcolonial Women Writing**

This module attempts to focus on the Afro American and postcolonial women writing which critiqued the monochromatic nature of Western Feminism and women's writing by reflecting upon intersectionalities like race and nationality.

- Alice Walker: "In Search of Our Mothers' Gardens: Womanist Prose" in *Within the Circle* (401-409)
- Audre Lorde's. 1984. "The Master's Tools will never Dismantle the Master's House" in *The Essential Feminist Reader* (331-335).
- Chimamanda Ngozi Adichie: *The Purple Hibiscus*

- Maya Angelou: “Still I rise”
- Meera Nanda: “Women and the Third World: Exploring the Dangers of Difference” in the *Socialist Feminist Project* (396-407).
- *The Help* (2011)/*Precious* (2009)/*Provoked* (2006)

### Module III: Women Writing and Feminisms in India

The module attempts to include women’s writings from India and the surrounding discourses to see how women’s literature conform or challenge the hierarchies and alliances within the structures of a nation state.

- Nabaneeta Dev Sen: “Lady Sings the Blues: When Women Retell the Ramayana” in *Manushi* Issue No. 8, <http://www.manushi.in/docs/906-when-women-Retell-the-ramayan.pdf> (18-27)
- Lalitambika Antharjanam: “The Goddess of Revenge” in *Cast Me out If You Will: Stories and Memoir* (18-29)
- Suniti Namjoshi: “The Monkey and the Crocodiles” (11) “Heart” (27) “The Doll” (30) “Snow White and Rose Green” (44) in *The Feminist Fables*
- Urvashi Butalia: From Chapter 5 – Honour, Part I: “Our Women, Your Women” in *The Other Side of Silence* (175-192)
- Therigatha: “Sumangala Mata” , “Mutta” in *Women Writing in India Volume I* (68-69)
- *Mitr, My Friend* (2002)/*Gulabi Gang* (2012)/*Angry Indian Goddesses* (2015)

### Module IV: Dalit/Tribal/Minority Women’s Writings

The module includes writings of women from marginal and minority communities to examine the structural difference in oppression and discrimination faced by women who belong to non-dominant castes and communities.

- Mukta Sarvagod: “Mitleli Kavaade” in *Writing Gender, Writing Caste: Narrating Dalit Women’s Testimonios* (167-207)
- Ashwini Sukthankar: “Introduction” in *Facing the Mirror: Lesbian Writing from India* (xiii-xli)
- Janu: *Mother Forest: The Unfinished Story of C.K. Janu*.
- Nalini Jameela: *The Autobiography of a Sex Worker*
- Muddupalani: From *Appeasing Radhika* in *Women Writing in India Volume I*, (116-120)

### Texts and Reading Materials

- Adichie, Chimamanda Ngozi, and Johannes Röhrig. *Purple Hibiscus*. Reclam, Philipp, 2019.
- Antharjanam, Lalitambika, and Gita Krishnakutty. *Cast Me out If You Will: Stories and Memoir*. Feminist Press, 1998.
- Atwood, Margaret. *The Penelopiad*. Canongate Books, 2018.
- Belsey, Catherine, and Jane Moore. *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. Macmillan, 1997.
- Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Duke Univ. Press, 2003.
- Freedman, Estelle B. *The Essential Feminist Reader*. Modern Library, 2007.
- Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination*. Yale University Press, 2006.
- Holmstrom, Nancy. *Socialist Feminist Project*. Aakar Books, 2011.
- Jamila, Nalini, and J. Devika. *The Autobiography of a Sex Worker*. Westland Books, 2011.
- Janu, C. K., and N. Ravi Shanker. *Mother Forest: the Unfinished Story of C.K. Janu*. Women Unlimited, Kali for Women, 2004.
- John, Mary E. *Women's Studies in India: a Reader*. Penguin Books, 2008.
- Lorde, Audre. *Sister Outsider: Essays and Speeches*. Crossing Press, 2015.
- Mitchell, Angelyn. *Within the Circle: an Anthology of African American Literary Criticism from the Harlem Renaissance to the Present*. Duke University Press, 1994.
- Namjoshi, Suniti. *Feminist Fables*. Spinifex, 1998.
- Newman, Heather, and Charlotte Perkins Gilman. *The Yellow Wallpaper*. Rain City Projects, 2003.
- Rege, Sharmila. *Writing Caste / Writing Gender: Reading Dalit Women's Testimonios*. Zubaan, 2018.

- Sangari, Kumkum, and Sudesh Vaid. *Recasting Women: Essays in Colonial History*. Zubaan, 2013.
- Sappho, and Charles Reginald Haines. *Sappho: the Poems and Fragments*. G. Routledge & Sons, 1926.
- Sukthankar, Ashwini. *Facing the Mirror: Lesbian Writing from India*. Penguin Books, 1999.
- Tharu, Susie J., and K Lalita. *Women Writing in India*. Oxford University Press, 1993.
- *The Handmaids Tale*. Virago, 1985.
- Vanita, Ruth. *Gandhi's Tiger and Sita's Smile: Essays on Gender, Sexuality and Culture*. Yoda Press, 2005.
- Walker, Alice. *In Search of Our Mothers' Gardens: Womanist Prose*. Open Road Media, 2011.
- Woolf, Virginia. *Room of One's Own*. Alma Classics, 2019.

**Internal assessment**

Internal assessment for 40 marks will comprise of the following units: Midterm Test (10), Term Paper (10), presentation (10), Assignments and Classroom Participation(10).

**End Semester Assessment**

The End-Semester Assessment for 60 marks will comprise of

- Objective Questions: 10 questions of 1 mark each (10 Marks)
- Short answer questions: 6 questions of 5 marks each (30 Marks)
- Essay questions: 2 questions of 10 marks each (20 marks)

**LEC 5023 Shakespeare Across Cultures (MOOC)**

Course Code	LEC 5023	Semester	–
Course Title	<i>Shakespeare Across Cultures (MOOC)</i>		
Credits	4	Type	Elective

**Course Description**

This 4-credit course, offered as a Massive Online Open Course from the Central University of Kerala through SWAYAM Platform. It analyses how Shakespeare influences and is influenced by the languages and cultures of the world. It is intended as an elective Course for the postgraduate students of English Literature.

Shakespeare is the most translated, staged, filmed and studied author in world literature. He is adapted, localized, domesticated and appropriated on the page, stage, and other media in many languages and cultures across the world. In this course, many Indian Shakespeare experts will guide students to analyse Shakespeare by using the discourses of language, race, gender, identity and geopolitics.

You can watch the course introduction video at <https://drive.google.com/file/d/1qYGaF351RK-s9Q3AkbuOM8Zi7H8jBct8/view>.

**Course Outcome**

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

- analyse Shakespeare by using discourses of language, race, gender, identity and geopolitics;
- explore how Shakespeare is negotiated on page, stage, screen and classroom discourses;
- outline Shakespeare adaptations and the responses they evoke in diverse cultures;
- demonstrate how cultures transfigure Shakespeare in their literary and cultural terrain;
- illustrate the reasons for reworking and adapting Shakespeare in various cultures;
- show how contemporary viewers critically respond to the reworkings of Shakespeare; and
- find alternative frameworks to rework the essentially Eurocentric Shakespeare discourses.

**Course Structure**

The following is a detailed syllabus. The videos, Text Learning Materials, and self-study questions will be available on the Swayam Website in the following order:

Module Units    Video    Text

**A. Shakespeare's Universalism**

- |   |   |   |
|---|---|---|
| • Universality of Shakespeare                         | 1 | 1 |
| • Canon and Culture                                   | 1 | 1 |
| • Shakespeare and Cultural Imperialism                | 1 | 1 |
| • Colonialism and Shakespeare                         | 1 | 1 |
| • Shakespeare and the Imperialism of English language | 1 | 1 |
| • Shakespeare as Icon and Industry                    | 1 | 1 |
| • Shakespeare and Modern Culture                      | 1 | 1 |
| • Shakespeare Our Contemporary                        | 1 | 1 |

**B. Page Stage, Media**

- |                                |   |   |
|--------------------------------|---|---|
| • Shakespeare on Page          | 1 | 1 |
| • Shakespeare on Stage         | 1 | 1 |
| • Shakespeare on the Screen    | 1 | 1 |
| • Shakespeare in the New Media | 1 | 1 |
| • The Internet Shakespeare     | 1 | 1 |
| • Multicultural Shakespeare    | 1 | 1 |
| • Digital Shakespeare          | 1 | 1 |

	• Shakespearean Semiotics	1	1
<b>C.</b>	<b>Shakespeare Translations</b>		
	• Shakespeare Translations	1	1
	• Shakespeare and the Language of Translation	1	1
	• Rewriting and Adapting Shakespeare	1	1
	• Shakespeare as Children's Literature	1	1
	• Shakespeare and Literary Polysystems	1	1
	• Challenges in Shakespeare Translations	1	1
	• Political and National Appropriations of Shakespeare	1	1
	• Cross Cultural and Transcultural Shakespeare	1	1
<b>D.</b>	<b>Shakespeare Negotiations</b>		
	• Shakespeare Criticism and Theory	1	1
	• Shakespeare and Race	1	1
	• Shakespeare and Gender	1	1
	• Political Shakespeare	1	1
	• Shakespeare and Popular Culture	1	1
	• Postcolonial Shakespeare	1	1
	• Intercultural Shakespeare	1	1
	• Foreignization of Shakespeare	1	1
<b>E.</b>	<b>Localisation of Shakespeare</b>		
	• Localising Shakespeare	1	1
	• Shakespeare and Cultures of Performance	1	1
	• Indigenous Performances	1	1
	• Shakespeare in Indian Language Translation	1	1
	• Shakespeare and Indian Cinema	1	1
	• Shakespeare in India: Films	1	1
	• Shakespeare in India: Theatre	1	1
	• Shakespeare Scholarship in India	1	1

Although the course is based on the course materials supplied, it relies on the following Shakespeare plays and their adaptations as listed below each.

#### *A Midsummer Night's Dream*

- Neil Gaiman. *Dream Country*. The Sandman #19. (DC Comics, 1991)
- *A Midsummer Night's Dream*. dir. Tim Supple. (2006)
- Habib Tanvir. *Kamdev ka Apana Basnt Ritu ka Sapna* (1993)
- Sharat Katariya. *10 ml Love* (2010)

#### *Macbeth*

- Akira Kurosawa. *The Throne of Blood* (1957)
- Welcome Msomi. *uMabatha* (1970)
- Vishal Bharadwaj. *Maqbool* (2003)
- Jayaraj. dir. *Veeram* (2016)

#### *Romeo and Juliet*

- *Romeo and Juliet*. dir. George Cukor (1936)
- Arthur Laurents. *West Side Story* (1957); dir. Robert Wise & Jerome Robbins (1961)
- BNasir Hussain. dir. *Qyamat se Qyamat Tak* (1988)
- Darrell Rooney. dir. *The Lion King 2: Simba's Pride* (1998)

#### *Richard III*

- Laurence Olivier. dir. *Richard III* (1955)
- Richard Loncraine. dir. *Richard III* (1995)



- Sohrab Modi. dir. *Said-e-Hawaas* (1936)
- Al Pacino. dir. *Looking for Richard* (1996)

### *The Tempest*

- John Dryden & William D'Avenant. *The Enchanted Island* (1712)
- Helen Mirren. dir. *The Tempest* (2010)
- Aimé Césaire. dir. *Une tempête* (1969)
- Fred M Wilcox. dir. *Forbidden Planet* (1956)

### References

- Aebischer, Pascale, Edward J. Esche and Nigel Wheale, eds. *Remaking Shakespeare: Performance across Media, Genres and Cultures*. Basingstoke: Palgrave Macmillan, 2003.
- Brown, John Russell. *New Sites for Shakespeare: Theatre, the Audience, and Asia*. London: Routledge, 1999.
- Chaudhuri, Sukanta, and Chee Seng Lim, eds. *Shakespeare without English: The Reception of Shakespeare in Non-Anglophone Countries*. Delhi: Pearson/Longman, 2006.
- Dickson, Andrew. *Worlds Elsewhere: Journeys Around Shakespeare's Globe*. New York: Henry Holt and Co, 2016.
- Donaldson, Peter. *Shakespearean Films / Shakespearean Directors*. Boton: Unwin Hyman, 1990.
- Fischlin, Daniel and Mark Fortier, eds., *Adaptations of Shakespeare: A Critical Anthology*. London: Routledge, 2000
- Fotheringham, Richard, Christa Jansohn, and R.S. White, eds. *Shakespeare's World / World Shakespeares*. Newark: U of Delaware P, 2008.
- Harris, Christopher Gill. *Masala Shakespeare*. New Delhi: Aleph, 2018
- Henderson, Diana E., ed. *A Concise Companion to Shakespeare on Screen*. Oxford: Blackwell, 2006.
- Hodgdon, Barbara. *The Shakespeare Trade: Performances and Appropriations*. Philadelphia: U of Philadelphia P, 1999.
- Hoenselaars, Ton, ed. *Shakespeare and the Language of Translation*. London: Thomson Learning, 2004
- Hoenselaars, Ton, ed. *Shakespeare's History Plays: Performance, Translation, and Adaptation in Britain and Abroad*. Cambridge: Cambridge University Press, 2004
- Huang, Alexander C. Y. and Charles S. Ross, eds., *Shakespeare in Hollywood, Asia, and Cyberspace*. West Lafayette: Purdue University Press, 2009.
- Huang, Alexander C. Y., *Chinese Shakespeares: Two Centuries of Cultural Exchange*. New York: Columbia University Press, 2009.
- Hutcheon, Linda, *A Theory of Adaptation*. London: Routledge, 2006
- Kennedy, Dennis. *Foreign Shakespeare: Contemporary Performance*. Cambridge: Cambridge UP, 1993.
- Krontiris, Tina, and Jyotsna Singh, eds. *Shakespeare Worldwide and the Idea of an Audience*, special issue *Journal of Theory and Criticism* 15 (2007).
- Loomba, Ania and Martin Orkin. *Post-Colonial Shakespeares*. New York: Routledge, 1998.
- Mark Thornton. *Filming Shakespeare in the Global Marketplace*. New York: Palgrave Macmillan, 2007.
- Massai, Sonia, ed. *World-Wide Shakespeares: Local Appropriations in Film and Performance*. London: Routledge, 2006.
- Orkin, Martin. *Local Shakespeares: Proximations and Power*. London: Routledge, 2005.
- Panja, Sharmista (ed). *Performing Shakespeare in India.: Exploring Indianness, Literatures and Cultures*. New Delhi: Sage, 2016
- Shaughnessy, Robert. *The Shakespeare Effect: A History of Twentieth-Century Performance*. New York: Palgrave, 2002.
- Trivedi, Poonam and Minmi Ryuta (eds). *Re-playing Shakespeare in Asia*. New York: Routledge. 2010.
- Trivedi, Poonam and Paromita Chakravarti (eds). *Shakespeare and Indian Cinemas: Local Habitations*. New York: Routledge, 2019.

**Internal assessment**

Internal assessment for 30 % of marks comprises of online Quizzes (10 marks) and Marked Assignments (20 marks)

**End Semester Assessment**

The End-Semester Assessment for 70 % will comprise of a written examination at select centres all over India. The pattern of the question is as follows:

- Objective Questions: 20 MCQ 1 mark each (20 Marks)
- Short Answer questions: 10 Short Answer questions of 3 marks each (3 Marks)
- Long answer questions: 5 out of 7 questions of 10 marks each (50 marks)

The marks scored out of 100 will be converted to 70 % to be counted in total marks.

**online resources**

Course videos (40), Course Texts (40), Course MCQs (40), Discussion Forum (5) are made available to registered students through the Course page on the SWAYAM Platform.

Additional useful external web links:

- <http://ahds.ac.uk/performingarts/collections/designing-shakespeare.htm>
- <http://hcl.harvard.edu/libraries/houghton/collections/htc/index.cfm>
- <http://openshakespeare.org>
- <http://pages.unibas.ch/shine>
- <http://shakespeare.mit.edu>
- <http://shakespearedocumented.org>
- <http://shea.mit.edu/shakespeare/htdocs/main/index.htm>
- <http://sia.stanford.edu>
- <http://web.mit.edu/shakespeare/asia/>
- <http://www.asianshakespeares.org>
- <http://www.folger.edu/index.cfm>
- <http://www.library.upenn.edu/collections/rbm/furness.html>
- <http://www.loc.gov/rr/mopic/findaid/willfilm.html>
- <http://www.nationaltheatre.org.uk/archive>
- <http://www.nypl.org/locations/lpa>
- <http://www.opensourceshakespeare.org>
- <http://www.playshakespeare.com>,
- <http://www.rsc.org.uk/>
- <http://www.shakespeare.org.uk/explore-shakespeare/collections.html>
- <http://www.touchstone.bham.ac.uk/welcome.html>
- <http://www.ulib.csuohio.edu/shakespeare/>
- <http://www.worldshakesbib.org>
- <https://globalshakespeares.mit.edu/>
- <https://guides.nyu.edu/c.php?g=276645&p=1845323>
- <https://internetshakespeare.uvic.ca/>

**LEC 5024 Film Studies (MOOC)**

Course Code	LEC 5024	Semester	–
Course Title	<i>Film Studies (MOOC)</i>		
Credits	4	Type	Elective

**Course Description**

This course will introduce the fundamental concepts in film studies, major structural features of cinema, master filmmakers, and key film theories. After familiarizing the students with the essential glossary of cinema, the historical development of film as a distinct cultural product will be discussed focusing on its technical/ideological turning points. The linkages of cinema with other performance/non-performance genres like literature, theatre, music, photography, etc. will be discussed in detail for establishing the interdisciplinarity of film as a cultural product. The key-terms selected for the course will equip the learner to approach cinema as a medium which has got unique specificity. The emphasis of the course is to provide enough conceptual foundations so as to make the students approach the medium theoretically. As a practical component, the students will be given inputs on writing professional film reviews and critical academic articles on cinema. The course will be delivered through four major components: Structural features of film, major movements in cinema, classic filmmakers and their select films, and theoretical essays on cinema.

**Course Outcome:**

The course will enable the students to:

1. comprehend key-concepts and major theories in Film Studies
2. comprehend the historicity and cultural significance of cinema
3. analyse, understand and appreciate films belonging to different sub-genres
4. understand the distinct aesthetics and idiom of films
5. understand issues related to the conceptualization, production, exhibition and censorship of cinema, and
6. Write professional film reviews and academic papers on cinema.

**Weekly release of Units (15 Weeks)**

1. History of Film, Mise-en-Scene, and Cinema Verite
2. Documentary Film, Andre Bazin ("The Ontology of the Photographic Image"), and Amy Villarejo ("The Language of Film")
3. Louis Lumiere (Early 10 Films), Charlie Chaplin (Modern Times), and Sergei Eisenstein (The Battleship Potemkin)
4. Satyajit Ray (Pather Panchali, and "Introduction" to Our Films, Their Films), Film Noir and German Expressionism
5. Italian Neorealism, French New Wave and Andrew Dixon ("Film and Narrative")
6. Jean-Luc Godard (Breathless), Vittorio de Sica (Bicycle Thieves), and Richard Attenborough (Gandhi)
7. Samira Makhmalbaf (Blackboards), Dogme 95, and Queer Cinema
8. Third Cinema, Auteur Theory, Laura Mulvey ("Visual Pleasure and Narrative Cinema")
9. Deepa Mehta (Fire), and Mehboob Khan (Mother India)
10. Ritwik Ghatak (Nagarik), Cinematography, and Black Cinema
11. Montage, Film Soundscape
12. Jean-Louis Baudry ("Ideological Effects of the Basic Cinematographic Apparatus"), and Akira Kurosawa (Seven Samurai)
13. Adoor Gopalakrishnan (Elippathayam), and John Abraham (Ammam Arian)
14. Writing Film Review, Hollywood, and Film and Music
15. Film Genres, David E. James ("Is There A Class in this Text: The Repression of Class in Film and Cultural Studies")

**Evaluation Pattern:**

30 Marks will be allocated for Internal Assessment and 70 Marks will be allocated for external proctored examination.

**References:**

- Aufderheide, Patricia. *Documentary Film: A Very Short Introduction*. Oxford: Oxford U.P., 2007.
- Barbas, Samantha. *Movie Crazy: Fans, Stars, and the Cult of Celebrity*. New York and Basingstoke: Palgrave Macmillan, 2001.
- Bazin, Andre. *What is Cinema?* Vol I and II, Trans. Hugh Grey. Berkeley: University of California, 1971.
- Ben-Shaul, Nitzan. *Film: The Key Concepts*. Oxford: Berg, 2007.
- Bodnar, John. *Blue-collar Hollywood: Liberalism, Democracy and Working People in American Film*. Baltimore and London: Johns Hopkins U.P., 2003.
- Bordwell, David and Kristin Thompson. *Film Art: An Introduction* (8<sup>th</sup> ed.). Boston: McGraw Hill, 2007.
- Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell: Cornell UP, 1978.
- Cohan, Steven and Ina Rae Hark (eds.). *Screening the Male: Exploring Masculinities in Hollywood Cinema*. London and New York, Routledge, 1993.
- Cubitt, Sean. *The Cinema Effect*. Cambridge: MIT Press, 2004.
- David Bordwell. *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*. Cambridge: Harvard U.P., 1989.
- Eisenstein, Sergei. *Film Form: Essays in Film Theory*. ed and trans, Jay Leyda, New York: 1949.
- Gerstner, David A and Janet Staiger eds. *Authorship and Film*. New York and London: Routledge, 2003.
- Gledhill, Christine (ed.). *Stardom: Industry of Desire*. London and New York: Routledge, 1991.
- Grodal, Torben. *Moving Pictures: A New Theory of Film Genres, Feelings and Cognition*. Oxford: Clarendon Press, 1997.
- Heyward, Susan. *Key Concepts in Cinema Studies*. London: Routledge.
- Hill, John and Pamela Church Gibson (eds). *The Oxford Guide to Film Studies*. Oxford: OUP, 1998.
- Hollows, Joanne, Peter Hutchings and Mark Jancovich (eds). *The Film Studies Reader*. London: Arnold, 2000.
- James, David E. And Rick Berg (eds.). *The Hidden Foundation: Cinema and the Question of Class*. Minneapolis: University of Minnesota Press, 1996.
- Kupsc, Jarek. *The History of Cinema for Beginners*. Orient Longman.
- Lapsley, Robert and Michael Westlake (eds.). *Film Theory: An Introduction* (2<sup>nd</sup> ed.). Manchester: Manchester U.P., 2006.
- Lee, Grieseson and Haidee Wasson, eds., *Inventing Film Studies*. Durham: Duke UP, 2008.
- Metz, Christian. *Film Language: A Semiotics of the Cinema*. New York: Oxford UP, 1974.
- Miller, Toby and Robert Stam (eds). *A Companion to Film Theory*. Malden, MA and Oxford: Blackwell, 1999.
- Nelmes, Jill. *Introduction to Film Studies*. London & New York: Routledge, 2007.
- Noah Wardrip-Fruin and Nick Montfort (eds.). *The New Media Reader*. Cambridge: MIT Press, 2003.
- Nowell-Smith, Geoffrey (ed). *The Oxford History of World Cinema*. Oxford: OUP, 1996.
- Ray, Satyajit. *Our Films, Their Films*. Hyderabad: Orient Blackswan, 2009
- Stam, Robert. *New Vocabularies in Film Semiotics: Structuralism, Poststructuralism and Beyond*. Oxford: Blackwell, 2000.
- Thompson, Kristin and David Bordwell. *Film History: An Introduction* (2<sup>nd</sup> edn). New York: McGraw-Hill, 2003.
- Thornham, Sue ed. *Feminist Film Theory: A Reader*. Edinburgh: Edinburgh U.P., 1999.
- Turner, Graeme. *Film as Social Practice* (3<sup>rd</sup> ed.) London: Routledge, 1988.
- Villarejo, Amy. *Film Studies*. London: Routledge, 2007.

**LEC 5025 Film Appreciation Course (Online)**

Course Code	LEC 5025	Semester	Odd/Even
Course Title	Film Appreciation Course (Online)		
Credits/Certificate	3 or Course Completion Certificate	Type	Open Elective

**Course Description:**

This online course is open to students of Central University of Kerala, other universities in India and abroad, and the general public. Basic qualification is bachelor's degree from a recognized university. Candidate can enrol online either for graded stream (for earning Credits) or un-graded scheme (for earning Course Completion Certificate) which will be run together. For graded stream all course work, assignments and final examinations are compulsory. For un-graded stream a certificate of participation will be given on the completion of mandatory assignments. The course will run in collaboration with external experts and faculty from NFAI/FTII/SRFTII/KRNFS and similar institutions in India and abroad, depending on their availability. Apart from this, Webinars featuring experts in the field will be conducted. The fee for the course will be decided by the Dept. well before the beginning of the course. Open application will be invited from interested candidates through CUK notification and advertisement. The course is designed as a self-funded one. Teaching and Testing will be completely in the online mode. This course is conducted by Centre for Cinema and Screen Studies (CC&SS), Dept. of English and Comparative Literature, CUK.

**Course Duration:**

- 16 Days (80 Hrs/5 hours per day)

**Course Outcome:**

By the end of the course, the students are expected to:

- acquire the skill of appreciating cinema
- distinguish between various forms of cinematic narratives.
- decode and understand film texts.
- be familiar with various movements in film
- critically appreciate cinema with the help of relevant theories.
- have a historical perspective with respect to cinema as a cultural text.
- be familiar with the works of masters in world cinema.

**Course Syllabus and Structure:**

The following is the detailed syllabus. The Course Instructor will select a fixed number texts from each module for detailed study and prepare the Course File each time the course is offered.

**Module I:**

- Decoding the moving image
- Film and other forms of art
- Mise-en-scene: Aesthetics of frame, sound, colour, and cinematography
- Movements in cinema
- Screenplay and scriptwriting: Essentials
- Cinematic adaptations: Fidelity and Freedom

**Module II:**

- Film analysis
- Film semiotics
- Film theories
- Early cinema: Pioneering masters and texts
- Conventions and Aesthetics of Film editing

**Module II:**

- Early Indian cinema: Pioneering masters and texts
- Bollywood cinema: Classical and contemporary
- Indian New Wave

- Post-Independent Indian Cinema: Masters and texts
- Non-Hindi Indian cinema: Masters and Texts

**Module IV:**

- Hollywood: Classical and contemporary
- Post-Celluloid cinema
- The Minor in cinematic Narratives: Caste, Queer, Gender, Ethnicity.
- Non-fiction film
- Cinema and the city
- Non-Hollywood World Cinema

\* Each module will be discussed with the help of representative film texts.

**Evaluation Method:**

Grading pattern and procedure of Central University of Kerala will be followed for the final Assessment. For Course Completion Certificate, participants will have to submit Assignments and attend Mid-and-during-Course Tests. For gaining Credits and Grade Card, participants will have to submit Assignments, attend Mid-and-during-Course Tests and Final Examination.

Internal Assessments: 40 Marks

- Assignments 20 marks
- Mid-During-Course Tests 20 marks

**Final Examination: 60 marks**

- Type of Final Examination: Objective (MCQs): 40 Marks
- Descriptive : 20 Marks
- Total 100 marks

**References:**

- Bazin, Andre. What is Cinema? Vol. 1 & 2. Berkeley: University of California Press, 2005.
- Belinda, Smaill. The Documentary: Politics, Emotion, Culture. London: Palgrave Macmillan, 2010.

**LEC5026 English for Competitive Examinations**

Course Code	LEC5026	Semester	
Course Title	<i>English for Competitive Examinations</i>		
Credits	4	Type	Skill-based Course

**Course Description**

This skill-based course aims at improving the students' proficiency in English language – grammar, syntax, vocabulary etc. – which are required to score well in national level competitive examinations conducted by National/State Testing agencies like UPSC, PSC, RRB, Staff Selection Commission, NDA, NABARD, Department of Telecommunications etc. Job aspirants across the state, particularly in the district of Kasaragod, face inordinate difficulty in clearing the English language component of the examinations. The course targets the career-seeking youth, especially from rural and socially disadvantaged locations that lag behind in English language skills. The course would give priority to practice oriented sessions aimed at improving basic grammar, reading and writing skills. The course will also give tips on how to enrich English language vocabulary. Regular practice with worksheets and guided peer correction will be highlights of the course.

**Course Outcome**

On completion of the course the students will be able to:

1. Spot and correct common errors in grammar, spelling and usage
2. Achieve mastery in common vocabulary and activate their passive vocabulary
3. Use common English idioms and phrases confidently
4. Comprehend and analyse sentences/passages in English quickly and correctly
5. Compose sentences in English correctly
6. Write short descriptive paragraphs in English

**Course Structure****Module I: Basic Grammar**

This module seeks to give the learners grounding in basic grammatical features of English such as active and passive voice, use of articles and prepositions, direct and indirect speech etc.

- Active and Passive Voice
- Verb Forms and Tenses
- Use of Articles
- Common Prepositions
- Direct and Indirect Speech

**Module II: Practice in English Spelling**

This module seeks to give the learners practice in the spellings of English words which are generally misspelt.

- Commonly misspelt words (vacuum, definitely, accidentally etc.)
- Difficult letter combinations – 'ei' and 'ie' (believe/receive)
- As Verb/Noun – 's/c' (advise/advice)
- Silent letters – eg. 'receipt', 'champagne'
- Combinations with 'p' in the beginning (psychology, pseudo, pneumonia etc.)
- Doubling of letters (counsel/counselled)

**Module III: Reading Comprehension**

The Module seeks to give the learners training in accurate and quick comprehension of sentences and passages in English.

- Recognising Sense Groups
- Semantic contiguity
- Topic Sentence Recognition
- Making Inferences
- Answering and Generating Questions
- Summarising
- Tone and Implied Meanings
- Rearranging Jumbled Sentences

#### **Module IV: Vocabulary Building**

- Formal and Informal Varieties
- One word substitution
- Synonyms and antonyms
- Confusing Pairs
- Tips for Vocabulary Building
- Vocabulary Building Exercises – Activating Passive Vocabulary
- Vocabulary Building Exercises - Filling in the blanks with appropriate words

#### **Module V: Idioms and Phrases**

The Module would familiarise the learners with common English idioms and phrases, equip them to recognise idiomatic expressions in English and introduce them to idiomatic writing

- Phrasal Verbs
- Common Phrases
- Common Idioms
- Idiomatic Expressions
- Writing in Idiomatic English

#### **Module VI: Writing Skills**

- Framing Sentences
- Composing Paragraphs
- Précis Writing
- Essay Writing
- Letter Writing (Formal and Informal)

#### **Books**

- Bakshi, SP. *Objective General English*. Arihant, 2016.
- Collins *Easy Learning English Spelling* *Easy Learning English Spelling: Your essential guide to accurate English*. Collins, 2011.
- Lewis, Norman. *Word Power Made Easy*. Goyal, 2011,
- McCarthy, Michael and Felicity O'Dell. *English Vocabulary in Use: Advanced Book with Answers and Enhanced eBook: Vocabulary Reference and Practice*. Cambridge UP, 2017.
- McCarthy, Michael. *Test your English Vocabulary in Use Upper – Intermediate*. Cambridge UP, 2007.
- Murphy, Raymond. *Essential Grammar in Use with Answers and CD-ROM*. Cambridge UP, 2009.
- Murphy, Raymond. *English Grammar in Use: A Self Study Reference and Practice Book Intermediate Learners Book*. Cambridge UP, 2013.
- Murphy, Raymond. *English Grammar in Use Book with Answers and Interactive eBook: A Self-study Reference and Practice Book for Intermediate Learners of English*. Cambridge UP, 2019.
- Redman, Stuart. *English Vocabulary in Use: Pre - Intermediate and Intermediate*. Cambridge UP, 2012.
- Redman, Stuart. *English Vocabulary in Use Pre-intermediate and Intermediate Book with Answers: Vocabulary Reference and Practice*. Cambridge UP, 2017.
- Sharma, Arun and Meenakshi Upadhyay. *How to Prepare for Verbal Ability and Reading Comprehension for CAT*. McGraw Hill, 2020.



- Singh, Ashok Kumar. *A Mirror of Common Errors*. Student Friends, 2014.

#### Links to Online Resources

- [https://www.google.co.in/search?hl=en&sxsrf=ALeKko3IVefTiyQcGZ5xje9bW\\_BCmHKFw%3A1612780798882&ei=\\_hQhYI6aNYWKmgenta3IAw&q=how+to+improve+your+vocabulary+youtube&oq=how+to+improve+english+vocabulary+youtube&gs\\_lcp=CgZwc3ktYWIQARgAMgYIABAWEB46BwgAEecQsAM6BQgAEJECoggIABCxAXCDAToFCC4QsQM6BQgAELEDOgslLhCxAXDHARCjAjoECCMQJzoECAAQZzoHCAAQFBCHAJoCCABQv5obWKvpG2Dx8xtoAXACeAGAAbgUiAG6Q5IBDDAuNDAAuN SoxLjktMZgBAKABAaoBB2d3cy13aXrIAQjAAQE&scIent=psy-ab#kpvalbx=\\_yRYhYOTaGoLCz7sP3PeGqAc10](https://www.google.co.in/search?hl=en&sxsrf=ALeKko3IVefTiyQcGZ5xje9bW_BCmHKFw%3A1612780798882&ei=_hQhYI6aNYWKmgenta3IAw&q=how+to+improve+your+vocabulary+youtube&oq=how+to+improve+english+vocabulary+youtube&gs_lcp=CgZwc3ktYWIQARgAMgYIABAWEB46BwgAEecQsAM6BQgAEJECoggIABCxAXCDAToFCC4QsQM6BQgAELEDOgslLhCxAXDHARCjAjoECCMQJzoECAAQZzoHCAAQFBCHAJoCCABQv5obWKvpG2Dx8xtoAXACeAGAAbgUiAG6Q5IBDDAuNDAAuN SoxLjktMZgBAKABAaoBB2d3cy13aXrIAQjAAQE&scIent=psy-ab#kpvalbx=_yRYhYOTaGoLCz7sP3PeGqAc10)
- <https://www.youtube.com/watch/tCf6LWJToUc>
- <https://www.youtube.com/watch?v=doyGdNEWdno>
- [https://www.youtube.com/watch?v=jul2urONzOQ&list=PLD6t6ckHsruY\\_i7\\_rZhKcRBmXDdawiQUM](https://www.youtube.com/watch?v=jul2urONzOQ&list=PLD6t6ckHsruY_i7_rZhKcRBmXDdawiQUM)
- [https://www.youtube.com/watch?v=jul2urONzOQ&list=PLD6t6ckHsruY\\_i7\\_rZhKcRBmXDdawiQUM&index=1](https://www.youtube.com/watch?v=jul2urONzOQ&list=PLD6t6ckHsruY_i7_rZhKcRBmXDdawiQUM&index=1)
- [https://www.youtube.com/watch?v=A5uz6LWELPM&list=PLD6t6ckHsruY\\_i7\\_rZhKcRBmXDdawiQUM&index=2](https://www.youtube.com/watch?v=A5uz6LWELPM&list=PLD6t6ckHsruY_i7_rZhKcRBmXDdawiQUM&index=2)
- [https://www.youtube.com/watch?v=hk4MjcRdTgc&list=PLD6t6ckHsruY\\_i7\\_rZhKcRBmXDdawiQUM&index=3](https://www.youtube.com/watch?v=hk4MjcRdTgc&list=PLD6t6ckHsruY_i7_rZhKcRBmXDdawiQUM&index=3)
- [https://www.youtube.com/watch?v=Drv6jD8xWdw&list=PLD6t6ckHsruY\\_i7\\_rZhKcRBmXDdawiQUM&index=5](https://www.youtube.com/watch?v=Drv6jD8xWdw&list=PLD6t6ckHsruY_i7_rZhKcRBmXDdawiQUM&index=5)
- [https://www.youtube.com/watch?v=jXtHCBgbkso&list=PLD6t6ckHsruY\\_i7\\_rZhKcRBmXDdawiQUM&index=8](https://www.youtube.com/watch?v=jXtHCBgbkso&list=PLD6t6ckHsruY_i7_rZhKcRBmXDdawiQUM&index=8)
- [https://www.youtube.com/watch?v=r49hrj4cK5U&list=PLD6t6ckHsruY\\_i7\\_rZhKcRBmXDdawiQUM&index=24](https://www.youtube.com/watch?v=r49hrj4cK5U&list=PLD6t6ckHsruY_i7_rZhKcRBmXDdawiQUM&index=24)
- [https://www.youtube.com/watch?v=By94mMolWUI&list=PLD6t6ckHsruY\\_i7\\_rZhKcRBmXDdawiQUM&index=26](https://www.youtube.com/watch?v=By94mMolWUI&list=PLD6t6ckHsruY_i7_rZhKcRBmXDdawiQUM&index=26)
- [https://www.youtube.com/watch?v=CmqOXaSUUpFo&list=PLD6t6ckHsruY\\_i7\\_rZhKcRBmXDdawiQUM&index=29](https://www.youtube.com/watch?v=CmqOXaSUUpFo&list=PLD6t6ckHsruY_i7_rZhKcRBmXDdawiQUM&index=29)
- [https://www.youtube.com/watch?v=wC5GPzMb9BE&list=PLD6t6ckHsruY\\_i7\\_rZhKcRBmXDdawiQUM&index=32](https://www.youtube.com/watch?v=wC5GPzMb9BE&list=PLD6t6ckHsruY_i7_rZhKcRBmXDdawiQUM&index=32)
- [https://www.youtube.com/watch?v=rrSl1bQcnoI&list=PLD6t6ckHsruY\\_i7\\_rZhKcRBmXDdawiQUM&index=33](https://www.youtube.com/watch?v=rrSl1bQcnoI&list=PLD6t6ckHsruY_i7_rZhKcRBmXDdawiQUM&index=33)
- <https://www.youtube.com/watch?v=soN1qPcSDVo>
- <https://www.youtube.com/watch?v=xCBz-O8nHrc>
- <https://www.youtube.com/watch?v=nVTj6mlb6zk>
- <https://www.youtube.com/watch?v=T5ltmtOniog>
- <https://www.youtube.com/watch?v=F03w-vOV-xw>
- <https://www.youtube.com/watch?v=urr55rAreWc>
- [https://www.youtube.com/watch?v=ZP\\_axfR9NKM](https://www.youtube.com/watch?v=ZP_axfR9NKM)
- <https://www.youtube.com/watch?v=p6qVJ1KhHek>
- <https://www.youtube.com/watch?v=jSZ2kIDVbME>
- [https://www.youtube.com/watch?v=YngqHI\\_BLOU](https://www.youtube.com/watch?v=YngqHI_BLOU)
- <https://www.youtube.com/watch?v=o9aVjBHEEbU>







## Minutes of the DRC held on, 08-07-2016

1) The DRC has resolved to observe the following guidelines for admission to the Ph.D. programme

a) DET is purely a qualifying examination and only candidates scoring 50 marks or above in the DET, and those exempted from DET shall be called for DRC interview.

b) The marks scored in the interview alone shall determine the merit list for admission.

c) In order to be considered for admission, a candidate shall have to score a minimum of 40 marks in the interview.

2) Schedule the DC presentations for Tuesday afternoons prior to or following the Faculty Council Meetings. The students are to submit a brief semester-end report to the DC, the details of which may be decided in consultation with the respective research supervisors.

3) The DRC has also resolved to conduct the pending DCs in the month of July itself.

4) In conformity with the UAC PhD Regulations 2016 the total credit of the PhD coursework is reduced from 18 to 12. The coursework would now comprise three courses of 4 credits each. The re-designed curriculum of LCH 7101 - Research Methodology and LCH 7102 - Critical/Cultural/Comparative Theory has been placed before the DRC by Dr Joseph and Dr Prasad respectively, and the DRC has approved of the same. The courses are to be offered from 2016 on, as 4-credit courses in place of the earlier 6-credit courses.

Prof. (Dr) M. Dasan

Dr Prasad Pannian

Dr Joseph

Dr Asha

Dr Shalini

Dr Ezhikar

4

Minutes of the DRC held on 11-07-2016

The DRC has resolved to:

- 1) Schedule the DC presentations for Tuesday afternoons, prior to or following the Faculty Council meetings. The students are to submit a brief semester-end report to the DC, the details of which may be decided in consultation with the respective research supervisors
- 2) The DRC has also resolved to conduct the pending DCs in the month of July itself.

  
Prof. (Dr.) M Dasan

  
Dr. Prasad Pannian 11/7/16

  
Dr. Joseph Koyippally

  
Dr. Asha S

  
Dr. Shalini M

  
Dr. Erenikar Ahamed . B

Prof. K. Satyanarayana will deliver  
a lecture on "Dalit Studies" <sup>and its</sup> ~~Return~~  
in the Contemporary International Context  
on 26.  
at 11 am.

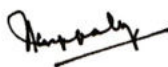
**Minutes of the DRC held on 19-07-2016**

The DRC has resolved to go ahead with the proposal defence of the PhD applicants, as scheduled earlier, on 26-07-2016. The results of the same will be announced, consequent upon orders from the university regarding the reservation roster as per the revised UGC regulations.


FCM has resolved to request the University to consult the Deans and HoDs of all Departments regarding the re-designing of the PhD course structure conforming to the 8-16 credit pattern stipulated as per the new PhD regulations of the UGC. Academic Council may also be convened as early as possible to get the same ratified.



Dr Dasan M



Dr Joseph Koyippally



Dr Prasad Pannian



Dr Velukkkel Raghavan



Dr Shalini M



Dr Asha S



Dr Efthikar Ahamed



Central University of Kerala

Department of Comparative Literature

July 26, 2016

Minutes of the DRC interview held on on 26th Jul, 2016

Out of the fourteen (14) of candidates called for the DRC interview held on 26 July 2016, nine (9) candidates appeared for the interview. Out of these, the following five (5) candidates who are qualified for admission are ranked as follows:

Sure List

1. Parvathy M S (General)
2. Indu R (General)
3. Sreekala K B (OBC)
4. Abdul Samad (OBC)

Waiting list

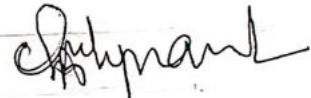
1. Rini Reba Mathew (General)




Prof. M Dasan



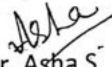
Dr. Joseph Koyippally



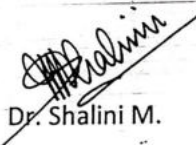
Dr. Prasad Pannian



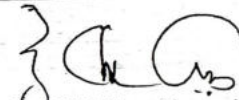
Dr. Vellikkeel Raghavan



Dr. Asha S.



Dr. Shalini M.



Dr. Eftthikar Ahmad B.



Minutes of the DRC held on 28-07-2016

Members Present

~~Dr. Dasan~~

~~Dr. Joseph~~

~~Dr. Prasad~~

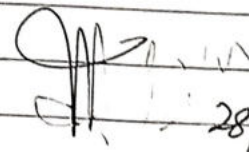
~~Dr. Raghavan~~

~~Dr. Shalini~~

~~Dr. Asha's~~

Dr. Githikar

Individual supervising teachers have shared their concern in the DRC over the insistence on the part of the University Administration that they sign ~~on~~ the individual bills of the Contingency bills/vouchers submitted by the research scholars working with them. They will only forward the bills with their signature. As the expenses incurred are committed by the scholars themselves the supervising teachers cannot be made accountable for the expenses. For the last four years the supervising teachers have not been made accountable for the same. Hence the supervising teachers strongly feel that the earlier practice be continued.

  
28/7/16

Minutes of the DRC held on 10-08-2016

Members Present

~~Dr M Dasan~~

~~Dr Joseph~~

~~Dr Prasad~~

~~Dr Raghavan~~

~~Dr Shalini~~

~~Dr Asha~~

~~Dr Lathika~~

The candidates selected for admission to the Ph D programme 2016 are directed to report in the Office of the HoD on 16-08-2016. The coursework will commence on 17-08-2016.

Minutes of the DRC  
Department of Comparative Literature  
Central University of Kerala

Date: 16 August 2016

Present:

Prof. M Dasan  
Dr. Joseph Koyippally  
Dr. Prasad Pannian  
Dr. Vellikkeel Raghavan  
Dr. Asha S  
Dr. Shalini M  
Dr. Efthikkar Ahamad B

Of the four candidates who have qualified for PhD for admission to PhD 2016, three (Ms. Parvathy MS, Ms. Indu R, and Mr. Abdul Samad K), have produced all the relevant documents and hence, they were admitted. One candidate (Ms. Sreekala KB) could not produce consent letter from the supervising teacher. DRC discussed the matter in detail and resolved that the admission of the candidate be deferred by a week.



Minutes of the DRC held on 23-08-2016

Members Present

~~Dr M Dasan~~

~~Dr Joseph~~

~~Dr Prasad~~

~~Dr Shalini~~

~~Dr Asha~~

Consequent on Ms Sreekala KB producing consent letter from the <sup>proposed</sup> supervising teacher, the DRC has resolved to grant admission to the candidate.

The following are the candidates admitted to the PhD programme this year with the supervising teachers against whose vacancies they are admitted:

Parvathy MS (General)  
Indu R (General)  
Abdul Samad K. (OBC)  
Sreekala KB (OBC)

Dr Ezthiker Ahamed B  
Dr Ezthiker Ahamed B  
Dr Asha S  
Dr Prasad Pannian

~~Dr Asha S~~


**CENTRAL UNIVERSITY OF KERALA**  
Dept. of English & Comparative Literature

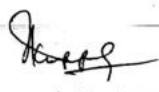
**Minutes of the Departmental Research Committee Meeting held on 22/09/2016**

Present: Prof. (Dr.) Dasan M, Dr. Joseph Koyippally, Dr. Prasad Pannian, Dr. Asha S,  
Dr. Shalini M.

The meeting resolved to:

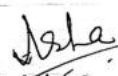
1. Award grades for the PhD (English & Comparative Literature) Course work and Examinations as per UGC regulations.
2. The DRC has decided to award grades for PhD (English & Comparative Literature) Course work and Examinations held in Feb, 2016 in conformity with the existing CUK PhD course regulations.
3. As per the PhD regulations all candidates are found to have secured the minimum weightage of 6 in all the three courses and hence deemed to have successfully completed the PhD course work.
4. DRC approved the results of the PhD examination submitted to the Dean

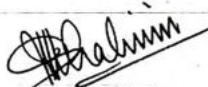
  
Prof. (Dr.) Dasan M.

  
Dr. Joseph Koyippally,

  
Dr. Prasad Pannian,

  
Dr. Vellokkeel Raghavan

  
Dr. Asha S,

  
Dr. Shalini M.



# **CENTRAL UNIVERSITY OF KERALA**

**Department of English & Comparative Literature**

**MA English & Comparative Literature Syllabus (2016 Admission)**

## **MA English & Comparative Literature**

### **Syllabus (2016 Admission onwards)**

MA program in English & Comparative Literature places side by side the literatures of different genres, areas, or nations besides studying them in relation to other branches of knowledge, art and culture.

Even as it exposes students to literatures of different languages and cultures, the syllabus of the programme is predominantly founded on English literature canon. While doing so, it also critiques this traditional canon and constantly updates its content, as it is designed as a holistic and interdisciplinary academic approach to critically examine the works of writers, critics, and theorists in order to celebrate the inter-national and intra-national traditions, and the new paradigms of the modern world. Students pursuing the course are also encouraged to learn an additional language of a culture or region other than their own.

In the MA programme, there are three types of courses: Core, Elective and Audited. Core course cannot be substituted by any other course. Elective course are supposed to be chosen by students in tune with their flair and interest. Students are also supposed to submit a dissertation in the fourth semester based on which a *viva-voce* examination will be conducted.

The duration of the 72 credit programme is four semesters. Of these, 60 credits must be from the core courses from the Department. The remaining credits can be earned from elective courses. In order to successfully complete the MA programme the student has to attain a minimum of 72 credits. This means, the student has to earn 60 credits from core courses and the remaining 12 credits from the electives offered by the department. Students may be also encouraged to take maximum one elective from other departments too. The Faculty Advisor shall advice on the relevance of the courses to the student and the student may register for electives not exceeding 8 credits per semester. Depending on the availability of expertise, the Elective Courses may vary from semester to semester.

MA in English & Comparative Literature enables the student to appear for UGC JRF/NET examinations in two subjects: English as well as Comparative Literature.

#### **Course code:**

The 7-character code comprises of 3 letters and 4 digits: (e.g. LEC 5101). The letters represent the name of the School and Department/Centre. E.g. LEC stands for School of Languages and the (Department of) English & Comparative Literature. The digits are arranged differently for Core and Elective courses. In the Core course, the first digit represents the academic level of the programme. E.g., '5' represents the postgraduate level program, where one graduates in the 5<sup>th</sup> year of joining the college/university. The second digit shows the semester in which the core course is offered. The third and fourth digits show the serial number of the course. In the case of Elective Courses, the second digit is "0" as the students are allowed to choose the elective either in the odd or even semester. The third and fourth digits represent the serial number of the courses.

Audited courses carrying zero credits will be offered from time to time as decided by the faculty council. Students who successfully complete the audited course will be issued a certificate to this effect by the department.

The following is the syllabus of core and elective/Audited courses. The course instructors will choose select texts from each modules depending on the relevance, suitability and appropriateness of the text for that semester and prepare a course file accordingly at the beginning of the semester with the approval of the faculty council.

Course Title	Course Type	Credits
CORE		
Semester I		
LEC 5101 Poetry I	Core	4
LEC 5102 Drama I	Core	4
LEC 5103 Fiction I	Core	4
LEC 5104 Criticism	Core	4
Semester II		
LEC 5201 Poetry II	Core	4
LEC 5202 Drama II	Core	4
LEC 5203 Fiction II	Core	4
LEC 5204 Comparative Literature I	Core	4
Semester III		
LEC 5301 Indian Writing in English	Core	4
LEC 5302 Theory	Core	4
LEC 5303 Translation Studies	Core	4
LEC 5304 Comparative Literature II	Core	4
Semester IV		
LEC 5401 English Language and Linguistics	Core	4
LEC 5402 Culture, Society and Marginality	Core	4
LEC 5403 Dissertation/Project	Core	4
ELECTIVE/AUDITED		
LEC 5001 American Literature	Elective	4
LEC 5002 Australian Literature	Elective	4
LEC 5003 Canadian Literature	Elective	4
LEC 5004 Dalit Studies	Elective	4
LEC 5005 Dalit Literature	Elective	4
LEC 5006 Indigenous Literatures	Elective	4
LEC 5007 Diaspora Literature	Elective	4
LEC 5008 Women and Writing	Elective	4
LEC 5009 Women and Cultural Forms	Elective	4
LEC 5010 Women and Islam	Elective	4
LEC 5011 Children's Literature	Elective	4
LEC 5012 Documentary Film	Elective	4
LEC 5013 Film Studies	Elective	4
LEC 5014 Indian Film Theory	Elective	4
LEC 5015 Digital Humanities & Cyber Culture	Elective	4
LEC 5016 Postcolonial Theory	Elective	4
LEC 5017 Edward Said and the Question of Subjectivity	Elective	4
LEC 5018 Malayalam Literature in Translation	Elective	4
LEC 5019 Shakespeare	Elective	4
LEC 5020 Theatre Workshop	Elective	4
LEC 5021 English Language Teaching	Elective	4
LEC 5022 Introduction to Indian Aesthetics	Elective	4
LEC 5023 Encountering Modernity	Elective	4
LEC 5024 Critical Reading	Audited	0
LEC 5025 English for Communication	Audited	0



## CORE COURSES

### LCL5101 Poetry I

#### Course Description:

The course provides a vantage point from where the students could study the development of multifarious forms and movements within the genre of poetry from the Classical times till the Romantic Age. The focal texts represent different poetic sensibilities that animated the times and cultures under consideration.

#### Module I

Chaucer: From *The Canterbury Tales*

Spenser: "Prothalamion"/"Epithalamion"

William Shakespeare: Sonnets No. 30, 86 & 135

John Donne: "Elegy XIX – To His Mistress Going to Bed", "Valediction Forbidding Mourning"

Andrew Marvell: "To His Coy Mistress"

John Milton: *Paradise Lost*, Book IX

William Cullen Bryant: "After a Tempest"/"Love and Folly"

#### Module II

John Dryden: "Mac Flecknoe"/"Alexander's Feast"

Alexander Pope: *The Rape of the Lock*/"Ode on Solitude"

Jupiter Hammon: "An Evening Thought"

Thomas Gray: "An Elegy Written on a Country Churchyard"

William Blake: The Lamb & The Tyger

William Wordsworth: "Tintern Abbey Lines"/

S.T. Coleridge: "Kubla Khan"/Dejection: an Ode

P.B. Shelley: "Ode to the West Wind"/"To a Skylark"

Byron: The Prisoner of Chillon

Keats: "Ode on a Grecian Urn"/"Ode to a Nightingale"

Emily Dickinson: "I Dwell in Possibility"/"Because I Could Not Stop for Death"

#### Module III

Selections from Homer's *Illiad*

Selections from Virgil's *Aeneid*

Selections from *Beowulf*: "The Prelude"

Dante's *Divine Comedy*, Canto I from "The Inferno"

Selections from Sangam Poetry

Veda Vyaasa: *The Mahabharata – Aadi Parva* first 30 Lines

## Module IV

Kalidasa: *Abhijnaana Sakuntalam* Act I Verses 7 & 9

Bhasa: *Swapnavasavadattam* Act I Verses 3 & 4

Selections from Bhakti Poetry/Sufi Poetry

Kamalakanta: "Is My Mother Really Black?"

Taigu Ryokan: "Dreams"/"My Legacy"

Selections from Thunchaththu Ezhuthachan

## LEC 5102 Drama I

This course surveys the emergence, development and spread of drama as a distinct discursive genre in different continents from the classical times to the end of the Victorian era. To begin with, classical dramatic traditions like the Greek, the Indian and the Roman are discussed in detail. Then, the development of British drama from the second half of the 16<sup>th</sup> century to the end of the first decade of 20<sup>th</sup> century would be analysed with special focus on some representative texts which encapsulate the diverse trends and directions that went into the formulation of the literary spirit and taste of the times. In addition to these, this course aims at a brief familiarization of the pre-twentieth century theatrical enterprises in America also. To conclude, this survey shows how, by the end of Victorian era, the ground was well prepared for the emergence of Modern Drama around the world.

## Module I

Sophocles : *Oedipus Tyrannus*

Aristophanes : *Lysistrata*

Lucius Seneca : *Phaedra*

## Module II

Kalidasa : *Shakuntala*

Sudraka : *Mricchakatika*

## Module III

Christopher Marlowe : *Dr Faustus*

Shakespeare : *Hamlet*

Ben Jonson : *Volpone*

## Module IV

Aphra Behn : *The Rover*

William Wycherley : *The Country Wife*

Oscar Wilde : *The Importance of Being Earnest*

Henrik Ibsen : *A Doll's House*

## **LEC5103: Fiction I**

### **Course Description**

The course covers the development of the narrative genre from its formative stages until the late nineteenth century. The first two modules focus on British and non-British fiction written originally in English. Module III introduces the students to World Fiction in English translation, while Module IV samples Indian fiction in general, with particular focus on Malayalam fiction. The course seeks to generate awareness about the theoretical and ideological issues underpinning the evolution of the novel, the possibilities and limits of realism as a narrative technique and narrative engagements with questions of colonialism, capitalism, class, religion, caste, race, sexuality, gender and subjectivity.

The course instructor will select one to two texts from each module for detailed study. The remaining texts will be marked for recommended reading for that particular semester. Apart from fictional texts, the course instructor will also recommend texts that deal with structural and ideological issues in narrative fiction.

### **Module I**

Richardson	<i>Pamela</i>
Daniel Defoe	<i>Moll Flanders</i>
Lawrence Sterne	<i>Tristram Shandy</i>
Mary Shelley	<i>Frankenstein</i>

### **Module II**

Emily Bronte	<i>Wuthering Heights</i>
Thomas Hardy	<i>The Mayor of Casterbridge</i>
Nathaniel Hawthorne	<i>The Scarlet Letter</i>
Charles Dickens	<i>Hard Times</i>

### **Module III**

Miguel de Cervantes	<i>Don Quixote</i>
Dostoevsky	<i>Crime and Punishment</i>
Gustave Flaubert	<i>Madame Bovary</i>
Lady Murasaki Shikibu	<i>The Tale of Genji</i>

### **Module IV**

Chandu Menon	<i>Indulekha</i>
Potheri Kunhambu	<i>Saraswativijayam</i>
Mirza Hadi Ruswa	<i>Umrao Jan Ada</i>

## LEC 5104 Criticism

This course aims to provide a clear understanding of the fundamental concepts of criticism along with a comprehensive knowledge of the history of critical transactions. Representative samples of various schools of criticism from Classical Age right up to the beginning of the Modern Age are given as focal texts in this course. These select samples comprise texts that are important not only in the field of literary criticism but also in the domain of cultural/aesthetic studies and Humanities in general.

(The course instructor will select texts from each module)

### Module I

Plato	From <i>Republic/ Ion / Phaedrus</i>
Aristotle	From <i>Poetics</i>
Horace	From <i>Ars Poetica</i>
Boccaccio	From <i>Genealogy of the Gentile Gods</i>
Longinus	From <i>On the Sublime</i>
David Hume	“Of the Standard of Taste”
Immanuel Kant	“Of the Distinct Objects of the Feeling of the Beautiful and Sublime”

### Module II

Philip Sidney	From <i>An Apology for Poetry</i>
Samuel Johnson	From <i>Preface to Shakespeare</i>
Dryden	From <i>Preface to Fables</i>
Wordsworth	From <i>Preface to Lyrical Ballads</i>
Coleridge	From <i>Biographia Literaria</i>
Emerson	“The Poet”
Friedrich Nietzsche	From <i>The Birth of Tragedy</i>

### Module III

Matthew Arnold	From <i>Culture and Anarchy</i>
Walter Pater	From <i>Studies in the History of Renaissance</i>
Henry James	“The Art of Fiction”
Virginia Woolf	From <i>A Room of One's Own</i>
Edgar Allan Poe	The Philosophy of Composition
T.S. Eliot	“Tradition and Individual Talent”

### Module IV

Cleanth Brooks	“The Language of Paradox”
Northrop Frye	“Archetypes of Literature”
William Empson	“Seven Types of Ambiguity”

Lionel Trilling	“Freud and Literature”
Victor Shlovsky	“Art as Technique”
Roman Jakobson	“Metaphor and Metonymy”

## **LEC 5201 Poetry II**

### **Course Description:**

The course provides an overview of world poetry since the nineteenth century. Students get an opportunity to study the development of multifarious forms and movements within the genre of poetry through the last two centuries to the present. The focal texts represent different poetic sensibilities that animated the times and cultures under consideration. Reference texts that theoretically problematise the issues under consideration will be recommended by the instructor.

The course instructor will select texts from each module for detailed study.

### **Module I**

Matthew Arnold: “The Scholar Gypsy”/”Dover Beach”

Edgar Allan Poe: “Annabel Lee”/”The Raven”

Lord Tennyson: “Ulysses”/”The Brook”

Browning: “Porphyria’s Lover”/”The Last Ride Together”

Robert Frost: “Birches”/”After Apple Picking”

Walt Whitman: “When the Lilacs in the Dooryard Bloom’d”

D. G Rossetti: “The Blessed Damozel”

G.M. Hopkins: “The Windover”/”Moonrise”

T. S Eliot: The Wasteland

Ezra Pound: “In a Station of the Metro”/” A Girl”

### **Module II**

Yeats: “The Second Coming”/”Easter 1916”

Wallace Stevens:”The Emperor of Ice-Cream”

Sylvia Plath: “Daddy”/”Lady Lazarus”

Wilfred Owen: “Strange Meeting”/”Futility”

W.H. Auden: “The Shield of Achilles”/”Consider”

Stephen Spender: “The Pylons”

R.S. Thomas: “Iago Prytherch”/”Soil”

Dylan Thomas: “Fern Hill” /Do not go gentle into that good night

Philip Larkin: “Church Going”/”The Whitsun Weddings”

Thom Gunn: “On the Move”/”In Santa Maria del Popolo”

Ted Hughes: “Thought Fox”/”Hawk Roosting”

Seamus Heaney: “Constable Calls”/”The Funeral Rites”/Digging

Elizabeth Bishop, “Arrival at Santos,” “Questions of Travel,” “Manuelzinho”

Robert Lowell, "The Quaker Graveyard in Nantucket"

James Merrill, "Lost in Translation"

### **Module III**

Pablo Neruda: Selected Poems

Primo Levi: "The Girl Child of Pompei"

Octavio Paz: "For the Painter Swaminathan"

Mahamoud Darwish. "Identity Card"

Selections from Australian, Canadian, African, European & Arab poets

### **Module IV**

Edasseri Govindan Nair: "The Song of the Sacred Grove"

K. Satchidanandan: "Old Women"

Poikayil Appachan: "Songs by Poikayil Appachan"

S. Joseph: "Some Dark Spaces"/"Group Photo"

Prathiba Jeyachandran: "The Full Moon Will Shine in Village after Village"/"Dream-teller"

Harivansh Rai Bachchan: "Being an Indian Woman"/"Agneepath"

### **LCL5202 Drama II**

This course is a transcontinental survey of Modern Drama revealing its amazing breadth and depth both in form and content. With minor exceptions, if the rejection of naturalism could be a universal identification mark of Modern Drama, in conception and treatment it exhibits intellectual experimentations of all hues and fashion. As a specific literary/performance genre, twenty-first century theatre has undergone an incredible metamorphosis, specifically in its orientation towards performance thereby problematizing the space of written texts. Adhering to the multilateral and multicultural spirit of comparative studies, this course is designed to provide the essential hallmarks of modern dramatic movements through some representative texts selected from various literary traditions.

#### **Module I**

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

Bernard Shaw : *The Apple Cart*

Bertolt Brecht : *Mother Courage and Her Children*

#### **Module II**

Samuel Beckett : *Waiting for Godot*

John Osborne : *Look Back in Anger*

Amiri Baraka : *Slave*

#### **Module III**

Dario Fo : *The Accidental Death of an Anarchist*

Safdar Hashmi : *Halla Bol*  
David Hare : *Judas Kiss*

#### **Module IV**

Robin Soans : Talking to Terrorists  
Caryl Churchill : Seven Jewish Children  
Yael Farber : *Nirbhaya*  
Panmai : Colour of Trans 2.0

#### **LEC 5203 Fiction II**

##### **Course Description:**

The course will introduce the students to a sampling of narrative fiction written in the 20<sup>th</sup> and early 21<sup>st</sup> centuries. The first two modules would cover fictional texts originally written in English - both British and non-British. While module 3 would introduce landmarks in World Fiction in English translation, the fourth module seeks to provide the students a reading experience in modern Indian and Malayalam fiction in English translation. The curricular transaction is aimed at enabling the students to understand how narrative fiction embeds/subverts ideological power structures and manifests a polyphonic character. The students will also be encouraged to learn to be sensitive to issues of translation.

The course instructor will select one to two texts from each module for detailed study. The remaining texts will be marked for recommended reading for that particular semester. Apart from fictional texts, texts on the structural and ideological issues in narrative fiction will also be recommended by the course instructor.

#### **Module I**

James Joyce : *A Portrait of the Artist as a Young Man*  
Virginia Woolf : *To the Lighthouse*  
Ernest Hemingway : *The Old Man and the Sea*  
Doris Lessing : *The Good Terrorist*

#### **Module II**

Chinua Achebe : *Things Fall Apart*  
Alice Walker : *Color Purple*  
Kazuo Ishiguro : *Remains of the Day*  
EM Forster : *A Passage to India*  
Joseph Conrad : *Heart of Darkness*  
Coetzee : *Foe*

#### **Module III**

Franz Kafka : *The Trial*  
Albert Camus : *The Stranger*  
Gabriel Garcia Marquez : *One Hundred Years of Solitude*

Orhan Pamuk	<i>Snow</i>
Mario Vargas Llosa	<i>The Bad Girl</i>
Yasunari Kawabata	<i>Snow Country</i>

#### Module IV

O V Vijayan	<i>Khasakbinte Ithihaasam</i>
Vaikkom Muhammad Basheer	<i>Ntuppuppakoranendarnnu (Me Grndad'd an Elephant)</i>
Ashapura Devi	<i>Pratham Pratisbruti</i>
Perumal Murugan	<i>Madhorubhaagan (One Part Woman)</i>
Narayan	<i>Kocharethi</i>
Sarah Joseph	<i>Aathi (Gift in Green)</i>
KR Meera	<i>Arachar (Hangwoman)</i>

#### LEC 5204 Comparative Literature I Course Description:

This course, which forms the first part of a two-volume programme on Comparative Literature, introduces the students to the interdisciplinary field 'comparative literature', its emergence into the modern academic world, and its relevance in the contemporary world. It proposes to address some of the key concerns/questions that animate theoretical exchanges among literary scholars today. The course includes discussions on the global beginnings and development of CL as a discipline, the various schools of CL, thematology, genealogy and a special study of the Indian perspectives to CL. The course is divided into four modules. The relevance of a comparative perspective in literary studies is beyond doubt in our times. The course equips the students to appreciate literary and cultural expressions across boundaries. The course also enables the students to understand the circulation of literary texts, ideas, themes, genres, and methods and helps students look and examine how various ideas and methods cross over overlap in writing, and how different disciplines inspire writers and inform their works. Practical work during the course would help students fruitfully use comparative tools in literary analysis.

(The Course instructor will select 4-5 detailed texts of his/her choice from each module for detailed study. The rest of the texts will be for non-detailed study and recommended reading during that particular semester)

#### Module I Beginnings: Conceptual and Theoretical Background

- Johann Gottfried Herder: "Results of a Comparison of Different Peoples' Poetry in Ancient and Modern Times" (1797)
- J. W. von Goethe and J. P. Eckermann: "Conversations on World Literature" (1827)
- Friedrich Nietzsche: *From The Birth of Tragedy* (1872)
- Hugo Meltzl: "Present Tasks of Comparative Literature" (1877)
- Hutcheson Macaulay Posnett: "The Comparative Method and Literature" (1886)
- Georg Brandes: "World Literature" (1899)
- Charles Mills Gayley: *From What is Comparative Literature?* (1903)
- Rabindra Nath Tagore: "Vishwa Sahitya" (1907)
- David Damrosch: *From What is World Literature* (2003)



Isaiah Berlin: *Three Critics of the Enlightenment: Vico, Hamann, Herder* (2000)

## **Module II Schools of Comparative Literature: German, French, American**

Rene Wellek: "The Crisis of Comparative Literature" (1959)

Claudio Guillen: From *The Challenge of Comparative Literature* (1993)

Ali Behdad and Dominic Thomas: *A Companion to Comparative Literature* (2011)

### **Comparative Indian Literature**

Sisir Kumar Das: Why Comparative Indian Literature?

Gauri Viswanathan: From *The Mask of Conquest*

Partha Chatterjee: From *Nation and Its Fragments* (1993)

Dipesh Chakrabarty: "Nation and Imagination" (1999)

Aijaz Ahmad: From *In Theory*

## **Module III**

### **Genology**

George Lukacs: "The Epic and the Novel"

Mikhail Bakhtin: From *Epic and Novel* / "The Problem of Speech Genres"

Derrida: "The Law of Genre" (1980)

Todorov: "The Origin of Genres" (1976)

Bawarshi & Reiff: From *Genre: An Introduction* (2010)

Northop Frye: From *Anatomy of Criticism* (1957)

## **Module IV**

### **Thematology**

Joseph Campbell: from *The Hero with a Thousand faces*

Erich Auerbach : "Odysseus's Scar"

Sisir Kumar Das: "The Mad Lover"

Works on themes relating to nature, ecocriticism, landscape literature

East/west encounter may be included

## **LEC 5301 Indian Writing in English**

### **Course Description**

The course aims at introducing the students to the significant and burgeoning body of literature produced in English in India and by the diaspora over a century and a half, spanning the latter half of the 19<sup>th</sup> century to the contemporary times. The focus of the course will be on questions of language, authenticity, readership, gender, caste, class and community identities, nation, secularism, marketing etc., which these writings raise/problematicize. The students will be encouraged to perceive the ambivalences, anxieties, tensions and possibilities within a diverse spectrum of literatures and cultures homogenised under the rubric of Indian Writing in English.

The course instructor will select two to four texts from each module for detailed study. The rest of the texts will be marked for recommended reading during that particular semester.

### **Module I: Poetry**

Sarojini Naidu: "Alabaster"

Toru Dutt: "Our Casuarina Tree"

Kamala Das: "An Introduction"

AK Ramanujan:	“A River”
Jayant Mahapatra:	“Hunger”
Meena Kandasamy	“Mulligatawny Dreams”
Mamang Dai	“This Summer-The Cicada’s Song”
Menka Shivdasani	“The woman who speaks to milk pots”
Vikram Seth	“Dubious”
Jeet Thayyil	“Malayalam’s Ghazal”

## Module II: Fiction

Mulk Raj Anand:	<i>Untouchable</i>
Shashi Deshpande:	<i>That Long Silence</i>
Salman Rushdie	<i>Midnight’s Children</i>
Amitav Ghosh:	<i>The Shadow Lines</i>
Arundhati Roy:	<i>The God of Small Things</i>
Kavita Daswani:	<i>For Matrimonial Purposes</i>
Manu joseph	<i>Serious Men</i>

## Module III: Drama/Film

Manjula Padmanabhan:	<i>Harvest</i>
Mahesh Dattani:	<i>Final Solutions</i>
Poile Sengupta	<i>Thus Spake Shoorpanakha, So Said Shakuni</i>
Dipa Mehta dir.	<i>Fire</i>
Pamela Rooks dir.	<i>Dance like a Man</i>
Aparna Sen dir.	<i>Mr and Mrs Iyer</i>
Ashutosh Gowariker dir.	<i>Lagaan</i>

## Module IV: Prose/Theory

Rabindranath Tagore:	“Nationalism in India”
Rajeswari Sunder Rajan:	“Writing in English in India, again”
K. Satchidanandan:	“Indianising English”
Sunil Khilnani:	“Who is an Indian?” (from <i>The Idea of India</i> )
Jawaharlal Nehru <i>India</i> )	“The Importance of the National Idea” (from <i>The Discovery of</i>
Gandhi	“The Gita and Satyagraha” (from <i>The Writings of Gandhi</i> Ed. Ronald Duncan)
Amartya Sen:	“Indian Tradition and the Western Imagination”
Ashis Nandy West”	“The Uncolonized Mind: A Post-Colonial View of India and the
Meenakshi Mukherjee:	“Anxiety of Indianness: Our Novels in English”
GJV Prasad:	“The Strange Case of the Indian English Novel”
Ramachandra Guha.	“The Rise and Fall of the Bilingual Intellectual”

## **LEC 5302 Theory**

This course will acquaint the learners with major developments in literary theory and criticism from the modern to the post-modern times. The focus is on a few significant writers whose impact has been most keenly felt in the field of humanities and literary/cultural studies. A detailed understanding of the prescribed texts will help students to develop their critical thinking and analytical potentials. This essential course prepares the learners to understand the theoretical transactions and their complexities; inter-textual connections and the interdisciplinary nature of discourses; ideology and the mechanism of subject formation and so on. The study of this course inevitably prepares the learners to become adventurous and exploratory in their critical thinking and ideology critiques.

(The course instructor will choose 3-4 texts from each module for detailed study. The rest of the texts will be for non-detailed study and recommended reading)

### **Module I**

Spinoza, From *Ethics*

Immanuel Kant, “What is Enlightenment?”/ *Critique of Judgment*

G W F Hegel, From *Phenomenology of Spirit* (630-636)

Frederic Nietzsche, “On Truth and Lying in a Non-Moral Sense”

Karl Marx, From *Capital* Volume I / From *Grundrisse / Eighteenth Brumaire of Louise Bonapart*

Sigmund Freud, From *Interpretation of Dreams*

### **Module II**

Louise Althusser. From *Lenin and Philosophy and Other Essays*

Antonio Gramsci. From *Selections from Prison Notebooks*

Michel Foucault. From *History of Sexuality*/ From *Discipline and Punish*

Raymond Williams. From *Marxism and Literature*

Walter Benjamin, “The Work of Art in the Age of mechanical Reproduction”

Slavoj Zizek. From *Sublime Object of Ideology*

### **Module III**

Roland Barthes, “Death of the Author”

Jurgen Habermas. From *The Structural Transformation of Public Sphere*

Charles Taylor, From *Sources of the Self*

Judith Butler, From *Gender Trouble*

Catherine Malabou, From *Self and Emotional Life*

Jacques Derrida. From *Specters of Marx*

### **Module IV**

Edward Said, From *Humanism & Democratic Criticism*/ *Orientalism*

Gayatri Chakravorty Spivak, "Can the Subaltern Speak?"  
Dipesh Chakrabarty, "Climate of History: Four Theses"  
Deleuze & Guattari, From *Anti Oedipus: Capitalism and Schizophrenia*  
Donna Haraway, From *A Manifesto for Cyborgs*  
Jane Bennett, From *Vibrant Matter*

### **LEC 5303 Translation Studies**

This 6-module course aims at creating an understanding of cross cultural literary transactions through the means of translation. The major component of the course is 'translation proper' (interlingual translation) though other types of translations such as intralingual and intersemiotic are touched upon. In the context of the contemporary debate on issues concerning fluency and fidelity in translation, the course covers the history of translation and major theories in translatology. The roles of translation in spreading the messages of the Bible, the bhakti movement, industrialisation, globalisation etc are studied in order to understand the close connections between translation and culture.

#### **Module I: 1. History of Translation and Fundamentals**

Walter Benjamin. 'The Task of the Translator' (Venuti 2002: 75-82)  
Jean Paul Vinay & Jean Darbelnet. 'A Methodology for Translation' (Venuti 2002: 128-137)  
Roman Jakobson. 'On Linguistic Aspects of Translation' (Venuti 2002: 138-144)  
James S. Holmes. 'The Name and Nature of Translation Studies' (Venuti 2002: 180-185)  
Additional reading  
Jerome. 'Letter to Pammachus' (Venuti 2002: 21-30)  
Dryden John. 'From the Preface to Ovid's Epistles' (Venuti 2002: 38-42)  
Johann Wolfgang Goethe. 'Translations' (Venuti 2002: 64-66)  
Friedrich Nietzsche. 'Translations' (Venuti 2002: 67-68)  
George Steiner. After Babel. (pp. 251-64).

#### **Module II: Theory of Translation (English) (8 essays)**

Eugene Nida. 'Toward a Science of Translating'. (pp. 156-171.)  
Itamar Even Zohar. 'Position of Translated Literature within the Literary Polysystem'. (Venuti 2002: 199-204)  
Hans J Vermeer. 'Scopos and Commission in Translational Action' (Venuti 2002: 227-239)  
JC Catford. 'A Linguistic Theory of Translation'. (pp. 73-82)  
Additional reading  
Eugene Nida. 'Science of Translation' (*Language*. 45:3. pp. 483-98)  
George Steiner. 'The Hermeneutic Motion' (Venuti 2002: 153-167)  
Gideon Tourey. 'Nature and Role of Norms in Translation' (Venuti 2002: 205-218)  
Milfred L. Larson. 'Meaning Based Translation'. (pp. 87-95)

Werner Koller. 'The Concept of Equivalence and the Object of Translation Studies', *Target* 7:2. pp. 191-222)

Jiri Levý. 'Translation as a Decision Process' (*Venuti* 2000:148-59)

### **Module III: Concerns in Translation**

Gayatri Chakravorty Spivak. 'The Politics of Translation' (*Venuti* 2002: 369-388)

Michael Cronin. 'The Cracked Looking Glass of Servants: Translation and Minority languages in a Global Era' (in *Mona Baker* 2010:247-262)

Katharina Reiss (1977) 'Text Types, Translation Types and Translation Assessment' (*Hatim & Munday* 2004: 183-185)

Tejaswini Niranjana (1992) *Siting Translation: History, Post-Structuralism and The Colonial Context* (pp.1-11)

J Arnold et. al (1994) *Machine Translation: An Introductory Guide*. (pp.4-12)

Additional reading

Theo Hermens. 'Translator's Voice in a Translated Narrative' (*Mona Baker* 2010:193-212)

Mona Baker, 'Reframing Conflict in Translation' (*Mona Baker* 2010:113-130)

Ernst-August Gutt (1998) 'Pragmatic Aspects of Translation: Some Relevance Theory Observations' (*Hickey* 41-53).

Carl James (1989) 'Genre Analysis and the Translator' *Target* 1:1. pp. 21-41

Peter Fawcett (1995) 'Translation and Power Play' (*The Translator* 1.2. pp. 177-192)

Lawrence Venuti 'Translation as Cultural Politics: Regimes of Domestication in English' (In *Mona Baker* 2010: 65-80)

### **Module IV: Indian view on translation**

Devy, Ganesh N. (1997) 'Literary History and Translation: An Indian View', *Translators' Journal*, vol. 42, n° 2, 1997, p. 395-406

Choudhuri, Indra Nath. (2010) 'Towards an Indian Theory of Translation', *Indian Literature*, Vol. 54, No. 5 (259) (September/October 2010), pp. 113-123. <http://www.jstor.org/stable/23348221>.

Changampuzha, Krishna Pillai. 'Introduction', *Sudhamgada*, Changampuzha

Nair, MR (Sanjayan). 'Introduction', *Othello*.

### **LEC 5304 Comparative Literature II**

This course, which forms the second part of a two-volume programme explores the theoretical possibilities of 'comparative literature', and its practical connections with other disciplines. Apart from the key theories on influence, reception, translation and literary historiography, the course intends to look at the crisis of the discipline and the critiques of it from different locations. The course takes into account the contemporary explorations in Comparative Literature as well as in World Literature. The course includes discussions on issues of intertextuality, influence, reception, translation, historiography and Comparative Aesthetics. It also incorporates discussions on the crisis and critique of comparative literature and the contemporary explorations of the discipline.

## **Module I: Intertextuality, Influence, Reception and Translation**

Gerard Genette: *Narrative Discourse: An Essay in Method* (1983)

Julia Kristeva: "Word, Dialogue and Novel" (1966) / "The Bounded Text" (1967)

Hans Robert Jauss: *from* Literary History as a Challenge to Literary Theory

Stanley Fish: "Interpreting the Variorum"

Wolfgang Iser: "Interaction between Text and Reader" / "Grasping a Text"

Jaidev: *The Culture of Pastiche: Existential Aestheticism in the Contemporary Hindi Novel* (1993)

Itamar Even-Zohar: *The Position of Translated Literature within the Literary Polysystem* (1978)

Susan Basnett : "From Comparative Literature to Translation Studies"

Lawrence Venuti: *From* Translation, Community, Utopia (2000)

Rewritings of *Tempest*, *Uncle Tom's Cabin*, *Devi's Dopti*, *Slayers Slain*

## **Module II: Comparative Literary Historiography & Comparative Aesthetics**

Douwe Fokkema: "Why Literary Historiography"

EV Ramakrishnan: *from* Locating Indian Literature

Dilip. M. Menon: "Caste and Colonial Modernity: Reading Saraswativijayam"

A.K. Ramanujan, "Afterword" *Poems of Love and War*

Kapila Vatsyayan: *Bharata: The Natyasastra*

Literary anthropology, literary psychology, literary history and nation, macro-micro, major-minor, canon, models of literary historiography

## **Module III: Crisis and Critique**

Édouard Glissant: *Cross-Cultural Poetics: National Literatures* (1981)

Ngugi wa Thiong'o: *The Quest for Relevance* (1986)

Edward W. Said: "The World, the Text, and the Critic" (1983)

Gayatri Chakravorty Spivak: "Crossing Borders"

## **Module IV: Contemporary Explorations**

Bruce Robbins: *Comparative Cosmopolitanism* (1992)

Stephen Totosy de Zepetnek: "The New Humanities: The Intercultural, the Comparative, and the Interdisciplinary"

Pascale Casanova: *Literature, Nation, and Politics* (1999) / *The World Republic of Letters*

Spivak: "Rethinking Comparativism"

Emily Apter: *A New Comparative Literature* (2006)

Franco Moretti: "Evolution, World-Systems, Weltliteratur" (2006)

David Damrosch: *Rebirth of a Discipline: The Global Origins Comparative Literature*

Alfred Lopez: "Postcolonialism and the Future of Comparative Literature"

Ella Shohat and Robert Stam: "From Eurocentrism to Polycentrism," in *Unthinking Eurocentrism*

## **LEC 5401 English Language and Linguistics**

The course explores the phonetics, history and structure of the English language. By comparing the traditional view with the contemporary understanding of the development of language, it critically traces its growth from an island language to a world language and critically examines the changes in its vocabulary, syntax and semantic properties. The objective of this course is to familiarize the learners with the historical and sociological factors in the growth of the English language, its phonetics, and Phonology, nature of language and linguistic change, language families, Old English, Middle English, Modern English, semantics changes which enriched its vocabulary. Introduction to the history, development and structure of English language helps postgraduate students to appreciate the language in terms of its phonetic, orthographic, syntactic and semantic structures. A thorough understanding of the workings of the language is essential for any literature student. Some of the components of the course will be done in the English language lab.

### **Module I: History of Language and Language Families**

Introduction to Linguistics

Language, language families

Old English

Middle English

### **Module II: Structure of English I**

Evolution of Modern English

Phonetics and phonology

Phonetic features, transcription

Morphology

### **Module III: Structure of English II**

Grammar

Syntax II

Semantics

Pragmatics, Semiotics

### **Module IV: Contemporary English**

Internationalisation of English

English and Applied Linguistics

Word-formation in Modern English

World Englishes today/ English in India

## **LEC 5402 Culture, Society and Marginality**

### **Course Description:**

This course introduces the fundamental concepts and principles of the discipline called Cultural Studies by bringing together various lineages and perspectives that comprise contemporary cultural analysis. It weaves together some of the major foundational theoretical texts that had informed and enriched the field of Cultural Studies. The texts prescribed in this course will act as structural maps that guide the learners to theorise their own familiar plane of lived experiences and cultural discourses. The course also includes some of the key texts in the context of postcolonial and Indian context. By the end of the course the learners are expected to form their own judgement and pathways to understand the issues of representation, power, marginality and hegemony; problematise and theorise the concept of culture; make critical and specific reading of the contemporary cultural texts and discourses; elucidate the meaning making processes involved in everyday life experiences; understand the mechanism of ideology and subject formation etc.

(A minimum of 4-5 texts will be chosen from each module by the course instructor for detailed study and the rest of the texts would be for non-detailed study and recommended reading)

### **Module I**

Antonio Gramsci, From *Prison Notebooks*

Raymond Williams, From *Marxism and Literature*

Stuart Hall, "Notes on Deconstructing the Popular"

Roland Barthes, From *Mythologies*

Michel Foucault, From *History of Sexuality* / From *Discipline and Punish*

Walter Benjamin, From *Illuminations*

Adorno and Horkheimer, From *Dialectic of Enlightenment*

Pierre Bourdieu. "Field of Power, Literary Field and Habitus"

Cornel West, "The New Cultural Politics of Difference"

Slavoj Zizek, "Cultural Studies Vs. The Third Culture"

### **Module II**

Frantz Fanon, From *The Wretched of the Earth*

M. K. Gandhi: From *Hind Swaraj*

Edward Said From *Culture and Imperialism*

Homi Bhabha From *The Location of Culture*

B. R. Ambedkar, *Annihilation of Caste*

Ngugi wa Thiongo: From *Decolonizing English*

Derek Walcott: Excerpts from *The Muse of History*

Paul Gilroy, From *The Black Atlantic*

Ashish Nandi, *The Twilight of the Certitudes: Secularism,*



Amartya Sen, From *The Argumentative Indian*  
Sudipta Kaviraj, "Capitalism and the Cultural Process"  
Madava Prasad, "Cinema and the Desire for Modernity"  
Ranajit Guha, On Some Aspects of Historiography  
Dipesh Chakrabarty, From *Provincialising Europe*

### **Module III**

Thomas King, "Godzilla vs. Postcolonial"  
Talal Azad, From *On Suicide Bombing*  
Adrienne Rich: Manifesto: Three Classic Essays on How to Change the World  
bell hooks, "An Aesthetic of Blackness: Strange and Opposotional"  
Deleuze and Guattari, "Kafka: Towards a Minor Literature"  
Aamir Mufti, From *Enlightenment in the Colony*  
Mudrooroo, "White forms, Aboriginal Content"  
Achille Mbembe. *On the Postcolony*

### **Module IV**

Susie Tharu and Satyanarayana. Ed. From *No Alphabets in Sight*  
Susie Tharu and Satyanarayana Ed. *From Steel Nibs are Sprouting*  
Dasan M. et al. Ed. From *Oxford India Anthology of Malayalam Dalit Writing*  
Ravikumar & Azhagarasan Ed. From *Oxford India Anthology of Tamil Dalit Writing*  
Gita Ramaswamy et al. Ed. From *Oxford India Anthology of Telugu Dalit Writing*  
Ganesh Devi. From *Painted Words/*  
Sanal Mohan From *Modernity of Slavery*

### **LCL5403: Dissertation**

#### **Format of the MA Dissertation:**

Minimum 50 pages in A4 size paper.  
1-inch margin on all sides.  
Font type: Times New Roman (body); Font Size: 12pt; Line Space: 1.5  
Space between paragraphs: 12pt above and 12pt below.  
Neatly executed computer printouts on both sides of the paper.  
Title page inscribed on the cover and the title and name of the student on the spine of the cover.  
Title page, Certificates, Acknowledgements, Index, Introduction, Chapters, Conclusion, Bibliography, Index of key words.  
Number of bound copies of dissertation to be submitted: Three  
Number of soft copies (CD) of dissertation to be submitted: Two  
Style sheet to be followed: MLA Handbook latest edition

## **ELECTIVE/AUDITED COURSES**

### **LEC 5001 American Literature**

The course is aimed at acquainting the students with the texts of various American writers including Native American, African American, Jewish American, Hispanic, Asian American and so on vis-à-vis the literary tradition and the socio cultural context of America as a melting pot. Selected texts-- speeches, essays, poems, short stories, novels and plays would be discussed and critically examined so as to enable the students to understand contemporary polyphonic America, the intersections of race, gender and ethnicity with a view to identify areas of possible comparison between the texts written by authors belonging to various racial/ethnic groups.

#### **Module I: Essays/ Speeches/Prose & Short Stories**

Chief Seattle's 1854 Oration,"

Booker T Washington, "Atlanta Speech"

Cynthia Ozick "Selections from The Pagan Rabbie and Other Stories

Amy Tan, Selections from *The Joy Luck Club*

Sherman Alexie, *The Absolutely True diary of a Part-Time Indian*

Julia Alvarez, *How the Gracis Lost Their Accents*

#### **Module II: Poetry**

Gerard Vizener "Columbus endures"

Louis Erdrich "Indian Boarding School"

Robert Frost: "Mending wall"

Emily Dickinson: "I felt a Funeral in my...."

Langston Hughes, "Dream Deferred"

Maya Angelou, "Phenomenal Woman"

Anthony Hecht "Selection from *The Darkness and the Light*

David Mura, Selections from *After We Lost Our Way*

#### **Module III: Fiction**

Hemingway: *The Old man and The Sea*

Alice Walker, *The Color Purple*

Jumpa Lahiri, *The Interpreter of Maladies*

Maxine Hong Kingston, *The Woman Warrior*

Khaled Hosseini, *The Kite Runner*

#### **Module IV: Drama**

August Wilson, *Ma Rainey's Black Bottom*

Ed Bullins, "Clara's Ole Man" (from *Five Plays by Ed Bullins*)

Eugene O'Neill: *The Hairy Ape*

Edward Albee: *The Zoo Story*

## LEC 5002 Australian Literature

This course is aimed at acquainting the students with Australian history, culture and literature. Since its days as a British colony, Australia has developed a complex national culture with immigrants from many parts of the world as well as an indigenous Aboriginal and Torres Strait Islanders population. The historical experience of convictism, pioneering, the bush, gold fever and post-war boom is essentially bound up with perception of the Australian character as egalitarian, anti-authoritarian and irreverent towards social pretension. Excerpts from books on Australian history and culture and select poems, novels and plays are included in the syllabus to increase an in-depth awareness of Australian history, culture and literature.

### Module I: Australian History and Culture.

---“Introduction/ The Australian Aborigines” from *The Mardu Aborigines: Living the Dream in Australia's Desert*, Ed. Robert Tonkinson, U of W.A, 1991.

“Aborigines, Their Traditions and Customs where did they come from?” by David Unaipon (from *Anthology of Australian Aboriginal Literature*, Eds. Anitha Heiss and Peter Minter, McGill-Queens's University Press, 2008)

### Module II: Australian Literature: Poetry:

Kevin Gilbert	“Me and Jackomari Talking about Land”, “ People are legends”
Oodgeroo Noonuccal	“ The Dawn is at Hand
Lionel Fogarty	“ For I Come – Death in custody “, “ Ecology”,
Barron Field:	“The kangaroo”
Henry Lawson:	“The men who come behind
CJ Dennis:	“The Traveller”
Fay Zwicky:	Les Murray: “Immigrant Voyage
Chris Wallace- Crabbe:	“Reckoning”
Barry Humphries:	“The Shape- Changer”
Richard Allen:	“Edna's Hymn”
	“Epitaph for the western intelligentsia”

### Module III: Fiction

Sally Morgan-	<i>My Place</i>
Colleen McCullagh	<i>Thornbirds</i>
Thomas Keneally-	<i>The Playmaker</i>
Peter Carey-	<i>Ilymbacker</i>
David Malouf-	<i>Remembering Babylon</i>
Melissa Lucashen-	<i>Mullumbimby</i>

### Module IV: Drama

Jack Davis-	<i>No sugar</i>
David Williamson	<i>The Brilliant Lies</i>

## **LEC 5003 Canadian Literature**

The course is intended to impart the students a general idea about Canadian society, its history, culture and literature from an interdisciplinary perspective. Texts written by authors from various racial/ethnic background are included so as to represent the multiple voices in Canadian literary and cultural discourse. Students will be encouraged to study the authors and texts in comparison with literatures, cultures, issues concerns of other countries and cultures so as to enable cross cultural and intercultural understanding.

### **Module I: Poetry**

Al Purdy : “The Cariboo Horses”

Irving Layton: “The search”

Connie Fife “Resistance”

Beth Cuthand : “Post Oka Woman”

Sue Deranger :”Untitled”

Daniel David Moses

Asian Canadian/Indo Canadian

### **Module II: Prose & short story**

Dennis Lee : “Cadence, Country, Silence: Writing in Colonial Space (An Anthology of Canadian Literature in English, Vol.II)

Kateri Damn: “Says Who: Colonialism, Identity and Defining Indigenous Literature” in Looking at the Worlds of Our People : First Nations Analysis of Literature, Ed. Jeanette Armstrong, BC, Theytus, 1993)

Arnold Itwaru, “essay from Closed Entrances

Thomas King ” Godzilla Versus Post colonial”

### **Module III: Fiction**

Margaret Atwood, Edible Women/

Beatrice Culleton: April Rain Tree

Sky Lee : Disappearing Moon Café

M.G Vassanjee

### **Module IV: Drama**

George Ryga : The Ecstasy of Rita Joe

Drew Hayden Taylor: *Some Day*

Sharon Pollock: *Blood Relations*

Rahul Varma : play on environment

## **LEC 5004 Dalit Studies**

The interdisciplinary course aims at acquainting the students with the key concepts, issues and debates related to the newly emergent discipline of Dalit studies. The selected texts drawn from history, social science, political science, economics, literary writings of eminent social, political

thinkers, writers and critics would enable the students to understand the theory and praxis of Dalit discourse :history, culture and literature.

### Module I

B R. Ambedkar *Annihilation of Caste*

D. R. Nagaraj, “ Gandhi and the Dalit Question; A Comparison with Marx and Ambedkar”

Kancha Ilaiah , Introduction to *Post-Hindu India*

### Module II

Shermila Rege, From *Against the Madness of Manu*,

Gail Omvedt, From *Dalits and the Democratic Revolution*

TG Jacob. “The Role of Caste in Indian Society” from *Reflections on the Caste Questions*

### Module III

Sanal Mohan, From *Modernity of Slavery*

Abraham Ayrookuzhiel, “Chinna Pulayan: The Dalit teacher of Sankaracharya’,

Chandrabhan Prasad “History’s Longest Fought War” from *Dalit Phobia: Why Do they Hate us?*

### Module IV

Gopal Guru “Egalitarianism and the Social Sciences in India”

Uma Alladi Ed. From *English in the Dalit Contexts*

Rawat and Satyanarayana Eds. From *Dalit Studies*

Satyanarayana, K and Tharu, Susie Eds. (2013) *The Exercise of Freedom: An Introduction to Dalit Writing*,

B. Krishnaiah Ed. From *Dalit Movements and Literature: Emerging Issues and Challenges*

## LEC 5005 Dalit Literature

The course aims at acquainting the students with the texts written by dalit writers in various regional languages available in English translation. Selections form various genres—poetry, autobiography, fiction , plays and critical writings will be discussed as instances of counter cultural discourses. The major thematic and stylistic features including the poetics and politics of dalit literature vis –a- vis mainstream aesthetics will be discussed so as to enable the students to compare the literature with mainstream writings.

### Module I: Poetry

Sasi Madhuraveli : “Soumini”,

S. Joseph: “Group Photo”

M.B. Manoj: “ O Ant, O Paddystalk”

Vijila “ I can’t Grow My Nails”

Prathiba Jayachandran; “ The Full moon Will Shine in village after Village”

P.Mathiyalagan:	“Manhunt”
S. Suhirtharani,	“ Debt”
Ku. Umadevi :	“Those Who are Protecting this Country”
Mudnakudu Chinnaaswamy:	“Sandals and I “
Indhudhara honnapura :	“ My Poem”
Sikhamani :	“Steel Nibs are Sprouting”
Kalekuri Prasad;	“ For a fistful of Self-respect”
Harish Mangalam;	“ Hey Brahma”
Omprakash Valmiki :	“ Perhaps You have the Answer”
Jyothi Lanjewar;	“ Mother of this Motherland”
Balbair Madhopuri:	“ He said”
Basudev Sunani	“ Coaching Centre”
Raghavan Atholi	

## Module II: Fiction

TKC Vaduthala	“ Sweet –offering at Chankranthy”
Jatin Bala	“Yoke”
Bama	<i>Karukku</i>
Kalyana Rao,	Untouchable spring
Limbale	Hindu : A Novel

## Module III: Life writings

K.T Rejikumar	“Poikayil Sreekumaraguru-A Historical record “(Excerpts)
Kallen Pokkudan:	“ Untouchability “ from <i>My Life</i>
Baby Kamble :	The Prison We Broke
Arvind Malgatti:	Government Brahmana. Limbale Akkarmashe

## Module IV: Drama

Dr. K A Gunasekharan :	<i>Bali Aadugal</i>
Vinodini	<i>Thirst</i>
A. Santhakumar :	<i>Dream Hunt</i>

## LEC 5006 Indigenous Literatures

### Course description

The unique course is aimed to make the student familiar with the history, culture, orality and writings of Indigenous people of various parts of the world with focus on Australian Aboriginal literature, Amerindian, Canadian first nations literature and Dalit/tribal writings of India including translations so as to enable them to undertake comparative studies and research with an interdisciplinary perspective focusing on the aesthetics, politics and representation. Texts written by the selected fourth world writers would facilitate intercultural dialogue and understanding of the "Othered" subjectivities based on race, ethnicity and caste.

## Module I

Anonymous: "The Native's Lament"

Pauline Johnson "A Cry from an India Wife"

Wenona Gardner: "Woman of the dawn"

Rebecca Wiles: "Bury Me at Wounded Knee"

Kath Walker : Selections from *We are Going* "We are coming"

Lionel Fogarty "Decorative Rasp, Weaved Roots", "Ecology"

Ali Eckerman : "Inside My mother", "I tell you True"

Kevin Gilbert: "People are legends"

Kalyani Thakur : "The sacrificial Horse "

Manohar Mouli Biswas: "Dalit Mirror

Basudev Sunani; "Coaching Centre"

Ku. Umadevi: "Those who are Protecting his Country"

Sikhamani: "Steel Nibs are Sprouting")

Mudnakudu Chinnaswamy: "Sandals and I"

((Selected poems from Indian tribal poetry and Dalit poetry in other regional languages translated into English will also be included)

## Module II

Robert Bropho : *Fringe Dweller*

Sally Morgan: *My Place*

Maria Cambell: *The Half Breed*

C.K. Janu : Forest Mother

Sharan Kumar Limbale: Akkarmashi

## Module III

Fiction

Scott Momaday: Ceremony

Tomson Highway: Kissing of the Fur Queen

Narayan: Kocharethi

Archie Weller: The Day of the Dog

## Module IV

Plays

Santhakumar "Crow dream"

Gunasekharan : Bali Aadugal

Drew Hayden Taylor: Someday

Jack Davis: Barungin

## LEC 5007 Diaspora Literature

### Course Description

The course examines the diasporic conditions like feelings of homelessness, alienation, the desire to reclaim their ideal homeland while revolting against it by analysing the Diasporic writings which express their condition of being psychically caught between two locations and this double marginalization by both their home culture and their host culture challenges their belonging to either location. It helps how writers manage heteroglossia, hybridity and linguistic experimentation within the narrative techniques and how by taking up issues of race, ethnicity, belonging, otherness (as well as 'othering') gender, subalternity etc. construct diaspora discourses. The course tries to understand how the diaspora forestall their yearning to go back to overcome their inability to move out, and their urge for solidarity with homeland by their unwillingness to challenge the hostland. As this course is comparative and interdisciplinary in nature, it draws on social sciences, history, the arts and humanities. It provides the background to the subject area from diverse perspectives and introduces students to a range of key debates in the field.

### Module I Theory

Khachig Toloyan	"Nation State and Its others: In Lieu of a Preface"
William Safran	"Jewish Diaspora in a Comparative and Theoretical Perspective"
Martin Baumann	"Exile"
Femke Stock	"Home and Memory"
Peggy Levitt	"Transnationalism"
Tariq Modood	"Multiculturalism and Citizenship"
Robin Cohen	"Social Identities and Creolization"
John Hutnyk	"Hybridity"

### Module II Poetry

Alexander, Meena	"Art of Pariahs"
Dabydeen, David	"Coolie Odyssey"
Parameswaran, Uma	"This Land Whereon I Stand"
Parthasarathy, R.	"Home Coming"
Ramanujan, A.K.	"Small Scale Reflections on a Great House"
Darwish, Mahmoud	"Identity Card"

### Module III Fiction

Ali, Monica:	<i>Brick Lane</i>
Healey, Alex	<i>Roots</i>
Kureishi, Hanif:	<i>The Buddha of Suburbia</i>
Mohsin, Hamid	<i>Reluctant Fundamentalist</i>

### Module IV Indian Diaspora

Naipaul, V.S.	<i>A House for Mr. Biswas</i>
Benjamin	<i>Goat Days</i>



Desai, Kiran                      *Inheritance of loss*  
Ghosh, Amitav                *The Shadow Lines*

## **LEC 5008 Women and Writing**

### **Course Description:**

This course aims at creating an understanding of different traditions of women's writings across the world in the context of the contemporary debate on issues concerning gender. It attempts to study women's writings from the critical perspectives derived from the Feminist Movement on the one hand and from Women's Studies on the other. After surveying the history of modern feminism, this course equips the participants to analyse the social status of women in various ages and nations, understand the problems encountered by women writers, and sensitively approach women's writings. The course comprises of modules on women's writing from the First World, Afro-American, Postcolonial, Indian contexts. The fourth module includes texts written by Dalit/Tribal women which itself offers a criticism on the issues discussed by women writings from privileged backgrounds. This course plays a crucial role in helping the students to get the critical perspective of women's studies, and understand women's writings from across the world better. The discussions on issues such as the stereotyping of women in literature, women's quest for identity, female bonding, difference between male and female perceptions, hierarchies within women, women's language, cultural differences etc will help the students see the relevance of being sensitive to gender issues.

### **Required Texts:**

The following is a detailed syllabus. The course instructor may choose three to six texts from each section everytime the course is offered.

### **Module I: Anglo American/Western Feminism**

Mary Wollstonecraft: From *A Vindication of the Rights of Woman*.  
Virginia Woolf: From *A Room of One's Own*  
Simone de Beauvoir : From *The Second Sex*  
Sandra Gilbert and Susan Gubar: From *Mad Woman in the Attic*  
Showalter, Elaine. From *A Literature of Their Own: British Women Novelists from Bronte to Lessing*  
Toril Moi: From *Sexual/Textual Politics*  
Sappho: Selected Poems  
Sylvia Plath: "Ariel"  
Emily Dickinson: " 'Why do I love' You Sir" or "A Book"  
Anna Akhmatova: Selections  
Charlotte Perkins Gilman: *The Yellow Wallpaper*  
Tillie Olson: "I Stand Here Ironing"  
Jane Austen: *The Pride and Prejudice*  
Charlotte Bronte: *Villette*  
Margaret Atwood: *The Penelopiad* or *The Handmaid's Tale*  
*The Hours* (2002), *Becoming Jane* (2007)

### **Module II: Afro American/ Postcolonial Women Writing**

Alice Walker: "In Search of Our Mothers' Gardens: Womanist Prose"  
bell hooks: From *Ain't I a Woman: Black Women and Feminism*

Chandra Talpade Mohanty: "Under Western Eyes: Feminist Scholarship and Colonial Discourses"

Abu-Lughod, Lila: "Do Muslim Women Really Need Saving? Anthropological Reflections on Cultural Relativism and Its Others."

Toni Morrison: *The Mercy*

Chimamanda Ngozi Adichie: *The Purple Hibiscus*

Mukhtar Mai: *In the Name of Honour*

Maya Angelou: "Still I rise"

*The Help* (2011), *The Color Purple* (1985), *Precious* (2009), *Provoked* (2006)

Thaslima Nasrin. *Lajja*

### **Module III :Women Writing and Feminisms in India**

Susie Tharu and K Lalitha : "Introduction" to two vols of *Women's Writing in India*.

Gayatri Chakravorty Spivak: "Three Women's Texts and a Critique of Imperialism"

Nabaneeta Dev Sen: "Lady Sings the Blues: When Women Retell the Ramayana."

Sarah Joseph: "Kanneerum Kinavum–Vimochanavum: Streepaksha Chinta Malayalasahityathil,"

Lalitambika Antharjanam: "Pratikara Devata"

K. Saraswatamma: "Ramani"

Suniti Namjoshi: From *Feminist Fables*

Salma: *The Hour Past Midnight*

Mahasweta Devi: "Stanadayini"

Sarah Joseph: *Alabayude Penmakkal*

Jesmi: *Amen*

Therigatha: "Sumangala Mata", "Mutta" (6<sup>th</sup> c BC)

Avvaiyar: "What She Said" (100 BC –250 AD)

Akka Mahadevi: "Don't Despise me" (12<sup>th</sup> century)

Mirabai: "I am pale with longing for my beloved" (15<sup>th</sup> century)

Kamala Das: "An Introduction"

*Mitr*, *My Friend*(2002), *Bend it Like Beckham* (2002), *Dance Like a Man* (2004), *Gulabi Gang* (2012), *Angry Indian Goddesses* (2015), *Unlimited Girls*(2002)

### **Module IV: Dalit/Tribal/Minority Women's Writings**

Sharmila Rege: "Dalit Women Talk Differently: A Critique of 'difference' and Towards a Dalit Women Standpoint Position"

Tiplut Nongbri: "Identity Politics Among the Khasi"

Gogu Shyamala: From *Father May be an Elephant and Mother Only a Small Basket But..*

Ashwini Sukthankar: From *Facing the Mirror: Lesbian Writing from India*

Janu: *Mother Forest: The Unfinished Story of C.K. Janu*.

Bama: *Karukku*

Atukuri Molla: From *Molla Ramayanam*

Nalini Jameela: *The Autobiography of a Sex Worker*

Meena Kandasami: "Mulligatawny Dreams" "Ms Militancy"

Muddupalani: From *Appeasing Radhika*

### **LEC 5009 Women and Cultural Forms**

#### **Course Description:**

The course aims to introduce students to forms of representation other than literary texts such as theatre, dance, music, paintings, cinema, and oral narratives/self-narratives and explore its

relation to women. The course opens up the possibility of applying feminist critical approaches to push the boundaries of established genres and incorporate new direction and new modes of representations. By focusing on a wide range of texts and critical writings, this course opens up the crucial link between feminism and cultural forms. While attempting to raise questions of subjectivity and power and its connections to cultural forms of representation, the course also attempts to address issues of marginality and exclusion.

### **Module I: Dance/ Music/Theatre**

Rose, Jacqueline. "Hamlet : 'The' Mona Lisa' of Literature

Phelan, Peggy. "Crisscrossing Cultures"

Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory".

Binodini Dasi: Self narrative and theatre

Isadora Duncan : From *My Life* (1927)

Marita Bonner: *The Purple Flower*

Gangubai Hangal : "The Song of My life"

Amlan Das Gupta: "Women and Music: The Case of North India"

Selections From *The Routledge Dance Studies Reader*

Rustom Bharucha: From *Chandrolekha: Woman Dance Resistance Carmen* (1983)

### **Module II: Visual Art**

Selections from Frida Kahlo's Work (1907-1954)

Selections from Pushpamala's work (1956)

Selections from Amrita Sher-Gil's work

Susie Tharu: "This is Not an Inventory: Norm and Performance in Everyday Femininity."

Geeta Kapur: Chapter on Frida Kahlo and Amrita Sher-Gil.

Film: Frida Kahlo

Louise Bourgeois: Selections from *Femme Maison*

### **Module III: Cinema**

Agnes Varda : *Vagabond* (1985), *Gleaners* (2000), *The Beaches of Agnes* (2008)

Andrea Arnold: *Red Road* (2006), *Fish Tank* (2009)

John Berger: *Ways of Seeing*

Laura Mulvey: "Visual Pleasure and Narrative Cinema.

Sandy Flitterman-Lewis: "Varda in Context: French Film Production in the Early Sixties – the New Wave."

Chantal Akerman: *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* (1975)

bell hooks: From *Black Looks* or *Reel to Real*

Paromita Vohra: *Unlimited Girls* (2002), *Q2P* (2006)

Maya Angelou: *Down in the Delta* (1996)

## **Module IV: Self Narratives and Oral Narratives**

From Ruth Vanita's *Gandhi's Tiger and Sita's Smile* (2005), (Chapter to be decided as the course interest develops).

Lorde, Audre. 1982. *Zami or a New Spelling of my Name*. New York: Crossing Press.

Audre Lorde's. 1984. "The Master's Tools will never Dismantle the Master's House" *Sister Outsider: Essays and Speeches*. New York: Crossing Press.

Evelyn Hammonds: "Black W(holes) and the Geometry of Black Female Sexuality".

Urvashi Butalia: From *The Other Side of Silence*

Klaus Benesch: "Oral Narrative and Literary Text: Afro American Folklore in Their Eyes were Watching God"

Sharmila Rege "Introduction" to *Writing Gender, Writing Caste: Narrating Dalit Women's Testimonios*

## **LCL5010 Women and Islam**

### **Course Description:**

The woman question in Islam is a contentious subject particularly in the post 9/11 era. Myths and stereotypes are rife about the position of woman in Muslim societies/cultures. At the same time, orthodox patriarchy's monopoly over religious discourses has precluded a gender-sensitive interpretation of the Scriptures and reform of the Islamic Law. The course will introduce the students to discursive representations of woman in Islam from (neo) orientalist and 'Islamic' standpoints. The course also aims to acquaint the students with Islamic feminism, an emerging area of feminist theology, which contests patriarchal readings of scriptural texts and re-reads them from a gender-sensitive perspective. The final module seeks to engage with the contemporary literary and social discourses in Kerala on the problematic of representing the Muslim woman. The interdisciplinary approach will awaken the students to how hegemonic discourses misrepresent/obfuscate the woman question in Islam.

The course instructor will select two to four texts from each module for detailed study. The remaining texts will be marked for recommended reading for that semester.

### **Module 1: Muslim Woman: The Problematic of Representation**

Frantz Fanon. "Algeria Unveiled" from *A Dying Colonialism*

Lila Abu-Lughod. "Do Muslim Women Really Need Saving?"

Charles Hirschkind and Saba Mahmood. "Feminism, the Taliban and the Politics of Counter-Insurgency."

Norma Claire Moruzzi. "Cutting through Culture: The Feminist Discourse on Female Circumcision"

Myra Macdonald. "Muslim Women and the Veil: Problems of Image and Voice in Media Representations."

### **Module II: Muslim Woman in Popular Literature/Films**

Azar Nafisi. *Reading Lolita in Tehran: A Memoir in Books*

Khaled Hosseini. *A Thousand Splendid Suns*

Jean Sasson. *Princess: A True Story of Life behind the Veil in Saudi Arabia*

Cyrus Nowrasteh Dir. *The Stoning of Soraya M*

Siddiq Barmak Dir. *Osama*

Norma Khouri. *Forbidden Love*

Majid Majidi Dir. *Baran*.

Tahmineh Milani Dir. *The Hidden Half*

Abbas Kiarostami Dir. *Ten*

Jasmin Zine. "Muslim Women and the Politics of Representation."

Fatemeh Keshavarz. "New Orientalist Narratives"

Roksana Bahramitash. "The War on Terror, Feminist Orientalism and Orientalist Feminism: Case Studies of Two North American Bestsellers"

### **Module III: Woman in Islam: Diverse Positions**

Yusuf Al Qaradawi. "The Woman as Feminine Being" and "The Woman as Member of the Society" from *The Status of Women in Islam*

Leila Ahmed. "Women and the Advent of Islam"

Sayyid Abul A'la Maududi. *Purdah and the Status of Woman in Islam* (selections)

Margot Badran. "Islamic Feminism: What's In A Name?"

Asma Barlas. "Engaging Islamic Feminism: Provincialising Feminism as a Master Narrative." From *Islamic Feminism: Current Perspectives*. Ed. Anitta Kynsilehto.

Ziba Mir-Hosseini. *Towards Gender Equality: Muslim Family Laws and the Shari'ah*

Maryam Jameelah. "The Feminist Movement and the Muslim Woman"

Khaled M Abou El Fadl. "Lecherous Suspicions: Do you Dare Question the Hijab." from *And God Knows the Soldiers: The Authoritative and Authoritarian in Islamic Discourses*.

Miriam Cooke. "Islamic Feminism" from *Women Claim Islam: Creating Islamic Feminism through Literature*.

Riffat Hassan. "Challenging the Stereotypes of Fundamentalism: An Islamic Feminist Perspective."

Amina Wadud *Qur'an and Woman: Rereading the Sacred Text from a Woman's Perspective* (selections)

Valentine M Moghadam. "Islamic Feminism and its Discontents: Towards a Resolution of the Debate" from *Gender, Politics and Islam*. Eds. Theresa Saliba, Carolyn Alien and Judit Howard.

Rachel M Scott. "A Contextual Approach to Women's Rights in the Quran: Readings of 4.34."

### **Module IV Woman and Islam: Discourses in Kerala**

Hameed Chennamangalur. "Muslim Sthreeyude Moonnu Pathittandukal"

MN Karassery. *Pidakkozhhi Koovaruthu* (selections)

Khadeeja Mumthaz. *Barsa*

TV Chandran Dir. *Vilaapangalkkappuram*

Shamshad Hussain. “Bheekaravirudhavaadam sthreekale pidichappol: Malayalam cinemayile Muslim sthree prathinidhanam” from *Mathetharam: Indian Mathetharathvathe kurichulla theekshnavicharangal* (The Secular: Thoughts/Reflections on Indian Secularism)

J. Devika. “Vaarppumathrukakale swayam polichezhuthuka”

T.T. Sreekumar. “Malaalayum Satyaarthiyum Nobel Raashtriyavum” (Malaala, Satyaarathi and the politics of the Nobel Prize) from *Malaala Prathivaayanakal*

## LEC 5011 Children’s Literature

### Course Description:

The course attempts an academic approach to children’s literature from a comparative literature perspective. It aims at developing an understanding of the history, traditions, features and the various sub genres of literature written for children and young adults (such as Poetry, Fairy & Folk Tales, Fiction, Film etc.). Western and non-western children’s texts are included in each module keeping in mind the comparative approach of the course. Issues of race and gender stereotyping, problems of categorisation, the paradigm shifts in conceptualising the child, the socio-cultural locations of the texts and the problematic of representation etc. will constitute the chief areas of discussion.

The course instructor will select two to four texts from each module for detailed reading. The remaining texts will be marked for recommended reading during that semester.

### Module I Poetry

Lewis Carroll	“Jabberwocky”
Robert Louis Stevenson	“The Land of Counterpane”
Nissim Ezekiel	“The Professor”
Rabindranath Tagore	“I Cannot Remember my Mother”
Moniza Alvi	“Presents from my Aunts in Pakistan”
Eku McGred	“African Child”
William Blake	“The Lamb”
Edward Lear	"The Owl and the Pussy-Cat"
John Keats	“There was a Naughty Boy”
Ogden Nash	“Morning Prayer”
Rabindranath Tagore	“I Cannot Remember my Mother”
Imtiaz Dharker	“Blessing”
Kunjunni	select poems

### Module II Folk/Fairy Tales

Beauty and the Beast Stories

Cinderella Stories

Hansel and Gretel Stories

The Little Red Riding Hood Stories

## Snow White Stories

(All stories to be selected from *The Classic Fairy Tales* ed. By Maria Tatar)

Selections from *Politically Correct Bedtime Stories* Ed. James Finn Garner.

Selections from Naithani, Sadhana. *In Quest of Indian Folktales*. Hyderabad: Orient Blackswan, 2009.

Selections from Nair, Anita. *The Puffin Book of Magical Indian Myths*. New Delhi: Penguin Books India, 2007.

## Module III: Fiction/Films

J.J.K. Rowling *Harry Potter and the Philosopher's Stone*

Roald Dahl *Charlie and the Chocolate Factory*

Ruskin Bond *The Blue Umbrella*

Priya A.S. *Ammem Kunjunnim Kunjunnim Ammem*

Salman Rushdie *Haroun and the Sea of Stories*

Cynthia Leitich Smith *Rain Is Not My Indian Name*

K Sreekumar *Kunjuttan*

Anita Nair *A for Aana*

Andrew Stanton dir. *Finding Nemo*

Byron Howard & Chris Williams dir. *Bolt*

Carlos Saldanha & Mike Thurmeier dir. *Ice Age III*

Brad Bird & Jan Pinkava dir. *Ratatouille*

Eric Darnell & Tom McGrath dir. *Madagascar: Escape 2 Africa*

Mohan Raghavan dir. *T. D. Dasan Std. VI B*

Santosh Sivan dir. *Tabaan*

Aamir Khan dir. *Taare Zameen Par*

## Module IV Theory

Vladimir Propp. "Morphology of the Folktale" from *The Novel: An*

*Anthology of Criticism and Theory 1900-2000*. Ed. Dorothy J Hale

Jack Zipes. "Who's afraid of the Brothers Grimm? Socialization and Politicization through Fairy Tales" from *Fairy Tales and the Art of Subversion* by Jack Zipes.

Emer O'Sullivan. "Comparative Children's Literature" from *International Companion*

*Encyclopedia of Children's Literature* Ed. Peter Hunt

Schismita Banerjee. "Contemporary Children's Literature in India: New Trajectories"

Bruno Bettelheim. "Hansel and Gretel" from *The Classic Fairy Tales*. Ed. Maria Tatar

Sandra M Gilbert & Susan Gubar. "Snow White and her Wicked Stepmother" from *The Classic Fairy Tales*. Ed. Maria Tatar

Peter Hunt. "How Not to Read a Children's Book"

Perry Nodelman & Mavis Reimer. "Children's Literature as a Genre" from *The Pleasures of Children's Literature*

Ian Wojcik-Andrews. "Introduction: What Is a Children's Film?" from *Children's Films: History, Ideology, Pedagogy, Theory*

Zohar Shavit. "The Concept of Childhood and Children's Folktales: Test Case – 'Little Riding Hood'" from *Classic Fairy Tales*. Ed. Maria Tatar

## **LEC 5012 Documentary Film**

### **Course Description:**

Cinematic documentaries are vibrant cultural texts with tremendous sociopolitical impact. They often generate intense discourses in civil society. This course is designed with the primary intention of probing into the various aspects related to the conceptualization, production, circulation and reception of various subgenres non-fiction film. The origin, development and the various transformations through which this genre has gone in various historical periods would be the focus of this course. Apart from this, various approaches to documentary filmmaking, different schools of documentary productions and diverse practices related to documentary films will also be studied here. For exemplification and substantiation documentary films by master documentary filmmakers from around the world, including India, would be screened and analysed. Discussion of key-concepts related to documentary cinema will be another major component of this course. The primary logic behind selection of documentaries for this course is the accommodation of various sub-genres of documentary film from different cultural traditions.

### **Module I: Introductory components**

Introduction to documentary Cinema

Distinction between Feature films and doc films

History of documentary cinema—Features of documentary film

Approaches to documentary making

Theories of documentary

Aesthetics of documentary—Television documentaries

Review of Documentary Films

Major documentary filmmakers: Louis Lumiere, Robert Flaherty, Leni Riefenstahl, John Grierson, Frank Capra, Anand Patwardhan, Michael Moore, Dziga Vertov and so on.

Emerging Trends—Essay Films

### **Module II: Literature on documentary films**

John Grierson : "First Principles of Documentary"

Erik Barnouw : "Glimpse of Wonders"

Patricia A : "[Documentary] Subgenres"

Bill Nichols : "The Fact of Realism and the Fiction of Objectivity"

Frank Tomasulo : "The Mass Psychology of Fascist Cinema"

Jeremy Hicks : "Dziga Vertov: Defining Documentary Film"



Michael Renov : “Toward a Poetics of Documentary”  
Carl Plantinga : “What is a Non-Fiction Film?”

### **Module III: Documentary films for Detailed/Non-Detailed Study:**

Lumiere : 10 Early Films (Actualities), 1895  
Robert Flaherty : *Nanook of the North*, 1922  
Dziga Vertov : *Man with A Movie Camera*, 1929  
Leni Riefenstahl : *Triumph of the Will*, 1935  
Alain Resnais : *Night and Fog*, 1955  
Vittalbhair Jhaveri : *Mahatma: Life of Gandhi*, 1968  
Anand Patwardhan: *Ram ke Naam*, 1992  
M. A. Rahman : *Arajeevithangalkku Oru Swargam*, 1993  
Michael Moore: *Fahrenheit 9/11*, 2004  
Zana Briski : *Born into Brothels*, 2004  
Haobam Paban : *AFSPA 1958*. 2006  
Miki and Romano : *The Dark Side of Chocolate*, 2010  
J. Oppenheimer : *The Act of Killing*, 2012  
Shivendra Singh : *Celluloid Man*. 2012  
S. Soechtig : *Fed Up*, 2014  
Leslee Udwin : *India's Daughter*, 2015  
Nakul Singh Swaney : *Muzaffarnagar Baaqi Hai*, 2015

### **Module IV:**

a. Production of a very short documentary film (5 to 10 minutes) using digital technology.

### **LEC 5013 Film Studies**

#### **Course Description:**

This course will introduce the key-words and fundamental concepts related to Film Studies. After familiarizing the students with the essential glossary of cinema, the historical development of film as a distinct genre will be discussed focussing on its technical/ideological tuning points. The linkages of film with other performance/non-performance genres like literature, theatre, music, photography etc will be discussed in detail focussing on the interdisciplinarity of film as a cultural product. The key-concepts selected for the course will equip the learners to approach the medium which has got unique specificities. The emphasis of the course is to provide enough conceptual foundations so as to make the students approach the medium theoretically and critically in the next phase of the course. As a practical component, the students will be briefed about writing good film reviews. The course delivery is based on both selected written texts and classic film texts.

#### **Module I**

André Bazin : *What is Cinema?* (Chapter 1)

Villarejo, Amy : “The Language of Film”

Lumiere : 10 Early Films

Sergei Eisenstein : *The Battleship Potemkin*

Charlie Chaplin : *Modern Times*

[Satyajit Ray](#) : [Pather Panchali](#)

Key-Words: Mise-en-Scene, Feature Films, Art Cinema, Cinema-Verite, Documentary Films

## **Module II**

Dix, Andrew : “Film and Narrative” (*Beginning Film Studies*, Chapter 4)

Satyajit Ray : *Our Films, Their Films* (Chapter 1)

Jean-Luc Godard : *Breathless*

Vittorio De Sica : *Bicycle Thieves*

Richard Attenborough : *Gandhi*

Samira Makhmalbaf : *Blackboards*

(Key-Words: Film Noir, German Expressionism, Surrealist Film, Italian Neo-realism, French New-Wave)

## **Module III**

Laura Mulvey : “Visual Pleasure and Narrative Cinema”

David E. James : “Is There A Class in this Text: The Repression of Class in Film and Cultural Studies”

Deepa Mehta : *Fire*

Mehboob Khan : *Mother India*

Ritwik Ghatak : *Nagarik*

(Key-Words: Dogme 95, Queer Cinema, Third Cinema, Film Genres, Auteur Theory)

## **Module IV**

Jean-Louis Baudry : “Ideological Effects of the Basic Cinematographic Apparatus”

Akira Kurosawa : *Seven Samurai*

Adoor Gopalakrishnan: *Elippathayam*

John Abraham : *Amma Ariyan*

(Key-Words: Cinematography, Black Cinema, Montage, Film Narrative, Film Soundscape)

## **LEC 5014 Indian Film Theory**

### **Course Description:**

The growth and development of films in India has had a different trajectory thanks to the concrete historical traditions in which the technology was imported and eventually prospered, the distinctive aesthetics that governed its screens, and the different purposes it was put to. This course aims to familiarize the students with some of the names to be reckoned with in the Indian film theory, their modes of study and their concerns. The course aims to equip the students with the frames for studying Indian popular cinema, and enable them in its application.

### **Module I: The Specificity of Indian Cinema**

Rajadhyaksha, Ashish. 1993. "The Phalke Era: Conflict of Traditional Form and Modern Technology"

Madhava Prasad, The Ideology of Hindi Film: A Historical Construction,

### **Module II: Locating the Gaze in Indian Cinema**

Nandy, Ashis. 1999. "Indian Popular Cinema as a Slum's Eye View of Politics"

Vasudevan, Ravi. 2011. "The Melodramatic Public",

Sen, Biswarup. 2006. "A Boy, a Girl and a Tree: Song and Dance in Bollywood Cinema"

S.V. Srinivas. 2009. The Rowdy-Citizen"

Madhava Prasad, "Guardians of the View"

### **Module III: The Coming of Bollywood**

Ravi Vasudevan. "The Meanings of Bollywood

Madhava Prasad. "This thing Called Bollywood"

Ashish Rajadhyaksha. "The Bollywoodization of Indian Cinema: Cultural Nationalism in a Global Arena

### **Module V : Cinema as a Contemporary Text of Indian Politics.**

Rustum Bharucha. Manufacture of Consent in *Roja*

Tejaswini Niranjana, Kaadalan and the Politics of Resignification

Vasudevan ravi. The Symbolic and Territorial Itinary of Mani Ratnam

Madhava Prasad. Signs of Ideological Reform

Madhava Prasad. "Fan Bhakti and Subaltern Sovereignty: Enthussiasm as a Political factor

S.V. Sreenivas. "Whistling Fans and Conditional Loyalty"

## **LEC 5015 Digital Humanities and Cyber Culture**

### **Course Description:**

The course explores the discipline of humanities (and to some extent social sciences) through the lens of a digital world and the ways in which this 'digitalisation' impacts our understanding of cultural formations, whether they be textual, visual, or in the form of artefacts. The course will look at some key concepts in digital humanities and cyberculture that would include 'identify,' 'body,' 'community' and 'mobility'. It would also look into textual and visual practices that are produced in contemporary culture and how these productions are themselves circulated, disseminated and 'virtualised' within the space of humanities.

**Course Text:** David Bell and Barbara M. Kennedy eds. *The Cyber Cultures Reader* (Routledge, 2000). Texts that are not taken from this course book will be given as separate reading materials

### **Module I Digital Humanities: An Introduction**

Kirschenbaum, Matthew G. "What is digital Humanities and What is it doing in English Departments?"

Cathy Davidson and David Theo Goldberg. 'Manifesto for the Humanities in a Technological Age'

Sevenson, P. "Humanities Computing as Digital Humanities."

Film Screening: *Gamer Revolution* (Part I)

## **Module II. The "Cyber" in Cultures**

Jean Baudrillard, "Simulacra and Simulations"

Kevin Robins, "Cyberspace and the World We Live In"

Steve Jones, "Reality and Virtual Reality: When Virtual and Real Worlds Collide"

Jennifer González, "Envisioning Cyborg Bodies"

Film Screening: Synthetic Pleasures

## **Module III. Identity and Cyberspace**

Turkle, Sherry. "Who Am We? Wired,

Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century,"

Anne Balsamo, "The Virtual Body in Cyberspace."

Susan Stryker, "Trans-sexuality: The Postmodern Body and/as Technology,"

Susan Luckman, "(En)Gendering the Digital Body: Feminism and the Internet"

Text: William Gibson's *Necromancer*

## **Module IV The Sense of 'Community'**

Ananda Mitra, "Virtual Commonality: Looking for India on the Net" (CR 676)

Howard Rheingold, from *The Virtual Community*: Introduction

Ziauddin Sardar, "Alt.Civilizations.Faq: Cyberspace as the Darker Side of the West"

Sundaram, Ravi (2001) *Recycling Modernity: Pirate Electronic Cultures in India*.

(Film Screening: *Blade Runner*

Dibbell, Julian. "A Rape in Cyberspace"

Sadie Plant, "On the Matrix: Cyberfeminist Simulations" (CR 429).

Text: Manjula Padmanabhan's *Harvest*

## **LEC 5016 Postcolonial Theory**

This course introduces the fundamental concepts of Post Colonial Theory by exploring the basic foundational texts and authors that informed and expanded the discipline. By way of doing this, the course will focus on various post-colonial experiences and issues related to migration, slavery, suppression, resistance, representation, race, gender and so on. While drawing on a wide range of writers from diverse colonial experiences, there will also be a parallel focus on ideas such as identity and alterity, nationalism and cultural imperialism, hybridity and origins, amongst others.

By the end of the course, learners will be able to identify and explore the aftermaths and effects of colonial oppression; the conception and representations of empire; the process of colonial subject formation; the issues of nationalist consciousness; the operations of imperial ideology, the politics of exile and diaspora, the possibilities of constructing counter narratives and subjectivities and so on.

### Module I

Edward W.Said	From “Orientalism” and <i>Culture and Imperialism</i>
Frantz Fanon	“The Fact of Blackness”
Gauri Viswanathan	“The Beginnings of English Literary Study in British India”
Homi K. Bhabha	“Of Mimicry and Man: The Ambivalence of Colonial Discourse”

### Module II

Gayatri Chakravorty Spivak	“Can the Subaltern Speak?”
Kadiatu Kanneh	“Feminism and the Colonial Body”
Partha Chatterjee	“Nationalism as a Problem”
Timothy Brennan	“The National longing for Form”

### Module III

Kwame Anthony Appiah	“The Post Colonial and the Post Modern”
Benita Parry	“Problems in Current Theories of Colonial Discourse”
Kumkum Sangai	“The Politics of the Possible”
W.J.T. Mitchell	“Post Colonial Culture, Postimperial Criticism”

### Module IV

Achille Mbembe	From <i>On the Postcolony</i>
Dipesh Chakrabarty	“Postcolonial Studies and the Challenge of Climate Change”
Aamir Mufti	<i>Enlightenment in the Colony</i>

### LCL5017 Edward Said and the Question of Subjectivity

This course seeks principally to discover the notions of subjectivity in the protocols of Edward Said. While doing this, it also examines Said as a *subject* implicated in and/ or constituted by the colonial experience and the vast ensemble of his own writings. Though Said never comes out with explicit theories of subjectivity, it is not too difficult to see that the latent idea of a *political subject* is a running strand in his protocols. His is a voice that argues for a *subject of action* or for an *individual human agent* at a time when the *death of the subject* is being celebrated in academic circles.

By the end of the course, students are expected to be able to understand: Saidian contrapuntal methodology; the profound shift in his Intellectual trajectory from a Foucauldian anti-humanist paradigm to a humanist and left secular tradition; his critique of dominant discourses such as Orientalism and Imperialism, his protocols on the role of intellectuals, his concept of exilic subjectivity and above all his uncompromising espousal of the ‘grand-narratives’ of emancipation

and liberation that serve as counter hegemonic/ideological strategies to resist the *subjection* of individuals.

### **Module I**

Edward Said, From *Orientalism*

Edward Said, From *Culture and Imperialism*

### **Module II**

Edward Said, From *Reflections on Exile*

Edward Said, From *Representations of the Intellectual*

### **Module III**

Edward Said , From *Out of Place*

Edward Said, From *After the Last Sky*

Edward Said. *Humanism and Democratic Criticism*

### **Module IV**

Abdirehman Hussein. *Edward Said: Criticism and Society*

Ashcroft, Bill and Paul Ahluwalia. *Edward Said: The Paradox of Identity*.

Asha Varadharajan. *Exotic Parodies: Subjectivity in Adorno, Said, and Spivak*.

Prasad Pannian. *Edward Said and the Question of Subjectivity*.

## **LEC 5018 Malayalam Literature in Translation**

The concept of 'regional literatures' has gained currency in the postcolonial, subaltern and Dalit debates that foregrounded the hitherto neglected literary cultures within the academic space of the English Departments across India during 70s. With the emergence of cultural studies in the 90s, however, regional literatures assumed a novel significance as they provided material for new insights into the functioning, traditions, modalities and significations of the regions. The relevance and import of such an attempt has never been in doubt since the boundaries of the region were increasingly seen as ever expanding. This also gave rise to the region-specific studies that argued that the colonial, Euro- centric or nation-centered literary as well as historic analyses might need a rethinking as they no more could be applied to region-specific literary and historic events, texts and movements. The course in question, while making texts written in Malayalam available in English, to a wider readership, attempts to situate Kerala's regional writing in the context of the regional studies and scholarship from across India. The new modalities now available for critically examine regional texts would hopefully help the cause of generating serious academic engagement and scholarship on regions and their literary cultures. The classical language status that Malayalam has been accorded with throws open newer avenues of better visibility and engagement for texts and their contexts emanating from Kerala.

Course Modules:

The course has 5 modules (18 days minus weekends) spanning over a period of 90 days (one semester) Each module will take up the texts mentioned after the module description for discussions.

## Module I

*The Fallen Flower* – Kumaran Asan

*Where is John? and Ghasal* – Balachandran Chullickad

*To the pall-Bearers* – A. Ayyappan

*The Gospel for Dalits* – Kaviyoor Murali

*Imperfect, The Mad and Rip Van Vingle* – K.Satchidanandan

*The Rats* – N.V. Krishna Varrier

*Group Photo* – S. Joseph

*Mothers* - M.B. Manoj

*About My Race* – Poykayil Appachan

## Module II

*Indulekha* – Chandumenon

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

*The Second Turn* – M.T. Vasudevan Nair

*Pathuma's Goat* – Vaikom Muhammad Basheer

*Bovine Bugles* – V.K.N.

*Delhi* – M. Mukundan

*The Tales of Athiranipadam* – S K Pottekkad

*Goat Days-- Benjamin*

*Hang Woman* – K R Meera

## Module III

*The World Renowned Nose* – Vaikom Muhammad Basheer

*The wounds of the Soul* - T. Padmanabhan

*Once Upon a Time* - Zakaria

*Higuira* - N.S. Madhavan

*Madness* - C. Ayyappan

*Death Sentence for the Good* – P. Padmarajan

## Module IV

*Nadugadhika* – K.J Baby

*Behold ! He Comes Again* – C J Thomas

*Dreamhunt* – A Santhakumar

*Capital* – Thopil Bhasi

*My Story* – Kamala Surayya

*The Autobiography of a Sex Worker* – Nalini Jameela

*Amen – The Autobiography of a Nun* – Sister Jesme

## **LCL5019 Shakespeare**

### **Course Description**

The course introduces the students to the times, theatre and literary conventions and language of Shakespeare by critically looking at the different readings of Shakespeare. It examines four plays—*As You Like It*, *Othello*, *Henry V* and *The Tempest*—each representing a separate genre, to enable the student to discuss the canonisation of Shakespeare, Shakespeare's use of English language, Shakespeare as a contemporary dramatist, the difficulties in reading Shakespeare today, the different genres of Shakespearean plays, and the alternative readings of Shakespeare. This is one of the crucial courses for students of English literature as Shakespeare scholarship has become essential to any scholar of English literature, because of the intrinsic worth of the works of the Bard. This course supplements the courses on Drama offered in the programme.

**Focal Texts** (One play from each module):

### **Module I Comedies**

*As You Like It* (Arden Edition. Ed. Juliet Dusinberre (2006)

*A Midsummer Night's Dream*

Northrop Frye, 'The Bottomless Dream' (1986)

EAJ Honigmann, 'The Charm of *As You Like It*' (2002)

### **Module II History plays / Problem plays**

*Henry V* (Penguin edition)

*2 Henry IV*

Jonathan Dollimore and A. Sinfield, "History and Ideology: the instance of *Henry V*" in Drakakis: 206-27.

### **Module III Tragedies**

*Othello* (Arden Edition. Ed. E. A. J. Honigmann (1996)

*Hamlet* (Arden edition. Eds. Ann Thompson and Neil Taylor (2007)

TS Eliot, 'Hamlet and his Problems', (1919).

AC Bradley, 'Othello', *Lecture V, Shakespearean Tragedy* (1904)

### **Module IV Romances**

*The Tempest*, (Arden edition. Eds. Virginia Mason Vaughan and Alden T. Vaughan (1999)

*The Winter's Tale*, edited by John Pitcher (2010)

EMW Tillyard, 'The Tragic Pattern of *The Tempest*' (1938)

William Empson, 'Hunt the Symbol', *Essays on Shakespeare* (1985)

## **LEC 5020 Theatre Workshop**

Theatre Workshop is designed to provide the students a hands-on experience of live theatre praxis and with the larger pedagogic aim of developing their personality especially in interpersonal environments. A holistic and simultaneous engagement of the participants' physical, psychological, ideological and artistic dimensions is envisioned in the course in order to equip them to respond to challenges and opportunities in a creative and sensitive way. After going through the training-phase of the course, the participants will stage a short play as an integral



part of the course. Theatre is a powerful form of cultural communication which is simple and sophisticated, entertaining and didactic at the same time. The modules of this course may not necessarily follow a sequential pattern; rather most of them are integrated throughout the course. The technical areas of the course will be handled by a professional theatre director and the theory part will be handled by the course instructor. This course will be organized in collaboration with the a professional theatre director from leading drama schools or theatre organizations in the country like the National School of Drama and Kerala Sangeetha Nataka Akademi.

### **Module I: Formation of the Ensemble**

The Idea of Theatre Praxis; Problems and Politics of Theatre; Group Dynamics; Work Break-up within Ensemble; Ethics and Etiquettes of Ensemble; Selection of Key-Text; Planning of Pre-During-Post Production Activities, etc.

Preparing the Physique

Breathing Exercises; Relaxation Exercises; Drills; Movements; Crouching and Crawling; Standing/Sitting Still; walking; skipping; running; pacing and pausing; Swinging; Jumping, Leaping, etc.

### **Module II: Activation of the Senses**

Augmentation of Listening, Touching, Tasting, Watching and Olfactory Faculties; Concentration Training; Codes of Collaborative Activities; Skills of Observation; Decoding, Analysis of and re-creation of the observed information, etc.

Modulating the Voice

Differentiating between acoustic codes; Grammelot; Single Uttering; Uttering in Pairs, Group Uttering; Miming; Audio signals. Voice Over, Aside, Monologue, Dialogue, Group-logue; Communicating through Silence. Voice Modulation; Mood and Voice; Terrain and Voice; Language, Rhythm and Gestures, etc.

### **Module III: Music/Props/Makeup in Theatre**

Organic Audioscape, Background Track, Digetic and Non-Digetic Sounds; Makeup in Performance—Bare and Type Make-up; Light in Theatre—Natural Vs Artificial; Stage Design, etc.

Engaging the Space:

Alone on stage; Sharing the space with a partner; Group activities on Stage; Entry and Exist methods; Placing and handling of Properties

### **Module IV: Contemporary Culture through Theatre:**

Theatre Research; Theatre Archival Methods and Theatre in the Digital Era. Performance and Performance Studies.

## **LEC 5021 English Language Teaching**

### **Course Description:**

This elective course aims at enabling students acquire English Language Teaching skills, especially focusing on the issues of grammatical, sociolinguistic, discourse, and strategic steps to attain competence in performance in the communicative situations.

## **Module I:**

English as *lingua franca* & *lingua communis*. Varieties of English

English in India, link language and official language, Language policy of the government.

Learning English: the four skills: listening, speaking, reading and writing.

Goals and objectives in teaching and learning English in India.

The difference between learning a first language and learning a second language.

Bilingualism, mother tongue influence and linguistic interference.

ELT in primary, secondary & tertiary levels – challenges & remedies

## **Module II:**

Approaches and methods of teaching English – grammar translation method, direct method, structural approach, communicative approach, audio-lingual method, eclectic method, Teaching without lecturing, recent trends, etc.

Teaching of (1) Spoken English (2) Written English (3) Listening (4) Reading

Teaching of vocabulary, spelling & grammar

Teaching Pronunciation, Communicative competence/linguistic competence

Teaching English as a second language/foreign language (TESL/TEFL)

Teaching literature in an ELT classroom: Prose, Poetry, Drama, etc.

Film in language teaching

## **Module III:**

Technology, teaching aids and ICT tools for teaching/ learning English

The internet and ELT: impact of the internet on English learning

Use of audio-visual aids – language lab – computers – smart phones – online teaching – computer aided language teaching

## **Module IV:**

Testing & Evaluation

Preparation of lessons, lesson plans for teaching English.

Tests and examination in English. Diagnostic tests and achievement tests.

Types of Questions – different levels

English language teaching materials; their construction and use.

Error analysis and remedial teaching – their significance and rationale.

Classroom strategies – class room management – student participation

## **LEC 5022 Introduction to Indian Aesthetics**

This course aims at creating an understanding of ancient Indian aesthetics and the possibilities of its contemporary application in today's literary world. Though majorly concerned with Sanskrit poetics, this course also brings into focus other aesthetic traditions of ancient India such as the

Tamil and Buddhist. The beginnings of Sanskrit poetics, major texts and genres etc are discussed, along with major systems such as *rasa*, *dhvani*, *vakrokti*, *riti sastra*, *alamkara sastra* etc. It attempts to study Indian aesthetics from the critical perspective of modern literatures in India and also place it side by side with the Western Critical traditions to bring out the parallel, complementary and irreconcilable streaks between the two. The discussions in class would be supplemented by invited lectures by experts in the area.

By the end of this course, the students are expected to be able to: appreciate the various factors that contributed to the evolution of Indian aesthetics, to participate with sensitivity in the debates on issues concerning cultural and theoretical exchanges between India and the West, the role and relevance of ancient theories in literary analysis today, do research on key schools and systems in Indian aesthetic tradition, and look at Indian aesthetic theories as a site to be explored for its various possibilities that would deconstruct the givens in the understanding of the contemporary literatures across the world.

### Module I

Pandey, K.C. *Comparative Aesthetics*. (2 Vols) by K. C. Pandey. Varanasi: Tara Printing Works, 1959.

History of Sanskrit Poetics: PV Kane

Love Stands Alone: Selections from Tamil Sangam Poetry. Tr. ML Thangappa

### Module II

*New Indian Writing*: Edited by Adil Jussawalla

*Natyasastra*. (Deccan College. Building Centenary and Silver Jubilee Series. 69.) 2 vols. Poona Deccan College, Postgraduate and Research Institute, 1970.

*Indian Epistemology*: Jwalaprasad, Motilal Banarssi Das, Lahore, 1939

*The Buddhist Philosophy of Universal Flux*, Satkari Mookherjee, University of Calcutta, 1935

### Module III

*The Theories of Rasa and Dhvani*: Sankaran A, University of Madras, 1929. Highways and Byways of Literary Criticism in Sanskrit:

Plays of Kalidasa and Bhasa

### Module IV

Selected readings from Sangam Poetry

*Aestheticians*: Cultural Leaders of India series, Publications Division

GN Devy. *Indian Literary Criticism / Painted Words*

### LEC 5023 Encountering Modernity

This course familiarizes students with some approaches to examine the problematic and intersections of modernity. While focusing on the origins, understandings, implications and debates within western modernity, the course will also focus on the diverse aspects of modernity in colonial and postcolonial India. The readings will basically include the writings of philosophers, contemporary historians, political scientists, anthropologists and cultural theorists. The course will also examine the issues related to caste and minoritarian writings while studying the political valence of modernity. In short, there will be an attempt to interrogate the historical

meaning of modernity along with conceptualizing alternative modernities and multiple modernities. Different modules will focus on western, non-western, Indian and Kerala modernity each with its own particular conjecture and shape of modernity.

(The course instructor will choose 4-5 texts of his choice from each module for detailed study in the beginning of the semester. The rest of the texts suggested for recommended reading and non-detailed study by the course instructor, shall be read by the students)

## **Module I**

Immanuel Kant 'What is Enlightenment?

Michel Foucault. 'What is Enlightenment?

Adorno and Horkheimer. From *Dialectic of Enlightenment*.

Marshall Berman. From *All that's solid Melts in air: The Experience of Modernity*.

Jurgen Habermas. 'Modernity an Incomplete Project',

Isaiah Berlin. From *Three Critics of the Enlightenment*

Zygmunt Bauman. From *Liquid Modernity*

Perry Anderson. From *Origins of Postmodernity*

Anthony Giddens. From *The Consequences of Modernity*.

Timothy Mitchell. From *Questions of Modernity*.

Frederic Jameson. *Singular Modernity*

David Macey. *Critique of Modernity*

## **Module II**

Arjun Appadurai. From *Modernity at Large*.

Dipesh Chakraborty. From *Provincializing Europe*.

Paul Gilroy. From *The Black Atlantic: Modernity and Double Consciousness*.

Mignolo, Walter. From *The Darker Side of the Renaissance*

Aamir Mufti. From *Enlightenment in the Colony*

Dilip Gaonkar. From *Alternative Modernities*.

Tani Barlow ed. From *Formations of Colonial Modernity in East Asia*.

Comaroff, John and Jean. From *Modernity and its Malcontents: Ritual and Power in Postcolonial Africa*.

Barker, Joshua. Erik Harms. Ed. *Figures of Southeast Asian Modernities*.

Sachsenmaier, Dominic, Reidel Jens. Reflections on Multiple Modernities: European, Chinese and other Interpretations.

S.N.Eisenstadt. Comparative Civilizations and Multiple Modernities.

Arif Dirlik. "Thinking Modernity Historically: Is "Alternative Modernity" the Answer?"

Walter Mignolo. From *Modernity and Decoloniality*.

Leopold Sedar Senghor, "Negritude and Modernity or Negritude as a Humanism for the Twentieth Century."

### Module III

- Ambedkar, B. R. From *The Annihilation of Caste*, along with Gandhi's critical response, "A Vindication of Caste," and Ambedkar's "Reply to the Mahatma,"
- Gandhi. M. From *Hind Swaraj*
- Debjani Ganguly. *Caste, Colonialism and Counter-Modernity*
- Dipesh Chakrabarty. *Habitations of Modernity*
- Satya P. Mohanty. *Colonialism, Modernity and Literature*.
- Sumit Sarkar. *Critique of Colonial India*.
- D R Nagaraj. From *The Flaming Feet: A Study of the Dalit Movement in India*.
- Ashish Nandy ed. *Science, Hegemony and Violence: A Requiem for Modernity*.
- Tejaswini Niranjana et al. *Interrogating Modernity: Culture and Colonialism in India*.
- Arjun Appadurai. 'Spectral Housing and Urban Cleansing: Notes on Millennial Mumbai',
- Homi Bhabha. From *Location of Culture*
- Antoinette. Burton, ed. *Gender, Sexuality and Colonial Modernities*.
- Chatterjee, Partha. *The Politics of the Governed: Reflections on Popular Politics in Most of the World*.
- Vivek Dhareashwar. 'Postcolonial in the Postmodern; or the Political after Modernity'
- Dipankar Gupta. 'India's Unmodern Modernity'
- Gopal Guru. 'Dalits in Pursuit of Modernity'
- Pollock, Sheldon. Ed. From *Forms of Knowledge in Early Modern South Asia*.
- Sangari, Kumkum and Sudesh Vaid eds. *Recasting Women: Essays in Colonial History*.
- Amartya Sen. 'On Interpreting India's Past,
- Rajeswari Sunder Rajan. *Real and Imagined Women: Gender, Culture Postcolonialism*.
- Suarab Dube and Ishita Banerjee Ed. *Unbecoming Modern: Colonialism, Modernity, Colonial modernities*.
- Ashis Nandy, 'History's Forgotten Doubles'
- Dipesh Chakrabarty. 'Subaltern Histories and Post-Enlightenment Rationalism'
- Javeed Alam, 'Tradition Under Stress' in *Living With Modernity*,

### Module IV

- Dilip M Menon. From *The Blindness of Insight: Essays on Caste in Modern India*.
- ...Caste, Nationalism and Communism in South India
- Devika, J. From *Womanwriting= Manreading?* New Delhi: Penguin, 2013. Print.
- Sanal Mohan From *Modernity of Slavery*
- Shiju Sam Vargese et al. From *Kerala Modernity*
- G Arunima. *There Comes Papa: Colonialism and the transformation of Matriliney in Kerala Malabar c. 1850- 1940*.
- Kumar, Udaya. "The Strange Homeliness of the Night: Spectral Speech and the Dalit Present in

C. Ayyappan's Writings."

---. "Self, Body and Inner Sense: Some Reflections on Sri Narayana Guru and Kumaran Asan."

---. "Seeing and Reading: The Early Malayalam Novel and Some Questions of Visibility"

Boehmer, Elleke and Rosinka Chaudhari. Ed. From *The Indian Post Colonial A Critical Reader*.

Sanal Mohan. "Imagining Equality: Modernity and Social Transformation of Lower Castes in Colonial Kerala"

Susie Tharu and Satyanarayana. Ed. From *No Alphabets in Sight*

Susie Tharu and Satyanarayana Ed. *From Steel Nibs are Sprouting*

Dasan M. et al. Ed. From *Oxford India Anthology of Malayalam Dalit Writing*

Ravikumar & Azhagarasan Ed. From Oxford India Anthology of Tamil Dalit Writing

Gita Ramaswamy et al. Ed. From Oxford India Anthology of Telugu Dalit Writing

Ganesh Devi. From *Painted Words*

## **AUDITED COURSE**

### **LEC 5024 Critical Reading**

#### **Course Description**

There are no pre-requisites for this course. The course objectives are to help students (a) critically analyze readings to uncover arguments and understand the relationship between critical reading, listening, thinking and writing. Students will be required to reflect on contemporary readings and write about them in order to develop their own critical intelligence. The main goal is to cultivate their critical response and reasoned points of view as basis for their argument. Related in-class discussions on these topics are not intended to provide exhaustive nor comprehensive treatment of their subjects; rather, their purpose is to generate thinking as a foundation for a critical line of argument to be made evident in each student's own written response.

Select texts will also be included in the syllabus in consultation with students. Representative samples of texts from editorials of news papers and articles from magazines/journals will also be chosen at random:

#### **Module I**

##### **Priliminary Processes of Reading**

This module will train the students to approach the text without inhibition. Students shall skim and browse through the given materials and strategically choose where to focus their critical efforts. Here, rather than focusing on the information, there will be an attempt to concentrate more on the permutations and combinations of the text. Questions such as "how does this text work?," "how are the facts and examples used and interpreted?," "how does the text reach its conclusion?" and so on will be some of the pointers in this module. Students will be thus encouraged to look out for ways of thinking about the text they are dealing with.

#### **Module II**

##### **Critical Thinking**

This module trains the students to ask a lot of questions to themselves and to the text while reading. These questions will be largely on the content of the text. They will be trained to engage with the terminologies and key words of the text. After reading a particular paragraph, students will be asked to respond to it using their own language. Rather than merely summarising the argument of the text, students will be encouraged to point out the blindspots and contradictions in the text. Basically this module is going to be a training in critical thinking. Critical reading primarily involves critical thinking.

### **Module III**

#### **Reading Against the Grain**

This module prepares the students to identify the complexity of the text and trains them to critique the ideological patterns invisibly present in the text. It is an exercise in determining the counterpoints so as to develop their own observations and arguments from within the text. This will also help them to frame their activity within the larger structures of theoretical reading. Rather than going after certain theoretical schools and movements, students will be trained to identify the most convenient tools for reading, only if these tools are inevitable.

### **Module IV**

#### **Towards Critical Writing**

This final schedule will test students' skill in interpreting, analyzing and evaluating a given text. Critical reading skill also involves critical listening skills. Once students are trained engage in critical reading they will also be adept in critical listening. Through critical reading, critical listening and critical thinking, students will be encouraged to practice critical writing.

### **LEC 5025 English for Communication**

#### **Course Description**

English for Communication is a 40-hour zero credit Audited Course aimed at improving student proficiency in oral and written communication in English. The course has four modules, each focussed on skill development in the respective areas of listening, speaking, reading and writing. The emphasis will be on providing ample practice in all the required communication skills for social, academic and professional purposes. The books/resources suggested for required/recommended use/reference are selected and will be used judiciously to provide hands on training to the students. The resources of the Language Lab will be put to optimal use, to achieve the objectives set for the course. The achievement of student proficiency will be regularly monitored and ensured through continuous assessment and teacher feedback of student performance.

#### **Module I Listening Skills**

Types of Listening – listening to conversation (formal and informal) - barriers to listening - note taking tips, listening for a purpose

#### **Module II Speaking Skills**

**Improving Pronunciation:** Practicing speech sounds- vowels, consonants, diphthongs – weak forms – connected speech

Confidence Building, Vocabulary Building, Presentation Skills

Public speaking, debates, discussion, seminar, presentations, interviews – organising the speech

Social/Professional Communication

Practising Short Dialogues

Listening to News/Conversations/Telephonic Conversation

### **Module III: Reading Skills**

Types and techniques of reading – skimming, scanning, reading for information, reading for pleasure, reading and making inferences, note taking – levels of reading – reading and comprehension tips

### **Module IV: Writing Skills**

Main forms of written communication: agenda, minutes, notices, compiling CV/resume, memo, drafting an e-mail, press release, correspondence: personal, official and business, report writing

Academic writing - Use of appropriate register, summarizing and paraphrasing, Précis writing, essay writing, book review - citation and referencing, punctuation

Remedial grammar & usage, idioms and phrases, words often confused, one word substitutes, word choice