

<b>MA English</b>	
<b>Semester 3</b>	
<b>Core Course 11: PC 11 – American Literature</b>	
<b>Objectives:</b>	
The objectives of the course include an introduction to the most important branch of English literature of the non British tradition. It seeks to provide an overview of the processes and texts that led to the evolution of American literature as an independent branch or school of literature.	
<b>Course Description:</b>	
The course covers the entire period from the time of early settlers, through the westward movement to the contemporary period. American literature is integrally connected with the experiences of a people struggling to establish themselves as a nation. Questions of individualism, quest for identity, political freedom from Britain and cultural freedom from the European tradition have marked American literature from time to time. The emergence of black literature and other ethnic traditions is another major hallmark of American writing. All these will form the basic analytical component of this course. American Renaissance, American War of Independence, Transcendentalism, American Romanticism, Dark Romanticism, Frontier Experiences, the Civil War, Modernism, Feminism, Regional patterns—Southern Writers—New England Writers—Western Writers—Mid-Western Writers, Ethnicity—Jewish, Native, Mountain Literature, Great Depression and the Great Dust-bowl disaster would be some of the thematic concerns of the course.	
<b>Module I</b>	
<b>Required Reading :</b>	
Robert E Spiller:	“Architects of Culture: Edwards, Franklin, Jefferson” (Chapter 1 of <i>The Cycle of American Literature</i> )
Russell J. Reising:	“The Unused Past: Theorists of American Literature and the Problem of Exclusivity” (Chapter 1 of <i>The Unusable Past: Theory and Study of American Literature</i> )
John Paul Pritchard:	The Early Nineteenth Century Cultural Scene Chapter 1 of <i>Criticism in America</i> (3-13)
<b>Module 2</b>	
<b>Required Reading :</b>	
Edgar Allen Poe:	“Raven”
Walt Whitman:	“There Was a Child Went Forth”
Emily Dickinson:	“I felt a funeral in my brain”; “Tell all the truth but tell it slant”
Robert Frost:	“Birches”
Wallace Stevens:	“The Emperor of Ice-Cream”
Imamu Amiri Baraka:	“Ka ‘Ba”
Marge Tindal:	“Cherokee Rose”
Yahuda Amichai:	“Try to Remember Some Details”
David Berman:	“Self Portrait at 28”
<b>Seminar:</b>	
Edgar Allen Poe:	“Philosophy of Composition”
<b>Module 3</b>	
<b>Required Reading:</b>	
Arthur Miller:	<i>Death of a Salesman</i>

Edward Albee:	<i>Who's Afraid of Virginia Woolf?</i>
<b>Seminar:</b>	
Tennessee Williams:	<i>A Streetcar Named Desire</i>
<b>Module 4</b>	
<b>Required Reading:</b>	
Hermann Melville:	"Bartleby the Scrivener" (short story)
Nathaniel Hawthorne:	"Young Goodman Brown" (short story)
William Faulkner:	"Bear" (short story)
Mark Twain:	<i>Adventures of Huckleberry Finn</i>
Ernest Hemingway:	<i>The Old Man and the Sea</i>
John Steinbeck:	<i>Grapes of Wrath</i>
<b>Seminar:</b>	
Toni Morrison:	<i>Sula</i>
<b>Module 5</b>	
<b>Required Reading:</b>	
R. W. Emerson:	"American Scholar"
WEB DuBois:	"Human Rights for all Minorities"
<b>Seminar:</b>	
H.D. Thoreau:	<i>Walden</i> (Chapters 3, 4)
<b>Background Reading:</b>	
Robert E. Spiller:	<i>The Cycle of American Literature</i>
F.O. Matthiessen:	<i>The American Renaissance</i>
Marcus Cunliffe:	<i>The Literature of the United States</i>
Ihab Hassan:	<i>Radical Innocence</i>
Paul C. Conkins:	<i>Puritans and Pragmatists</i>
C.W. Bigsby:	<i>Modern American Drama 1945-2000</i>
Leslie A. Fiedler:	<i>Love and Death in the American Novel</i>

<b>MA English</b>	
<b>Semester 3</b>	
<b>Core Course 12: PC 12 – Cultural Studies</b>	
<b>Objectives:</b>	To introduce students to the terms, analytical techniques, and interpretive strategies commonly employed in Cultural Studies. Emphasis is on overt interdisciplinary approaches to exploring how cultural processes and artefacts are produced, shaped, distributed, consumed, and responded to in diverse ways.
<b>Course Description:</b>	<p>The field of Cultural Studies has been described as a —simmering stew of ideas, voices and lives of people all over the world. “It is —a tendency across disciplines rather than a discipline itself.” By transgressing disciplinary boundaries, Cultural Studies suggests a “remapping of the humanities.” The content, focus and approach determine the methodology of the field.</p> <p>The first module charts out the terrain of Cultural studies through two seminal articles from the founding figures Raymond Williams and Stuart Hall; and a discussion of the nature of culture, and high and low culture by Simon During. The second module focuses on issues of what constitutes culture, as it is discussed in the academia. The focus is on how different versions and formulations as to what culture is get accommodated in Cultural Studies. The third module frames the ways in which the tools that Cultural Studies provides are specifically deployed to analyse specific ‘artefacts’ that circulate in society. The fourth module offers samples that reveal how Cultural Studies has been adapted into the broad Indian context. The final module attempts a localisation of the insights gained in the preceding modules. It situates Cultural Studies in the context of Kerala, to show how such analyses can broaden our insight into our immediate life-world.</p>
<b>Module I</b>	
<b>Required Reading:</b>	
Raymond Williams:	“Culture is Ordinary” ( <i>Resources of Hope: Culture, Democracy, Socialism</i> , London, Verso, 1989)
Stuart Hall:	“Cultural Studies: Two Paradigms” ( <i>Media, Culture and Society</i> vol.2, pp.57–72)
Simon During:	“Value” (in Simon During: <i>Cultural Studies: A Critical Introduction</i> . Routledge. 2005. (Part 7 of the volume including 7.1 Culture High and Low; 7.2 The Nature of Culture)
<b>Module 2</b>	
<b>Required Reading:</b>	
Theodor W Adorno:	“Culture Industry Reconsidered.” (pp 98-107 in <i>The Culture Industry: Selected Essays on Mass Culture</i> , J M Bernstein (ed), Routledge, 2001)
John Storey:	“What is Popular Culture?” (pp 1-16 in <i>Cultural Theory and Popular Culture</i> )
<b>Seminar:</b>	
Richard Hoggart:	“Superstition.” (pp 151-155 in <i>Everyday Language &amp; Everyday Life</i> , Transaction Publishers, 2003)
<b>Module 3</b>	
<b>Required Reading:</b>	
Roland Barthes:	“Toys” (From <i>Mythologies</i> , selected and translated by Annette Kavers, London, Jonathan Cape, 1972)
Jean Baudrillard:	“The Gulf War Will Not Take Place” (pp 23-28 in <i>The Gulf War Did Not Take Place</i> , Indiana University Press, 1995) Also in Jean Baudrillard: <i>Selected Writings</i> (Ed. Mark Poster) Stanford

<b>Seminar:</b>	
Donald Brenneis:	“Gossip” (pp 150-153 in <i>Folklore, Cultural Performances, and Popular Entertainments: A Communications-centered Handbook</i> , Richard Bauman (ed), OUP, 1992)
<b>Module 4</b>	
<b>Required Reading:</b>	
Bhaskar Mukhopadhyay:	“Cultural Studies and Politics in India Today,” <i>Theory Culture Society</i> , 2006 (SAGE, London, Thousand Oaks and New Delhi), Vol. 23(7-8): 279-292
Ashis Nandy:	“Introduction: Indian Popular Cinema as a Slum’s Eye View of Politics” (pp 1-18 in <i>The Secret Politics of Our Desires: Innocence Culpability and Indian Popular Cinema</i> , Ashis Nandy (ed) Delhi: OUP, 1998)
<b>Seminar:</b>	
Gayatri Chakravorty Spivak:	“The New Subaltern: A Silent Interview” in Chaturvedi, Vinayak, ed. <i>Mapping Subaltern Studies and the Postcolonial</i> (London: Verso, 2000)
<b>Module 5</b>	
<b>Required Reading:</b>	
Udayakumar:	“Autobiography as a Way of Writing History: Personal Narratives from Kerala and the Inhabitation of Modernity” (in <i>History in the Vernacular</i> , eds. Partha Chatterjee and Raziuddin Aquil, Delhi: Permanent Black, 2008.)
V.C. Harris:	“Engendering Popular Cinema in Malayalam” (in <i>Women in Malayalam Cinema: Naturalising Gender Hierarchies</i> , ed. Meena T. Pillai, Orient BlackSwan, 2010)
<b>Seminar:</b>	
R Nandakumar:	“The Missing Male: The Female Figures of Ravi Varma and the Concepts of Family, Marriage and Fatherhood in Nineteenth-century Kerala” ( <i>South Indian Studies</i> , No.1, Jan-June, 1996)
<b>Background Reading:</b>	
Adorno, T.W.:	<i>The Culture Industry: Selected Essays on Mass Culture</i> (ed., with intro.), J.M. Bernstein. London: Routledge (1991)
Baldwin, E.:	<i>Introducing Cultural Studies</i> . New York: Pearson/Prentice Hall (2004)
Barthes, R.:	<i>Mythologies</i> . London: Paladin(1973)
Belsey, C.:	<i>Culture and the Real: Theorizing Cultural Criticism</i> London; New York: Routledge (2005)
Benjamin, W.:	<i>Illuminations</i> . New York: Schocken Books (1968)
Bennett T., L. Grossberg, and M. Morris	<i>New Keywords: A Revised Vocabulary of Culture and Society</i> . Malden, MA: Blackwell (2005)
Bennett, T.:	<i>Outside Literature</i> . London: Routledge (1990)
Bourdieu, P.:	<i>The Field of Cultural Production</i> . Cambridge: Polity Press (1993)
During, S. (ed.):	<i>The Cultural Studies Reader</i> . London: Routledge (1993)
During, S.:	<i>Cultural Studies: A Critical Introduction</i> . London; New York: Routledge (2005)
Easthope, A.:	<i>Literary into Cultural Studies</i> . London: Routledge (1991)
Easthope, A. & McGowan, K. (eds.):	<i>A Critical and Cultural Theory Reader</i> . Milton Keynes Open University Press(1992)
Fiske, J.:	<i>Understanding Popular Culture</i> . Boston, MA: Unwin Hyman(1989)

Grossberg, Cary Nelson & Paula Treichler(ed):	<i>Cultural Studies</i> . Routledge (1992)
Miller, Toby (ed) (2001)	<i>A Companion to Cultural Studies</i> . Blackwell
<b>MA English</b>	
<b>Semester 3</b>	
<b>Core Course 13: PC 13 – Gender Studies</b>	
<b>Objectives:</b>	
<p>The objectives of this course include making the student familiar with the emergence and growth of the notion of gender as a concept central to the reading of literature. It introduces a wide variety of theoretical, critical and creative works that define and redefine the concept as it is understood in contemporary society. At the completion of the course, students should be able to understand gender as a complex concept that is influenced and (re) shaped by history, the current moment, culture, and society; and engage with gender as a concept that is not fixed but fluid.</p> <p>Students should also be able to cite and use important theories and methodologies to analyze texts.</p>	
<b>Course Description:</b>	
<p>This course introduces students to modes of literary criticism and interpretation that focus on the representations of women and men, constructions of femininity and masculinity, and sexual politics. Feminist theorists identified the distinction between sex and gender and defined gender as a social rather than a biological construct. Gender theory came initially as part of feminist theory but now includes the investigation of all gender and sexual categories and identities. A primary concern in gender studies is the manner in which gender and sexuality are discussed. Gender theory is postmodern in that it challenges the paradigms and intellectual premises of inherited norms. It also takes an activist stance through interventions and alternative epistemological positions meant to change the social order. Gender studies and queer theory explore issues of sexuality, power, and marginalized populations in literature and culture. Much of the work in gender studies and queer theory, while influenced by feminist criticism, emerges from post-structural interest in fragmented, de-centered identities, deconstruction of meaning and psychoanalysis.</p>	
<b>Module I</b>	
<b>Required Reading:</b>	
Kate Millet:	<i>Sexual Politics</i> (Chapter II)
Sandra Gilbert and Susan Gubar:	“The Parables of the Cave”(Part 3 of Chapter 1 “Towards a Feminist Poetics” in <i>Mad Woman in the Attic</i>
Judith Butler:	Gender: The Circular Ruins of Contemporary Debate” <i>Gender Trouble</i> (Chapter III)
<b>Module 2</b>	
<b>Required Reading:</b>	
William Shakespeare:	Sonnet 20
Muriel Rukeyser:	“The Poem as Mask: Orpheus”
Maya Angelou:	“Phenomenal Woman”
Adrienne Rich:	“Twenty-one Love Poems” (Poems I and II)
Kamala Das:	“Dance of the Eunuchs”
Margaret Atwood:	“Sekhmet, The Lion-headed Goddess of War”
Carol Ann Duffy:	“Ann Hathaway”, “Litany”

Duane Marchand:	“Tears from the Earth”
<b>Seminar:</b>	
Ann Snitow:	“Gender Diary”
<b>Module 3</b>	
<b>Required Reading:</b>	
Charlotte Bronte:	<i>Jane Eyre</i>
Michael Cunningham:	<i>The Hours</i>
Jeanette Winterson:	<i>Oranges Are Not the Only Fruit</i>
<b>Seminar:</b>	
Alice Munro:	<i>Lives of Girls and Women</i>
<b>Module 4</b>	
<b>Required Reading:</b>	
Charlotte Keatley:	<i>My Mother Said I Never Should</i>
David Henry Hwang:	<i>M Butterfly</i>
Manjula Padmanabhan:	<i>Lights Out</i>
<b>Seminar:</b>	
Azar Nafisi:	<i>Reading Lolita in Tehran</i>
<b>Module 5</b>	
<b>Required Reading:</b>	
Maya Angelou:	<i>I Know Why the Caged Bird Sings</i>
Meena Alexander:	<i>Faultlines</i>
Simone de Beauvoir:	<i>Memoirs of a Dutiful Daughter</i>
<b>Seminar:</b>	
Virginia Woolf:	<i>A Room of One’s Own</i>
<b>Background Reading:</b>	
Toril Moi:	<i>Sexual /Textual Politics</i>
Simone de Beauvoir:	<i>The Second Sex</i>
Kate Millet:	<i>Sexual Politics</i>
Elaine Showalter:	<i>A Literature of Their Own</i>
Isobel Armstrong:	<i>New Feminist Discourses</i>
Judith Butler:	“Imitation and Gender Subordination” in Diana Fuss (ed.) <i>Inside Out: Lesbian Theories</i>
Helene Cixous:	“The Laugh of the Medusa” in Elaine Marks and Isabelle de Courvitron (eds.) <i>New French Feminism</i>
Susie Tharu & K. Lalitha (eds):	<i>Women Writing in India (2 Vols)</i>
Monique Wittig:	<i>The Straight Mind and Other Essays</i>

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

Kazuo Ishiguro:	<i>Remains of the Day</i>
<b>Module 4</b>	
<b>Required Reading:</b>	
Miguel Cervantes:	<i>Don Quixote</i>
Milan Kundera:	<i>The Unbearable Lightness of Being</i>
Italo Calvino:	<i>If on a Winter's Night a Traveller</i>
<b>Seminar:</b>	
Orhan Pamuk:	<i>Snow</i>
<b>Module 5</b>	
<b>Required Reading:</b>	
Chimamanda Ngozi Adichie:	<i>Purple Hibiscus</i>
Isabel Allende:	<i>Daughter of Fortune</i>
Zora Neale Hurston:	<i>Their Eyes Were Watching God</i>
<b>Seminar:</b>	
Jamaica Kincaid:	<i>The Autobiography of My Mother</i>
<b>Background Reading:</b>	
Georg Lukacs:	<i>Theory of the Novel</i>
Lucien Goldmann:	<i>Towards Sociology of the Novel</i>
David Lodge:	<i>The Art of Fiction</i>
Wayne C. Booth:	<i>The Rhetoric of Fiction</i>
Patricia Waugh:	<i>Metafiction</i>
Jeremy Hawthorn:	<i>Studying the Novel</i>
Shlomith Rimmon-Kenan:	<i>Narrative Fiction: Contemporary Poetics</i>
Joyce Carol Oates:	<i>Telling Stories – An Anthology for Writers</i>
Linda Hutcheon:	<i>A Poetics of Postmodernism: History, Theory, Fiction</i>
Mikhail Bakhtin:	<i>The Dialogic Imagination</i>
Susan Lohafer & Ellyn Clarey (eds):	<i>Short Story Theory at a Crossroads</i>
Isabel Allende:	<i>Portrait in Sepia</i>



<b>MA English</b>	
<b>Semester 3</b>	
<b>Core Course 15: PC 15 – Texts and Performance</b>	
<b>Objectives:</b>	The objectives of the course include facilitating an understanding of the basic structural and thematic patterns that govern the poetic process, especially in its relation to the performative or the theatrical.
<b>Course Description:</b>	The interface between the verbal and the visual is the area under discussion here. Drama, Theatre, Performance and performativity need to undergo close scrutiny here. One cannot disregard the cinematic medium in a study of performance. Marginalized theatres, dealing with issues like gender, ethnicity, etc. need to be introduced. The development of theatre from classical times, Anti-Aristotelian notions like Alienation Effect, the Indian notion of Rasa etc. are to be discussed in connection with the texts. Though seemingly different, Expressionism and similar modes of theatrical performance should be made part of classroom discussion.
<b>Module I</b>	
<b>Required Reading :</b>	
S. S. Barlingay:	“Various Senses of the Word Rasa” ( <i>A Modern Introduction to Indian Aesthetic Theory</i> Ch. 4, 84-102)
Karen Hollinger:	“The Hollywood Star-- Actress and Studies of Acting” ( <i>The Actress: Hollywood Acting and the Female Star</i> Ch 1, PP. 3-27)
Lizbeth Goodman:	“Contemporary Feminist Theatres” ( <i>Contemporary Feminist Theatre: To Each Her Own</i> Ch1, PP. 14-37)
<b>Module 2</b>	
<b>Required Reading:</b>	
Aristophanes:	<i>Lysistrata</i>
Kalidasa:	<i>Abhijnana Shakuntalam</i>
<b>Seminar:</b>	
Bertolt Brecht:	<i>Mother Courage and her Children</i>
<b>Module 3</b>	
<b>Required Reading:</b>	
Eugene O’Neill:	<i>Emperor Jones</i>
Howard Brenton:	<i>Hitler Dances</i>
<b>Seminar:</b>	
Anthony Neilson:	<i>Realism (Methuen Drama Book of 21<sup>st</sup> Century Plays)</i>
<b>Module 4</b>	
<b>Required Reading:</b>	
Women’s Theatre Group (WTG) & Elaine Feinstein: <i>Lear’s Daughters (Adaptations of Shakespeare: A Critical Anthology of Plays from the Seventeenth Century to the Present</i> (eds) Daniel Fischlin, Mark Fortier)	
Mahasweta Devi/Usha Ganguli:	<i>Rudali: From Fiction to Performance</i> (Seagull)
<b>Seminar:</b>	
Rustom Bharucha:	“Pebet: A Performance Text” ( <i>The Theatre of Kanhailal: Pebet and Memoirs of Africa</i> 41-62)
<b>Module 5</b>	
<b>Required Reading:</b>	
Robert Scholes et. al. (ed):	“The Elements of Film” <i>Elements of Literature</i>

Andrew Dix:	“Films and Ideology” (Ch 8 of <i>Beginning Film Studies</i> 226-68)
Films :	
Orson Welles:	<i>Citizen Kane</i>
Roberto Benigni:	<i>Life is Beautiful</i>
<b>Seminar:</b>	
Shaji N. Karun:	<i>Vaanaprastham</i>
<b>Background Reading:</b>	
Keir Elam:	<i>Semiotics of Theatre and Drama</i>
Alex Siers Ed.:	<i>The Metheun Drama Book of Twenty-First Century Plays</i>
Shohini Chowdhuri:	<i>Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Terese de Lauretis, Barbara Creed</i>
Eric Lane Ed.:	<i>Telling Tales: New One Act Plays</i>
Kenneth Pickering:	<i>Studying Modern Drama</i>
Christian Metz:	<i>Film Language</i>
Henry Bial (ed):	<i>The Performance Studies Reader</i>
Julie Sanders:	<i>Adaptation and Appropriation</i>
Marvin Carlson:	<i>Performance: A Critical Introduction</i>
Johan Huizinga:	<i>Homo Ludens</i>