



CMS COLLEGE KOTTAYAM

(AUTONOMOUS)

Affiliated to the Mahatma Gandhi University, Kottayam, Kerala

CURRICULUM FOR POSTGRADUATE PROGRAMME

MASTER OF ARTS IN ENGLISH

UNDER CHOICE BASED CREDIT SYSTEM 2016
(With effect from 2016)

MA English	
Semester 1	
Core Course 1: PC 1—Chaucer and the Roots of English	
Course Code: EN21101	
Objectives:	
The course seeks to provide the student with knowledge of the growth of English language and literature up to the age of Chaucer. It also introduces the student to the social cultural and intellectual background of the late Medieval period in English Literature and to sensitize him/her to the major literary works of the period.	
Course description:	
The socio-cultural situations during the centuries preceding Chaucer should provide a solid footing for the study of Chaucer and the English literature that came after him. The evolution of English from Old English to Middle English must gain focus here. The development of English into the language used by Chaucer and his contemporaries—both the literary men and the general public—from Indo-European has to be discussed with special emphasis on the Germanic sub-family to which English belongs. How Celtic Britain changed into Anglo-Saxon and later Norman England and how the English triumphed over the French by the time of Chaucer form the backdrop to this course. In other words, the history of England has to be seen as a history of power struggles. The Celts who were suppressed by the Anglo Saxons, resurface in the Arthurian legends, Scottish and Irish literatures and in the Irish literary renewal centuries later. Danish and Norman invasions also find linguistic and literary repercussions in English history.	
Module I	
Required Reading :	
<ul style="list-style-type: none"> English as a member of the Indo-European family of languages, the Germanic sub-family The Celts, the Roman Conquest, Danish Invasion, linguistic and literary Implications 	
Module 2	
Required Reading :	
<ul style="list-style-type: none"> Sound laws such as Grimm's Law, Verner's Law, Gradation and Umlaut. Major features of Old English with regard to Grammar, Spelling Phonology, vocabulary, dialectal variations. 	
Seminar:	
<ul style="list-style-type: none"> Influences on Old English such as Celtic Latin and Danish. 	
Module 3	
Required Reading :	
<ul style="list-style-type: none"> A brief outline of Old English literature. Middle English authors other than Chaucer Gower, Langland, Lydgate, Hoccleve 	
Seminar:	
<ul style="list-style-type: none"> Introduction to <i>Beowulf</i> and major Old English authors like Caedmon, Cynewulf, Bede, and King Alfred. 	
Module 4	
Required Reading :	

• Historical context of the Middle Ages.
• Features of Middle English: grammar, vocabulary, dialects.
• Attempts at translating the Bible.
• Early influence of European renaissance on English.
Seminar:
• Wycliffe and the Lollards. Native English overcoming the clutches of Latin through Bible translations.
Module 5
Required Reading :
Geoffrey Chaucer: Sections from Prologue to <i>Canterbury Tales</i> 1. Introduction 2. The Knight
From <i>The Canterbury Tales</i> : The Nun's Priest's Tale.
Seminar:
Geoffrey Chaucer : Troilus and Criseyde (no need to read the original)
Background Reading:
John Peck and Martin Coyle: <i>A Brief History of English Literature</i>
Pierro and Jill Mann, eds. : <i>The Cambridge Chaucer Companion</i>
Helen Cooper: <i>The Oxford Guides to Chaucer: The Canterbury Tales</i>
J A Burrow: <i>Medieval Writers and their Work-- Middle English Literature and its Background</i>
David Daiches: <i>A Critical History of English Literature Vol. I</i>
Malcolm Godden and Michael Lapidge: <i>The Cambridge Companion to Old English Literature</i>
David Crystal: <i>The Cambridge Encyclopaedia of the English Language</i>
C L Wren: <i>The English Language</i>
Charles Barber, Joan C. Beal and Philip A. Shaw: <i>The English Language: A Historical Introduction</i>
Albert C Baugh and Thomas Cable: <i>A History of the English Language</i>

MA English
Semester 1
Core Course 2: PC 2—Writings of the Renaissance
Course Code: EN21102
Objectives: The course is designed primarily as an introduction to the English Renaissance and the texts that shaped it/were shaped by it. At the same time, it is also designed as a theoretical/critical reading of the era and the texts in the light of recent theoretical interventions like New Historicism which had a special interest in Renaissance texts.
Course description: The Course covers the period up to the end of the Caroline age. Major genres like tragedy, tragicomedy, epic, romance, ballad, farces etc., concepts like humanism, the new world need to be introduced. The major authors in the course include Shakespeare, Jonson and Marlowe. At the same time care has been taken to place the authors and the texts in the proper historical perspective. To say that renaissance meant the flowering of an entire range of literary artistic and intellectual activity would be to state the obvious. For that reason the true spirit of renaissance is expected to be imparted to the pupil.
Module I
Required Reading :
Jonathan Dollimore: “Shakespeare, Cultural Materialism and the New Historicism” (Chapter 1 of <i>Political Shakespeare</i> edited by Dollimore and Sinfield)
Stephen Greenblatt: Introduction to <i>Renaissance Self Fashioning</i>
John Dover Wilson: “The Theatre” (Chapter VII of <i>Life in Shakespeare’s England</i>)
Module 2
Required Reading :
Shakespeare: <i>Hamlet</i>
Seminar:
Shakespeare: <i>A Midsummer Night’s Dream</i>
Module 3
Required Reading :
Shakespeare: <i>Hamlet</i>
Seminar:
Ben Jonson: <i>Volpone</i>
Module 4
Required Reading :
Christopher Marlowe: <i>Doctor Faustus</i>
Seminar:
John Webster: <i>The Duchess of Malfi</i>
Module 5
Required Reading :
William Shakespeare: Sonnets 18, 116, 129
Francis Bacon: Of Truth; Of Parents and Children
Edmund Spenser: Prothalamion

John Donne: A Valediction Forbidding Mourning	
Andrew Marvell: To His Coy Mistress	
Seminar:	
Thomas More:	<i>Utopia</i>
Background Reading:	
A C Bradley:	<i>Shakespearean Tragedy</i>
John Dover Wilson:	<i>What Happens in Hamlet</i>
Caroline Spurgeon:	<i>Shakespearean Imagery</i>
Thomas Kyd:	<i>Spanish Tragedy</i>
John Drakakis Ed.:	<i>Alternative Shakespeares</i>
Germaine Greer:	<i>Shakespeare</i>
Terry Eagleton:	<i>Shakespeare and His Age</i>
E M W Tillyard:	<i>Elizabethan World Picture</i>
Wilson Knight:	<i>The Wheel of Fire</i>
Ania Loomba:	<i>Race Gender and Renaissance Drama</i>
Catherine Belsey:	<i>The Subject of Tragedy</i>

MA English	
Semester 1	
Core Course 3: PC 3—Revolution and the Enlightenment	
Course Code: EN21103	
Objectives:	
To familiarize the student with the English literature of the Seventeenth Century and to provide him/her with analytical/critical perspectives on the social, cultural and intellectual climate of the period	
Course Description:	
The Puritan England was a period of major social and political upheavals including the Civil War. The age witnessed the struggle between the king and the parliament for domination. Eventually, Oliver Cromwell, the leader of the puritans, could form the Commonwealth and Charles I was executed in 1649. The puritan movement based on honesty, righteousness, intellectuality and freedom proved too severe for the people and this led to the restoration of Monarchy. Meanwhile the rash acts such as the closure of the theatres had done enough damage to literature. The political turmoil notwithstanding, the age could herald a scientific outlook and temperament. This led to the formation of a number of intellectual institutions including the Royal Society. In the society too, the considerable increase in production resulted in the formation of a number of economic institutions. In the field of literature, the era also witnessed the emergence of number of genres. Scientific revolutions, the evolution of new religious concepts, and the new philosophical streams of thought need to be introduced. Rationalism and the consequent establishment of the autonomous human subject (cogito) are to be presented as instrumental in the progress of the Enlightenment.	
Module 1	
Required Reading:	
Pramod Nayar: Introduction <i>English Poetry 1660-1780</i> Ed. Pramod Nayar	
Paul Goring: "Historical Cultural and Intellectual Context" <i>Eighteenth Century Literature and Culture</i>	
Ian Watt: <i>Rise of the Novel</i> Chapters 1	
Module 2	
Required Reading:	
John Milton	: <i>Paradise Lost Book IV</i> (Lines 1 - 535)
Alexander Pope	: Epistle to Dr. Arbuthnot
William Collins	: Ode to Evening
Seminar:	
Aphra Behn	: To the Fair Clarinda
Module 3	
Required Reading:	
William Congreve	: <i>Way of the World</i>
Oliver Goldsmith	: <i>She Stoops to Conquer</i>
Seminar:	
John Dryden	: <i>All for Love</i>
Module 4	
Required Reading:	
Daniel Defoe	: <i>Robinson Crusoe</i>
Lawrence Sterne	: <i>Tristram Shandy</i>
Henry Fielding	: <i>Tom Jones</i>
Seminar:	

Richardson	: <i>Pamela</i>
Module 5	
Required Reading:	
John Locke	: <i>An Essay Concerning Human Understanding</i>
Dr. Johnson	: Preface to Shakespeare
Mary Wollstonecraft	: <i>A Vindication of the Rights of Woman</i>
Seminar:	
John Bunyan	: <i>Pilgrim's Progress</i>
Background Reading:	
Basil Willey	: <i>Seventeenth Century Background</i>
Basil Willey	: <i>Eighteenth Century Background</i>
T W Adorno	: <i>Dialectic of Enlightenment</i>
James Schmidt	: <i>What is Enlightenment?</i>
Peter Gray	: <i>The Enlightenment: An Interpretation. The Science of Freedom</i>
Ernst Cassirer	: <i>Philosophy of Enlightenment</i>
Michel Foucault	: "What is Enlightenment?" (<i>Foucault Reader</i> Ed. Paul Rabinow)
Ian Watt	: <i>The Rise of the Novel</i>

MA English	
Semester 1	
Core Course 4: PC 4—Literary Criticism and Academic Writing	
Course Code: EN21104	
Objectives: To familiarize the students with the key concepts and texts of literary criticism ever since its emergence, and to provide practical and theoretical familiarity with the range, approaches, and mechanics of academic writing	
Course Description: The course should help the student to recognize the historical, political and aesthetic dimensions of the growth of literary criticism. Issues like canon formation, evolution of the genres, methods of literary analysis will all be discussed in the different modules. Concepts being discussed include classical western criticism from Aristotle Horace and Longinus, English Renaissance and neoclassical criticism, the 18 th century trends, the romantic revolt, the Victorian tradition, the new critics, Chicago school and the modernist movements, Eliot's critical positions, Psychoanalysis, myth criticism, Russian Formalism, Marxist criticism and Reader response theories. One module has been set apart for the study of academic writing which is expected to enhance the ability of the student to attempt critical appreciation, literary criticism, reviews, and other modes of academic writing. A review article has been included to provide a sampling of the work being done and the debates that inform <i>Interpretation</i> . Students are expected to keep track of other forms of scholarship that inform the discipline. David G. Nichols (Ed): <i>Introduction to Scholarship in Modern languages and Literatures</i> (See Background Reading) contain essays that review and describe several approaches to scholarship. The selection from the MLA Handbook discusses the tasks and methodology of identifying a topic, developing it through research, working with sources, the mechanics of academic prose, and documentation style. The module introduces the student to the scholarly expectations of semester assignments and the final dissertation.	
Module 1	
Required Reading:	
Aristotle:	<i>Poetics [Mimesis; Tragedy: Definition, Elements, Parts, Tragedy Vs. Epic, Tragic Hero]</i>
Longinus:	<i>On the Sublime</i>
Horace:	<i>Ars Poetica</i>
Module 2	
Required Reading:	
Philip Sidney	Apologie for Poetry
Dryden:	Essay on Dramatic Poesy (Extract – paragraphs 1-50)
Coleridge:	<i>Biographia Literaria</i> (Ch. 17)
Matthew Arnold:	<i>Study of Poetry</i>
Seminar:	
Wordsworth:	Preface to <i>Lyrical Ballads</i>
Module 3	
Required Reading:	
Eliot:	Tradition and the Individual Talent
Cleanth Brooks:	The Language of Paradox
Northrop Frye:	Archetypes of Literature
Erich Auerbach:	Odysseus' Scar

Seminar:	
R.S. Crane:	The Concept of Plot and the Plot of <i>Tom Jones</i>
Module 4	
Required Reading:	
Georg Lukacs :	The Ideology of Modernism
Wolfgang Iser:	The Role of the Reader in Fielding's <i>Joseph Andrews</i> and <i>Tom Jones</i>
Roman Jakobson:	What is Poetry?
Seminar:	
Lionel Trilling:	Freud and Literature
Module 5	
Academic Writing	
Required Reading:	
Jerome McGann: "Interpretation" (pp 160—170 of David G. Nichols)	
Chapters 3,5, and 6 of <i>MLA Handbook for Writers of Research Papers</i> , Seventh Ed.	
Seminar:	
Catherine Belsey: "Addressing the Subject" (<i>Critical Practice</i>)	
Background Reading:	
D. A. Russell and Winterbottom (eds.): <i>Classical Literary Criticism</i> . [OUP]	
Enright and Chickera (eds.): <i>English Critical Texts</i> . [OUP]	
David Lodge (ed.): <i>Twentieth Century Literary Criticism: A Reader</i> [Longman]	
V.S. Seturaman (ed.): <i>Contemporary Criticism: An Anthology</i> [Macmillan]	
K. Pomorska and R. Rudy (eds.): <i>Language and Literature</i> . [HUP]	
Harry Blamires: <i>A History of Literary Criticism</i>	
Wimsatt and Brooks: <i>Literary Criticism: A Short History</i>	
David G. Nichols (Ed): <i>Introduction to Scholarship in Modern languages and Literatures</i> , MLA, 2007.	

MA English	
Semester 1	
Core Course 5: PC 5— Indian English Literature	
Course Code: EN21105	
Objectives:	
The course is designed to familiarise the students with one of the most significant literatures produced in the English language from the non English speaking cultures. Questions of language, nation, and aesthetics figure prominently among the objectives of this course.	
Course Description:	
The student has to be made conscious of the colonial context in which Indian English developed as a language and literature. Nineteenth century attempts at poetry, the emergence of Indian English fiction and drama, the differences in the thematic and stylistic aspects between the pre independence and post independence periods, the impact of historical situations like the Emergency, and the influence of western modernism and postmodernism on Indian writing are to receive central focus. Issues relating to the use of the coloniser's language, the diverse ramifications of power in the Indian subcontinent, features of Diaspora writing, the nature of the Indian reality reflected in a non Indian tongue, the socio-cultural economic, and gender concerns addressed in these texts etc. Have to be broached in the pedagogical context. Some major works of Indian literature translated into English also are to be introduced to give a smack of Indianness.	
Module 1	
Required Reading:	
A.K. Ramanujan	: Is there an Indian Way of thinking?
Gauri Viswanathan	: Introduction to <i>Masks of Conquest</i>
Meenakshi Mukherjee:	“Nation, Novel, Language” in <i>The Perishable Empire</i>
Module 2	
Required Reading:	
Toru Dutt	: The Lotus
Sarojini Naidu	: Queen's Rival
Tagore	: Gitanjali (section 35)
Sri Aurobindo	: Thought the Paraclete
Ezekiel	: A Time to Change
Gieve Patel	: On Killing a Tree
Jayanta Mahapatra	: A Monsoon Day Fable
Sujata Bhatt	: Muliebrity
Kamala Das	: Honour
Seminar:	
AK Mehrotra	: Continuities
Module 3	
Required Reading:	
Girish Karnad	: <i>Yayati</i>
Vijay Tendulkar	: <i>Ghasiram Kotval</i>
Seminar:	
Manjula Padmanabhan	: <i>Harvest</i>
Module 4	

Required Reading:		
Salman Rushdie	:	<i>Midnight's Children</i>
Amitav Ghosh	:	<i>Hungry Tide</i>
Susan Viswanathan	:	<i>Something Barely Remembered</i>
Seminar:		
Arundhati Roy	:	<i>God of Small Things</i>
Module 5		
Required Reading:		
Bankim Chandra Chatterjee:		<i>Ananda Math</i>
Sara Joseph	:	<i>Gift in Green</i>
U R Ananthamurthy	:	<i>Samskara</i>
Seminar:		
R K Narayan	:	<i>Man Eater of Malgudi</i>
Background Reading:		
Salman Rushdie	:	<i>Imaginary Homelands</i>
Swati Joshi	:	<i>Rethinking English</i>
Rajeswari Sunder Rajan	:	<i>Lie of the Land</i>
Susie Tharu	:	<i>Subject to Change</i>
Ashish Nandi	:	<i>The Intimate Enemy</i>
G N Devy	:	<i>After Amnesia</i>
Meenakshi Mukherjee	:	<i>Perishable Empire</i>
Sujit Mukherjee	:	<i>Translation as Discovery</i>
K R Sreenivasa Iyengar	:	<i>Golden treasury of Indian Writing</i>
R. Parthasarathy, ed.	:	<i>Ten Twentieth Century Indian Poets</i>
A K Mehrotra, ed.	:	<i>An Illustrated History of Indian Literature in English</i>
Eunice D'Souza, ed.	:	<i>Nine Indian Women Poets: an Anthology</i>

MA English
Semester 2
Core Course 6: PC 6 -- Literature of the Nineteenth Century
Course Code: EN22106
Objectives: To familiarize the students with two prominent eras in English literature, namely the latter half of the 18 th century, first half of the 19 th century and the latter half of the 19 th century. The romantic sensibility that reigned supreme for more than half a century needs to be driven home to the students. Similarly the changed outlook of the writers in the wake of industrialism is also to be imparted well. Only English authors have been included in the paper.
Course description: Begin with the precursors to Romanticism -- Gray, Blake. The Romantic movement-significance of 1798. The American revolution 1776 and the French revolution 1789. Age of upheavals in political, economic and social traditions. Imagination, nature, symbolism and myth, emotion, lyric and the self. Contrast with neo classicism, individualism. The everyday and the exotic - spread of the Romantic spirit, exoticism, etc. Victorian period (1837-1901). The continuance and decline of the romantic sensibility. The emergence of machines and industries. Ascent of materialism. Utilitarian philosophy. Loss of faith. Dominance of scientific temperament. Pre-Raphaelite poetry specimen. The tradition of realism in novel writing. All writers from England.
Module I
Required Reading :
M H Abrams: "Chapter III: Romantic Analogues of Art and Mind." <i>The Mirror and the Lamp</i>
Raymond Williams: "The Romantic Artist." <i>Culture and Society, 1780-1950</i>
Isobel Armstrong: "Introduction: Rereading Victorian Poetry." <i>Victorian Poetry: Poetry, Poetics, Politics</i> . London, 1993
Module 2
Required Reading :
William Blake: Auguries of Innocence
William Wordsworth: The Tintern Abbey Lines
S.T. Coleridge: Kubla Khan
P.B. Shelley: Ode to the West Wind
John Keats: Ode on a Grecian Urn
Seminar:
Lord Byron: The Prisoner of Chillon
Module 3
Required Reading :
Lord Tennyson: Ulysses
Robert Browning: Fra Lippo Lippi
Matthew Arnold: Dover Beach
D.G. Rossetti: The Blessed Damozel
Seminar:
Francis Thompson: The Hound of Heaven
Module 4

Required Reading :	
Jane Austen:	<i>Pride and Prejudice</i>
Emily Bronte:	<i>Wuthering Heights</i>
Thomas Hardy:	<i>Tess of the d'Urbervilles</i>
Seminar:	
Charles Dickens:	<i>A Tale of Two Cities</i>
Module 5	
Required Reading :	
Charles Lamb:	<i>Dream Children</i>
William Hazlitt:	<i>My First Acquaintance with Poets</i>
John Stuart Mill:	<i>The Subjection of Women</i> (Chapter 1)
Seminar:	
Oscar Wilde:	<i>The Importance of Being Earnest</i>
Background Reading:	
M H Abrams:	<i>The Mirror and the Lamp</i>
Arnold Kettle:	<i>An Introduction to the English Novel</i>
Raymond Williams:	<i>Novel from Dickens to Lawrence</i>
C M Bowra:	<i>The Romantic Imagination</i>
Walter Allen:	<i>The English Novel</i>
George Lukacs:	<i>The Historical Novel</i>

MA English
Semester 2
Core Course 7: PC 7 – Modernism in Context
Course Code: EN22107
Objectives: To familiarize the students with the literary trends of the early twentieth century in the context of the sensibility of literary modernism in the wake of the World War.
Course description: The course includes an introduction to the changed literary perspectives in the twentieth century, along with the social, economic and political background. Imperial expansion which had reached a boiling point, the onset of the World War I coupled with the attempts at creating a new world order remained some of the key issues. The impact of the Soviet experiment at the global level that needs to be read against the backdrop of the spread and influence of Marxism on a global scale calls for a radical review of world politics. This was followed by the rise of Fascism and Nazism, followed curiously by the shadow of doubt cast over communism. In the literary field reaction against Romanticism and Victorianism led to experimentation in writing in all genres. Starting from the poetry of World War I the movement traverses a wide range of concerns topics and forms of writing. The discussion also includes movements like the avant garde, the Pink Decade and so forth.
Module I
Required Reading :
Virginia Woolf: “Modern Fiction”(The Common Reader –First Series)
Malcolm Bradbury and James McFarlane: “The Name and Nature of Modernism” (Chapter 1 of <i>Modernism: A Guide to European Literature</i> 1890-1930)
David Harvey: “Modernity and Modernism” [in David Harvey: <i>The Condition of Postmodernity – An Enquiry into the Origins of Cultural Change</i> (Blackwell); also available in Tim Middleton (ed.): <i>Modernism – Critical Concepts in Literary and Cultural Studies</i> (Routledge)]
Module 2
Required Reading :
G.M.Hopkins: The Windhover
Wilfred Owen: Dulce et Decorum est
W.B.Yeats: Byzantium
W.H.Auden: Musee des Beaux Arts
Seminar:
Dylan Thomas: Fern Hill
Module 3
Required Reading :
T.S.Eliot: <i>The Waste Land</i>
Seminar:
Ezra Pound: <i>Hugh Selwyn Mauberley</i> (Sections I to V)
Module 4
Required Reading :
Bernard Shaw: <i>Saint Joan</i>
T.S. Eliot: <i>Murder in the Cathedral</i>
Seminar:

J.M.Synge:	<i>Riders to the Sea</i>
Module 5	
Required Reading :	
James Joyce:	<i>A Portrait of the Artist as Young Man</i>
Joseph Conrad:	<i>Heart of Darkness</i>
Virginia Woolf:	<i>To the Lighthouse</i>
Seminar:	
D.H.Lawrence:	<i>Sons and Lovers</i>
Background Reading:	
James Frazer:	<i>The Golden Bough</i>
Frank Kermode:	<i>The Sense of an Ending: Studies in the Theory of Fiction</i>
Malcolm Bradbury and James McFarlane:	<i>Modernism 1890-1930</i>
D. H. Lawrence:	<i>Selected Literary Criticism</i>
G M Hopkins:	<i>The Wreck of the Deutschland</i>
George Orwell:	<i>1984</i>
Louis MacNiece:	<i>Snow</i>
Tim Middleton (ed.):	<i>Modernism – Critical Concepts in Literary and Cultural Studies Vols. 1-5 (Routledge)</i>

MA English
Semester 2
Core Course 8: PC 8 -- Dimensions of the Postmodern
Course Code: EN22108
Objectives: To introduce the student to the developments in literature written in English since the 1960s. Representative works from experimental and metropolitan literature are included
Course Description: This course involves a discussion of the Postmodernism/post-modernism debate and the problematics of definition. It subjects to analysis poetry which was anti-skeptical and sensitive to the realities of religion and metaphysics. The selected texts create an awareness of the suspect nature of language, the manipulative power of art, the fragility of character, the relativity of value and perception and the collapse of the absolute. Irish voices, female perspectives and public engagement of poetry also come in for discussion. In the field of fiction too typical postmodern features and devices like self-reflexivity and multiculturalism need to be focused. Drama: theatre of the absurd, Psychodrama and experimental theatre will be some of the features calling for discussion.
Module I
Required Reading :
Linda Hutcheon: Historiographical Metafiction: The Pastime of Past Time (in <i>The Poetics of Postmodernism</i>)
Stuart Sim: Postmodernism and <i>Philosophy</i> (in <i>Routledge Companion to Postmodernism</i> . Ed. Stuart Sim)
Michael W. Messmer: "Making Sense of/with Postmodernism" [in Victor E. Taylor & Charles E. Winquist (eds.): <i>Postmodernism – Critical Concepts</i> Volume III (Routledge)]
Module 2
Required Reading :
Philip Larkin: Church Going
Ted Hughes: Jaguar
Sylvia Plath: Daddy
Elizabeth Jennings: The Child Born Dead
Charles Tomlinson: Prometheus
Seminar:
Geoffrey Hill: Genesis
Module 3
Required Reading :
Angela Carter: <i>Nights at the Circus</i>
Julian Barnes: <i>Flaubert's Parrot</i>
Seminar:
Ian McEwan: <i>Atonement</i>
Module 4
Required Reading :

Samuel Beckett:	<i>Waiting for Godot</i>
John Osborne:	<i>Look Back in Anger</i>
Seminar:	
John Arden:	<i>Sergeant Musgrave's Dance</i>
Module 5	
Required Reading :	
Bond:	<i>Lear</i>
Stoppard:	<i>Jumpers</i>
Seminar:	
Arnold Wesker:	<i>Chicken Soup with Barley</i>
Background Reading:	
Jean-Francois Lyotard :	<i>The Postmodern Condition: A Report on Knowledge</i>
Susan Sontag:	<i>Against Interpretation</i>
Ihab Hassan:	<i>The Dismemberment of Orpheus: Towards a Postmodern Literature</i>
Brian McHale:	<i>Postmodernist Fiction</i>
Linda Hutcheon:	<i>A Poetics of Postmodernism: History, Theory, Fiction</i>
Fredric Jameson:	<i>Postmodernism or the Cultural logic of Late Capitalism</i>
Steven Connor:	<i>Postmodernist Culture: An Introduction to the Theories of the Contemporary</i>

MA English
Semester 2
Core Course 9: PC 9— Language and Linguistics
Course Code: EN22109
Objectives: To inculcate in the pupils awareness about the basic concepts of linguistics, the scientific study of language.
Course Description: The course, divided into five modules covers the important areas in linguistics and updates the pupil on the most recent advances in the theory of language study. This should ideally prepare the student at one level with modern notions and concerns in the field of linguistics.
Module 1
Phonetics and Phonology: General Phonetics, Cardinal Vowels, Consonants, Phonetic Transcription The phonemic theory: Phoneme, allophones, contrastive and complementary distribution, free variation, phonetic similarity, pattern congruency Plurals & past tense in English as examples for phonologically conditioned alternation, Rules and rule ordering in phonology (some examples) Syllable, onset nucleus and coda, foot, prosody, stress, stress rules, intonation, rhythm
Module 2
Morphology: The notion of a morpheme, allomorphy, zero morph, portmanteau morph Inflection and derivation, level I and Level II affixes in English, ordering between derivation and inflection, + boundary (morpheme level) and # boundary (word level) in affixation, Stem allomorphy, word level and morpheme level constraints Morphophonological phenomena Compounds, criteria for compound formation (deletion of inflection, junction phenomena like vowel elongation, gemination, etc.) sub compounds and co compounds (tatpurusha/dwandwa) word formation techniques: blending, clipping, back formation, acronyms, echo word formation, abbreviation etc.
Seminar: Traditional grammar – fallacies – Saussure , system and structure, language as a system of signs, Saussurean dichotomies: synchronic -diachronic , signifier- signified, syntagmatic – paradigmatic, langue – parole, form – substance
Module 3
Syntax Structuralism: Contributions of Bloomfield – IC Analysis – disambiguation using IC analysis, limitations of IC analysis – PS grammar – PS rules: context free and context sensitive rules, optional and obligatory rules TG Grammar Components – transformational and generative —GB Theory: X bar theory, case filter, theta criterion.
Seminar: “Aspects” model – transformations: passivisation–do support – affix hopping–WH movement

Module 4	
Semantics	
Semantic relations Componential analysis, prototypes, Implication, entailment, and presupposition Semantic theories: sense and reference, connotation and denotation, extension and intension, Truth Conditional semantics: propositions, truth values, determining the semantic value of a proposition, compositional procedure, terms and predicates, predicate logic, possible worlds semantics.	
Seminar:	
Lexical semantics: antonymy –synonymy – hyponymy – homonymy (homophony and homography) – polysemy – ambiguity	
Module 5	
Branches of Linguistics	
1. Psycholinguistics: Definition and scope - child language acquisition – Innateness hypothesis – speech production, speech recognition – aphasia – slips – gaps 2. Socio Linguistics: definition and scope – structural and functional approach – speech community – speech situation – speech event – speech act – language planning – bilingualism- multilingualism- diglossia - (Language and gender & Language and politics - overview) Applied linguistics: Definition and scope – language teaching and learning – contrastive analysis – error analysis Computational linguistics.	
Seminar:	
Bilingualism, multilingualism, dialect, idiolect, pidgin, creole, language varieties.	
Background Reading:	
S K Verma and N Krishnaswamy:	<i>Modern Linguistics</i>
Henry Widdowson:	<i>Explorations in Linguistics</i>
L Bloomfield:	<i>Language</i>
J D Fodor:	<i>Semantics: Theories of Meaning in Generative Linguistics</i>
J Lyons:	<i>Introduction to Theoretical linguistics</i>
E. Sapir:	<i>Language</i>
D I Slobin:	<i>Psycholinguistics</i>
Lilian Haegeman:	<i>Government and Binding</i>
M. Chierchia and McDonnel Sally:	<i>Language and Meaning</i>
V. Fromkin et al:	<i>Linguistics</i>
Geoffrey Leach:	<i>Semantics</i>
Noam Chomsky:	<i>Cartesian Linguistics</i>
Steve Pinker:	<i>Language Instinct</i>

MA English	
Semester 2	
Core Course 10: PC 10— Theories of Knowledge	
Course Code: EN22110	
Objectives:	
This course aims at introducing literary theory and its latest developments to students.	
Course Description:	
Module 1 examines the major conceptual frameworks of literary theory from structuralism to spectral theory. This unit is intended to familiarize students with the major developments in theory from 1960s to the present. Module 2 begins with an excerpt from Ferdinand de' Saussure's <i>Course in General Linguistics</i> and introduces students to the major linguistic principles which revolutionized 20 th century philosophical and literary thinking. This section also includes Roland Barthes' essay "The Death of the Author" which marks a transition from structuralism to poststructuralism. Homi K Bhabha's essay "The commitment to Theory" is a defense of theory and is included for seminar. Module 3 begins with Derrida's essay and it is important in two ways: one, for its epistemological break with structuralism and two, for its inauguration of the poststructuralist thought in philosophy and criticism. This section also introduces J. Hillis Miller and M.H. Abrams engaged in what may be described as a dialogue and debate on deconstruction. Module 4 introduces the Foucauldian notions of archaeology and genealogy through his essay "Nietzsche, History and Genealogy." The notions of truth, power, biopolitics, biopower etc suggested by Foucault's essay are further developed in Giorgio Agamban's book <i>Homo Sacer</i> (represented by the Introduction to the volume). Agamban's book points to theory's engagement after poststructuralism and Nicholas Royle's introduction to his book <i>The Uncanny</i> further suggests the contemporary post-theoretical engagements. Module 5 continues the postmodern turn with a selection from Lyotard's seminal work. Edward Said's "Traveling Theory" discusses the nature theory takes, once it is "worlded". The selection from Terry Eagleton makes a critical audit of theory laying bare the underlying political directions.	
Module 1	
Required Reading:	
An overview of Structuralism– Poststructuralism – Political/ethical turn – New Historicism –Cultural Materialism – Post-theory – Spatial theory	
Module 2	
Required Reading:	
Ferdinand de Saussure:	Nature of the Linguistic Sign [in David Lodge]
Roland Barthes:	The Death of the Author [in David Lodge]
Seminar:	
Homi K. Bhabha:	The Commitment to Theory
Module 3	
Required Reading:	
Jacques Derrida:	Structure, Sign and Play in the Discourse of the Human Sciences
J.Hillis Miller:	Critic as Host [in David Lodge]
Seminar:	
M.H. Abrams:	The Deconstructive Angel [in David Lodge]
Module 4	
Required Reading:	

Michel Foucault:	Nietzsche, History and Genealogy
Giorgio Agamben:	“Introduction” to <i>Homo Sacer</i>
Seminar:	
Nicholas Royle:	The Uncanny: an Introduction PP 1-38
Module 5	
Required Reading:	
Jean-Francois Lyotard:	from <i>Postmodern Condition</i> in Martin Mcquillan ed. <i>Narrative Reader</i> 157-161
Edward Said:	“Traveling Theory” in <i>The Edward Said Reader</i> , Vintage, 2000 (195-217)
Seminar:	
Terry Eagleton:	“The Politics of Amnesia” in <i>After Theory</i> . Basic Books, 2003.(1-22)
Background Reading:	
David Lodge ed.:	<i>Modern Criticism and Theory: A Reader</i>
Terry Eagleton:	<i>Literary Theory: An Introduction</i>
Hans Bertens:	<i>Literary Theory</i> [The Basics series]
Catherine Belsey:	<i>Critical Practice</i>
Peter Barry:	<i>Beginning Theory</i>
Graham Allen:	<i>Roland Barthes</i>
Sara Mills:	<i>Michel Foucault</i>
Christopher Norris:	<i>Deconstruction: Theory and Practice</i>
Gerald Graff:	<i>Professing Literature</i>
Terence Hawkes:	<i>Structuralism and Semiotics</i>
Kiernan Ryan:	<i>New Historicism and Cultural Materialism: A Reader</i>
Raymond Williams:	<i>Marxism and Literature</i>
Terry Eagleton:	<i>After Theory</i>
Michael Payne & John Schad (eds):	<i>Life.after Theory</i>

MA English	
Semester 3	
Core Course 11: PC 11 – American Literature	
Course Code: EN23111	
Objectives:	
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.	
Course Description:	
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.	
Module I	
Required Reading :	
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)
Module 2	
Required Reading :	
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”
Seminar:	
Edgar Allen Poe:	“Philosophy of Composition”
Module 3	
Required Reading:	
Arthur Miller:	<i>Death of a Salesman</i>

Edward Albee:	<i>Who's Afraid of Virginia Woolf?</i>
Seminar:	
Tennessee Williams:	<i>A Streetcar Named Desire</i>
Module 4	
Required Reading:	
Hermann Melville:	"Bartleby the Scrivener" (short story)
Nathaniel Hawthorne:	"Young Goodman Brown" (short story)
William Faulkner:	"Bear" (short story)
Ernest Hemingway:	<i>The Old Man and the Sea</i>
John Steinbeck:	<i>Grapes of Wrath</i>
Seminar:	
Toni Morrison:	<i>Sula</i>
Module 5	
Required Reading:	
R.W. Emerson:	"American Scholar"
WEB DuBois:	"Human Rights for all Minorities"
Seminar:	
H.D. Thoreau:	<i>Walden</i> (Chapters 3, 4)
Background Reading:	
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>

MA English
Semester 3
Core Course 12: PC 12 – Cultural Studies
Course Code: EN23112
Objectives: 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.
Course Description: The field of Cultural Studies has been described as a —simmering stew of ideas, voices and lives of people all over the world. “It is —a tendency across disciplines rather than a discipline itself.” By transgressing disciplinary boundaries, Cultural Studies suggests a “remapping of the humanities.” The content, focus and approach determine the methodology of the field. The first module charts out the terrain of Cultural studies through 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.
Module I
Required Reading:
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))
Module 2
Required Reading:
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>)
Seminar:
Richard Hoggart: “Superstition.” (pp 151-155 in <i>Everyday Language & Everyday Life</i> , Transaction Publishers, 2003)
Module 3
Required Reading:
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

Seminar:	
Donald Brenneis:	“Gossip” (pp 150-153 in <i>Folklore, Cultural Performances, and Popular Entertainments: A Communications-centered Handbook</i> , Richard Bauman (ed), OUP, 1992)
Module 4	
Required Reading:	
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)
Seminar:	
Gayatri Chakravorty Spivak:	“The New Subaltern: A Silent Interview” in Chaturvedi, Vinayak, ed. <i>Mapping Subaltern Studies and the Postcolonial</i> (London: Verso, 2000)
Module 5	
Required Reading:	
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)
Seminar:	
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)
Background Reading:	
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
MA English	
Semester 3	
Core Course 13: PC 13 – Gender Studies	
Course Code: EN23113	
Objectives:	
<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>	
Course Description:	
<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>	
Module I	
Required Reading:	
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)
Module 2	
Required Reading:	
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”
Seminar:	
Ann Snitow:	“Gender Diary”
Module 3	
Required Reading:	
Charlotte Bronte:	<i>Jane Eyre</i>
Michael Cunningham:	<i>The Hours</i>
Jeanette Winterson:	<i>Oranges Are Not the Only Fruit</i>
Seminar:	
Alice Munro:	<i>Lives of Girls and Women</i>
Module 4	
Required Reading:	
Charlotte Keatley:	<i>My Mother Said I Never Should</i>
David Henry Hwang:	<i>M Butterfly</i>
Manjula Padmanabhan:	<i>Lights Out</i>
Seminar:	
Azar Nafisi:	<i>Reading Lolita in Tehran</i>
Module 5	
Required Reading:	
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>
Seminar:	
Virginia Woolf:	<i>A Room of One's Own</i>
Background Reading:	
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</i> (2 Vols)
Monique Wittig:	<i>The Straight Mind and Other Essays</i>

MA English	
Semester 3	
Core Course 14: PC 14 – Modes of Fiction	
Course Code: EN23114	
Objectives:	
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.	
Course Description:	
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	
Module I	
Required Reading:	
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>)
Module 2	
Required Reading:	
Short Fiction:	
Muriel Spark:	The House of the Famous Poet
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
Seminar:	
Cynthia Ozick:	Shawl
Module 3	
Required Reading:	
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>
Seminar:	
Kazuo Ishiguro:	<i>Remains of the Day</i>
Module 4	
Required Reading:	

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>
Seminar:	
Orhan Pamuk:	<i>Snow</i>
Module 5	
Required Reading:	
Chimamanda Ngozi Adichie:	<i>Purple Hibiscus</i>
Isabel Allende:	<i>Daughter of Fortune</i>
Zora Neale Hurston:	<i>Their Eyes Were Watching God</i>
Seminar:	
Jamaica Kincaid:	<i>The Autobiography of My Mother</i>
Background Reading:	
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>

MA English
Semester 3
Core Course 15: PC 15 – Texts and Performance
Course Code: EN23115
Objectives: 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.
Course Description: 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.
Module I
Required Reading :
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)
Module 2
Required Reading:
Aristophanes: <i>Lysistrata</i>
Kalidasa: <i>Abhijnana Shakuntalam</i>
Seminar:
Bertolt Brecht: <i>Mother Courage and her Children</i>
Module 3
Required Reading:
Eugene O'Neill: <i>Emperor Jones</i>
Howard Brenton: <i>Hitler Dances</i>
Seminar:
Anthony Neilson: <i>Realism (Methuen Drama Book of 21st Century Plays)</i>
Module 4
Required Reading:
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)
Seminar:
Rustom Bharucha: “Pebet: A Performance Text” (<i>The Theatre of Kanhailal: Pebet and Memoirs of Africa</i> 41-62)
Module 5

Required Reading:	
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>
Seminar:	
Shaji N. Karun:	<i>Vaanaprastham</i>
Background Reading:	
Keir Elam:	<i>Semiotics of Theatre and Drama</i>
Alex Siers Ed.:	<i>The Methuen Drama Book of Twenty-First Century Plays</i>
Shohini Chowdhuri:	<i>Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Terese de Lauretis, Barbara Creed</i>
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>

MA English
Semester 4
Core Course 16: PC 16 – Literature and the Empire
Course Code: EN24116
Objectives: To introduce the students to the discursive nature of colonialism, and the counter-discursive impulses of postcolonial theory, narratives and performance texts.
Course Description: The course attempts to cover through representative texts the writing, reading and critical-theoretical practices based on the colonial experience. While a major segment of the course addresses the consequences of European expansion and the creation and exploitation of the “other” worlds, the course also addresses “internal colonisations” of diverse kinds, including the double colonization of women of colour. Some of the studies require the students to revisit texts they have encountered in previous semesters (<i>The Tempest</i> , <i>Heart of Darkness</i> , <i>A Passage to India</i>) The students are expected to acquire familiarity with -- and the ability to define and use -- the terminology specific to colonial and postcolonial discourses. The introductory and reference volumes in the reading list will be helpful in this respect (<i>Key Concepts in Postcolonial Studies</i> , <i>Beginning Postcolonialism</i>). An extract from Gayatri Spivak’s “Can the Subaltern Speak?” has been included, in spite of the density of the essay. The text is of seminal significance to the field. It has been elucidated by different scholars. Spivak clarifies her arguments in several of her interviews (<i>The Spivak Reader</i> carries an excellent interview). Reference to the full version of the essay would be profitable.
Module I
Required Reading :
Bill Ashcroft, Gareth Griffiths & Helen Tiffin: “Cutting the Ground: Critical Models of Post-Colonial Literatures” in <i>The Empire Writes Back: Theory and Practice in Post-Colonial Literatures</i> . Routledge, 1989. (Chapter 1 PP.15-37)
Frantz Fanon: “Spontaneity: Its Strength and Weakness” in <i>The Wretched of the Earth</i> . Trans. Constance Parrington. Penguin, 1963. (Chapter 2 PP. 85-118)
Gayatri Chakravorty Spivak: “Can the Subaltern Speak?” (Extract from Chapter 3 History of A Critique of Postcolonial Reason) in <i>The Norton Anthology of Theory and Criticism</i> . W.W.Norton, 2001 (PP. 2197-2208)
Module 2
Required Reading :
Homi K. Bhabha: “Of Mimicry and Man: The Ambivalence of Colonial Discourse” in Homi K. Bhabha. <i>Location of Culture</i> . Routledge, 1994. (PP.85-92)
Alice Walker: “In Search of Our Mothers’ Gardens” in <i>In Search of Our Mothers’ Gardens: Womanist Prose</i> . Phoenix, 2005. (PP. 231-243)
Seminar:
Salman Rushdie: “Imaginary Homelands” in <i>Imaginary Homelands</i> . Vintage, 2010.(PP.9-21)
Module 3
Required Reading:
Wole Soyinka: <i>The Lion and the Jewel</i>
Girish Karnad: <i>The Dreams of Tippu Sultan</i>
Derek Walcott: <i>Dream on Monkey Mountain</i>
Seminar:
Pablo Neruda: “The United Fruit Co.” A poem from <i>Canto General</i> (1950) – free download available

Module 4
Required Reading:
J.M. Coetzee: <i>Waiting for the Barbarians</i>
Sally Morgan: <i>My Place</i>
Ngugi wa Thiong’ O : <i>A Grain of Wheat</i>
Seminar:
Mahasweta Devi: “Douloti the Bountiful” in <i>Imaginary Maps</i> . Thema (Calcutta), 2001
Module 5
Required Reading:
Chinua Achebe: “An Image of Africa: Racism in Conrad’s <i>Heart of Darkness</i> ” in <i>Hopes and Impediments</i> . Random Hous, 1988. (PP.1-20) – Free download of the essay available
George Lamming: “A Monster, a Child, a Slave” in <i>Pleasures of Exile</i> . Univ. of Michigan Press, 1960. (PP. 95-117)
Teresa Hubel: “From ‘Liberal Imperialism as A Passage to India’” in <i>Post-Colonial Theory and English Literature: A Reader</i> . (Ed.) Peter Childs. Edinburgh Univ. Press, 1999. (PP: 351-362)
Seminar:
Edward W. Said: “Narrative and Social Space” in <i>Culture and Imperialism</i> . Alfred A. Knopf, 1993. (Chapter 2 Section 1 PP. 62-80)
Background Reading:
Introduction and Reference:
Bill Ashcroft, Gareth Griffiths, Helen Tiffin: <i>Key Concepts in Post-Colonial Studies</i> , Routledge
John McLeod: <i>Beginning Postcolonialism</i> . Manchester Univ. Press
Ania Loomba. <i>Colonialism/Postcolonialism</i> . Routledge
Leela Gandhi. <i>Postcolonial Theory: An Introduction</i> . Edinburgh Univ. Press
Elleke Boehmer. <i>Colonial and Postcolonial Literature</i> . OUP
Other works:
Gregory Castle (ed.), <i>Postcolonial Discourses: An Anthology</i> . Blackwell
Bill Ashcroft, Gareth Griffiths, Helen Tiffin (eds.), <i>The Post-Colonial Studies Reader</i> , Routledge
Padmini Mongia (ed.), <i>Contemporary Postcolonial Theory: A Reader</i> . Arnold
Francis Barker, Peter Hulme & Margaret Iversen (eds.), <i>Colonial Discourse/Postcolonial Theory</i> . Manchester Univ. Press
Homi K. Bhabha (ed.), <i>Nation and Narration</i> . Routledge
Donna Landry & Gerald MacLean (ed.), <i>The Spivak Reader</i> . Routledge
Edward Said. <i>Orientalism</i> . Penguin
Aijaz Ahmed. <i>In Theory: Classes, Nations, Literatures</i> . Verso
Robert Young. <i>Colonial Desire: Hybridity in Theory, Culture and Race</i> . Routledge

MA English	
Semester 4	
Elective : PE 01 – Modern European Drama	
Course Code: EN24317	
Objectives:	
To familiarize the student with modern European Drama in terms of topics, perspectives, and dramatic literature.	
Course Description:	
<p>This paper contains representative works to acquaint the student with the social and cultural contexts that inform modern European Drama. Beginning with the decline of romanticism and the rise of realism, the paper discusses how realism which, was a reaction against the illusionistic romantic stage, was critiqued by the later practitioners as illusionistic in itself. The paper contains representative plays of the Realistic and Naturalistic traditions including problem plays. It also familiarizes the student with the relationship between realism and social revolution as well as realism and anti-illusionism.</p> <p>The rise of modernism in theatre, and the rise of the director and stage designer are addressed. The selection contains representative works of epic theatre, absurd theatre, theatre of cruelty and poor theatre. The paper also traces the rise of theories like Marxism, Psychoanalysis as well as developments in Sociology and the Physical Sciences, and how they shaped the modernist sensibility. The student is also encouraged to revisit the ideological foundations of modernism.</p> <p>The student is to be acquainted with how the diversified movements in post-modernist theatre are informed by the theatre's increasing propensity to self-consciousness besides discussing poststructuralist theories and feminist theatre, environmental theatre, multicultural theatre, performance theories, threat from the cinema and the future of theatre.</p>	
Module I	
Required Reading :	
John Fletcher and James McFarlane: "Modernist Drama: Origins and Patterns" in <i>Modernism: A Guide to European Literature</i> . Eds. Malcolm Bradbury and James McFarlane. Penguin, 1991.	
Baz Kershaw: "The Politics of Performance in a Postmodern Age" in <i>Analysing Performance: Issues and Interpretations</i> . Ed. Patrick Campbell. Manchester Univ. Press, 1996. (133-152)	
Module 2	
Required Reading :	
Heinrik Ibsen	: <i>A Doll's House</i>
August Strindberg	: <i>Miss Julie</i>
Seminar:	
Karel Capek	: <i>RUR</i>
Module 3	
Required Reading:	
Luigi Pirandello:	: <i>Six Characters in Search of an Author</i>
Bertolt Brecht	: <i>The Life of Galileo</i>
Seminar:	
Federico Garcia Lorca	: <i>Blood Wedding</i>
Module 4	
Required Reading:	
Albert Camus	: <i>Caligula</i>

Jean Anouilh	:	<i>Becket</i>
Seminar:		
Jean Genet	:	<i>The Maids</i>
Module 5		
Required Reading:		
Eugene Ionesco	:	<i>Rhinoceros</i>
Dario Fo	:	<i>Accidental Death of an Anarchist</i>
Seminar:		
Max Frisch	:	<i>The Fire Raisers</i>
Background Reading:		
Martin Esslin	:	<i>The Theatre of the Absurd</i>
Luigi Pirandello	:	Preface to <i>Six Characters in Search of an Author</i>
Bertolt Brecht	:	<i>A Short Organum for the Theatre</i>
Keir Elam	:	<i>Semiotics of Theatre and Drama</i>
John Willet	:	<i>Brecht on Theatre: The Development of an Aesthetic</i>
Eric Bentley	:	<i>The Playwright as Thinker: A Study of Modern Drama in Modern Times</i>
Richard Gilman	:	<i>The Making of Modern Drama</i>
Robert W Corrigan	:	<i>The New Theatre of Europe</i>

MA English
Semester 4
Elective : PE 02 – Shakespeare across Cultures
Course Code: EN24318
Objectives: The course is designed as one that situates the timeless genius of Shakespeare across cultures, literatures and authors. Indeed, Shakespeare has inspired more authors than any other writer. This is reflected in the number of rereading of his plays down the centuries in various genres including theatre and film. This course addresses the impact of Shakespeare at the theoretical and textual levels.
Course Description: The course outlines the transfigurations of Shakespeare's plays as they were received in diverse cultures and the resonances and responses they evoked. It explores Shakespeare from a variety of critical positions ranging from discourses of race, gender, nation and geopolitics. The course focuses on the theoretical and creative reworking of Shakespearean plays, especially <i>The Tempest</i> , <i>Hamlet</i> , <i>King Lear</i> and <i>Othello</i> . These plays have been adapted/ re-written from the postcolonial, feminist, postmodern and queer perspectives in diverse media from theatre to the celluloid, from manga to pop art. Thus, it brings in theoretical analyses and creative interrogations of the conspicuous absences, racial prejudices, and ethnic intolerances in Shakespearean drama revealing the power structures, and delineates the modes in which diverse cultures reacted to the Eurocentric representations and imperial overtones in Shakespearean drama
Module I
Required Reading :
Harold Bloom. 'Shakespeare's Universalism' from <i>Shakespeare: The Invention of the Human</i>
Alan Sinfield. 'Royal Shakespeare: Theatre and the Making of Ideology' from <i>Political Shakespeare: Essays in Cultural Materialism</i> . Ed. Jonathan Dollimore and Alan Sinfield
Christine Mangala Frost. "30 Rupees for Shakespeare: a Consideration of Imperial Theatre in India." <i>Modern Drama</i> , Volume 35, Number 1, Spring 1992, pp. 90-100 (available in <i>Project Muse</i>)
Module 2
Required Reading : The Tempest
Stephen Orgel. "Prospero's Wife." <i>Representations</i> 8 (1984): 1-13 (available in JStor)
Paul Brown. "This thing of Darkness I acknowledge Mine: The Tempest and the Discourse of Colonialism" from <i>Political Shakespeare: Essays in Cultural Materialism</i> . Ed. Jonathan Dollimore and Alan Sinfield
Seminar:
James Tweedie. "Caliban's Books: The Hybrid Text in Peter Greenaway's Prospero's Books." <i>Cinema Journal</i> , 40, Number 1, Fall 2000, pp. 104-126. (available in <i>Project Muse</i>)
Module 3
Required Reading: Re-Creations
Tom Stoppard: <i>Rosencrantz and Guildenstern are Dead</i>
Welcome Msomi: <i>uMabatha</i> (in <i>Adaptations of Shakespeare: A Critical Anthology of Plays</i> . Routledge, 2000)
Seminar:
Ann-Marie MacDonald: <i>Goodnight Desdemona (Good Morning Juliet)</i>

Module 4: Othello
Required Reading:
Bernard Jackson: <i>Iago</i>
Toni Morrison: <i>Desdemona</i>
<i>Omikara</i> (Vishal Bhardwaj) – Film
Seminar:
Ayanna Thompson. “Unmooring the Moor: Researching and Teaching on YouTube.” <i>Shakespeare Quarterly</i> , Volume 61, Number 3, Fall 2010, pp. 337-356 (available in <i>Project Muse</i>)
Module 5
Required Reading: Screening Shakespeare
<i>Shakespeare in Love</i> (John Madden)
<i>Ran</i> (Akira Kurosawa)
<i>Hamlet</i> (Michael Almereyda)
Seminar:
<i>The Last Lear</i> (Rituparno Ghosh)
Background Reading:
Mark Thornton Burnett and Ramona Wray, eds. <i>Screening Shakespeare in the Twenty-First Century</i>
Russell Jackson ed. <i>The Cambridge Companion to Shakespeare on Film</i>
Ania Loomba, and Martin Orkin, eds. <i>Postcolonial Shakespeares</i>
Kenneth Rothwell <i>A History of Shakespeare on Screen</i>
Jonathan Dollimore and Alan Sinfield, eds. <i>Political Shakespeare: Essays in Cultural Materialism</i>
Bartels, Emily C. “Making more of the Moor: Aaron, Othello, and Renaissance Refashionings of Race.” <i>Shakespeare Quarterly</i> . 41.4 (1990): 433-54.
Nixon, Rob “Caribbean and African Appropriations of <i>The Tempest</i> ” <i>Critical Inquiry</i> 13(1987)557-78
Katherine E. Kelly, ed. <i>The Cambridge Companion to Tom Stoppard</i>
Anthony Jenkins. <i>The Theatre of Tom Stoppard</i>
Jenny S. Spencer. <i>Dramatic Strategies in the Plays of Edward Bond</i>
Samuel Crowl “The Bow Is Bent and Drawn: Kurosawa's <i>Ran</i> and the Shakespearean Arrow of Desire,” <i>Literature/ Film Quarterly</i> 22. 2. (1994): 109-16
Igor Djordjevic. “ <i>Goodnight Desdemona (Good Morning Juliet)</i> : From Shakespearean Tragedy to Postmodern Satyr Play” <i>Comparative Drama</i> 37. 1 (2003): 89-115
Kathy Howlett, “Are You Trying to Make Me Commit Suicide? Gender, Identity, and Spatial Arrangement in Kurosawa's <i>Ran</i> .” <i>Literature/ Film Quarterly</i> 24. 4. (1996): 360-66.
R. B. Parker. The Use of Mise-en-Scène in Three Films of <i>King Lear</i> .” <i>Shakespeare Quarterly</i> 42. 1 (1991): 75-90
Christopher Hoile. “ <i>King Lear</i> and Kurosawa's <i>Ran</i> : Splitting, Doubling, Distancing” <i>Pacific Coast Philology</i> 22. 1-2 (1987): 29-34

MA English
Semester 4
Elective: PE 03 – Studying Translations: Aspects and Contexts
Course Code: EN24319
Objectives: To familiarize the student to the contextual diversity of Translations, and to introduce the theoretical/political positions related to the field
Course Description: This paper conceives the terrain of Translation Studies both as a global phenomenon and as a culturally loaded region/subject-specific activity. Even while using extant readings that discuss the global issues at stake in this emergent field, the main thrust of the paper will be a postcoloniality that will locate its concerns broadly in the Indian sub-continent and then move on to capture the nuances of the lived reality of a reader from Kerala. The first module surveys the overarching issues that constitute the very notion of Translation Studies. The second module zeroes down on the issue of postcoloniality as it is felt in the discussions on translation, with a specific focus on the Indian realities. The third module offers translation samples from the fictional terrain. In a similar vein the fourth module offers translation samples from the poetic terrain. Both these modules have to be discussed keeping in mind the way in which prose and poetry veer into different orbits in the act of translation. The fifth module moves on to writings for the stage.
Module I - A Global View of Translation Studies
Required Reading :
(All selections from <i>The Translation Studies Reader</i>)
Walter Benjamin, 'The Task of the Translator.' (15 - 25)
Gayatri Chakravorty Spivak, 'The Politics of Translation.' (397- 416)
Antoinne Berman, 'Translation and the Trials of the Foreign.' (284 – 297)
Module 2
Required Reading :
Sujit Mukherjee, 'Translation as Discovery' (139-150 in <i>Translation as Discovery</i>)
A K Ramanujan, 'Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation.' (131 – 160 in <i>The Collected Essays of A K Ramanujan</i>)
Susan Bassnet and Harish Trivedi, 'Introduction: Of Colonies, Cannibals and Vernaculars.' (1 – 18 in <i>Postcolonial Translation: Theory and Practice</i>)
Seminar:
G N Devy, "'Translation and Literary History: An Indian View (pp 182 – 88 in <i>Postcolonial Translation: Theory and Practice</i>)
Module 3 – The Fictional Terrain
Required Reading:
Gabriel Garcia Marquez, <i>Chronicle of a Death Foretold</i>
Bibhutibhushan Bandyopadhyaya, <i>Pather Panchali</i>
O. V. Vijayan, <i>The Legends of Khasak</i>
Sundara Ramaswamy, "Shelter" Tr. Bernard Bate and A K Ramanujan (In <i>Penguin New Writing in India</i> . Ed. Aditya Behl and David Nicholls)
Seminar:
C. Ayyappan, "Spectral Speech" Tr. V. C. Harris (in <i>Indian Literature</i>)

Module 4 _ The Poetic Terrain
Required Reading:
Pablo Neruda, “I’m Explaining a Few Things” Tr. Nataniel Tarn, in <i>Neruda: Selected Poems</i>
Mahadevi Varma, “No Matter the Way be Unknown,” Tr. Vinay Dharwadkar (In <i>Another India</i> Ed. Meenakshi Mukherjee and Nissim Ezekiel)
M. Gopalakrishna Adiga, “Do Something, Brother”, Tr. A K Ramanujan (In <i>Another India</i> Ed. Meenakshi Mukherjee and Nissim Ezekiel)
Amrita Pritam “Street Dog”. Tr. Arlene Zide and Amrita Pritam (In <i>Penguin New Writing in India</i> .Ed. Aditya Behl and David Nicholls)
Ayyappa Paniker, “Passage to America”
Kadammanitta Ramakrishnan “The Cat is My Grief Today” Tr. P. P. Raveendran (<i>The Cat is My Grief Today and Other Poems</i>)
S. Joseph “A Letter to Malayalam Poetry” Tr. K Satchidanandan (in <i>No Alphabet in Sight</i>)
Seminar:
Sugathakumari “Rain at Night” (In <i>In Their Own Voice</i> Ed. Arlene K Zide)
Module 5 – The Stage
Required Reading:
Bertold Brecht: <i>Caucasian Chalk Circle</i>
Vijay Tendulkar, <i>Silence! The Court is in Session</i>
Mahasweta Devi, <i>Bayen</i>
Seminar:
KavalamNayrayana Panikkar, Karim Kutty, Tr. K S Narayana Pillai Calcutta, Seagull
Background Reading:
<i>Gleanings From Haritham</i> : School of Letters, M.G. University/DC Books: 2001
<i>Post-Colonial Translation:Theory and Practice</i> : Susan Bassnett and Harish Trivedi (eds): Routledge: 2000
<i>Translation Studies</i> : Susan Bassnett: Routledge: 2000
<i>Introducing Translation Studies</i> : Jeremy Munday: Routledge: 2003
<i>The Translation Studies Reader</i> : Lawrence Venuti (ed): Routledge: 2000
<i>No Alphabet in Sight: New Dalit Writings From South India</i> : Susie Tharu and K. Satyanarayana (eds): Penguin Books India: 2011
<i>The Collected Essays of A K Ramanujan</i> : Vinay Dharwadkar (ed): Oxford University Press: 2004
<i>Translation as Discovery</i> : Sujit Mukherjee: Orient Longman: 2006
<i>Why Translation Matters</i> : Edith Grossman: Orient Blackswan: 2011
<i>Onion Curry and the Nine Times Table – The Samyukta Anthology of Malayalam Stories</i> : G.S. Jayasree et al (eds): Women Unlimited:2006

MA English	
Semester 4	
Elective: PE 04 – Canadian Literature	
Objectives:	
The main objective of the course is to introduce Canadian literature to the student. It provides an entry point to this relatively young literature and opens up the diverse cultural experience it celebrates distinguishing it from its American neighbour.	
Course Description:	
The course introduces some of the major impulses that continue to shape Canadian Literature. To understand this, a sense of Canada's history is essential. What has marked Canadian literature largely is the idea of identity. This is complicated with the significant presence of migrants from all over the world. Canada is now a Multicultural nation. There has been a Canadian way in which the dominant British and American narratives have been addressed in this cultural mosaic. All these will form the basic analytical component of this course. First Nations People, Questions of identity, Survival, Modernism, Canadian Postmodernism, Canadian humour, Diasporic experience, Multiculturalism, Landscape, and History would be some of the thematic concerns of the course.	
Module I	
Required Reading :	
Cynthia Sugars & Laura Moss: "Introduction: Who/What/Where is Here?"(From Section I "Narratives of Encounter") (Pages 15 – 32) <i>Canadian Literature in English: Texts and Contexts</i> . Vol I. Ed. Cynthia Sugars & Laura Moss. Toronto: Pearson Longman, 2009.	
Cynthia Sugars & Laura Moss: "Introduction: A New Nationality" (From Section III "Post-Confederation Period") (Pages 251 – 274)) <i>Canadian Literature in English: Texts and Contexts</i> . Vol I. Ed. Cynthia Sugars & Laura Moss. Toronto: Pearson Longman, 2009.	
Northrop Frye: "Conclusion to <i>A Literary History of Canada</i> " <i>The Bush Garden: Essays on the Canadian Imagination</i> Northrop Frye. Toronto: Anansi, 1971. 213 – 252.	
Module 2	
Required Reading :	
Pauline Johnson:	"Cattle Thief"
Earle Birney:	"The Bear on the Delhi Road"
A.M. Klein:	"Autobiographical"
Al Purdy:	"The Cariboo Horses"
Eli Mandel:	"Ventriloquists"
Robert Kroetsch:	"Stone Hammer Poem"
Margaret Atwood:	"This is a Photograph of Me"
Claire Harris:	"Translation into Fiction"
Daniel David Moses:	"Inukshuk"
Seminar:	
E.J. Pratt:	"Towards the Last spike" Lines 871 – 1104
Module 3	
Required Reading:	
Tomson Highway:	<i>The Rez Sisters</i>
Sharon Pollock:	<i>Blood Relations</i>
Seminar:	
Michel Tremblay:	<i>Les Belles Soeurs</i>
Module 4	
Required Reading:	

Sinclair Ross:	“One’s a Heifer” (short story)
Alice Munro:	“Something I’ve been meaning to Tell You” (short story)
Rohinton Mistry:	“Swimming Lessons” (short story) From <i>Tales from Ferozeshah Bagh</i>
Margaret Laurence:	<i>The Diviners</i>
Joy Kogawa:	<i>Obasan</i>
Michael Ondaatje:	<i>Cat’s Table</i>
Seminar:	
Beatrice Culleton:	<i>In Search of April Raintree</i>
Module 5	
Required Reading:	
Margaret Atwood: “Survival” <i>Survival: A Thematic Guide to Canadian Literature</i> . Toronto: Anansi, 1972. Pages 25 – 44.	
Linda Hutcheon: Introduction” <i>The Canadian Postmodern: A Study of Contemporary English-Canadian Fiction</i> . Toronto: Oxford UP, 1988. Pages 1 – 25.	
Seminar:	
Thomas King: “Godzilla versus Postcolonial” <i>New Contexts of Canadian Criticism</i> . ed. Ajay Heble et al. Ontario: Broadview. 1996. Pages 1 – 20.	
Background Reading:	
W.H. New:	<i>A History of Canadian Literature</i>
Carl F. Clinck et al Ed.:	<i>A Literary History of Canada</i>
W.H. New Ed.:	<i>Native Writers and Canadian Writing</i>
Vijay Agnew Ed:	<i>Diaspora, Memory, and Identity: A Search for Home</i>
Michelle Gadpaille:	<i>The Canadian Short Story</i>
Penny Petrone:	<i>Native Literature in Canada: from the Oral Tradition to the Present</i>
David Divine Ed:	<i>Multiple Lenses: Voices from the Diaspora located in Canada</i>

MA English
Semester 4
Elective: PE 05 – Understanding Cinema: Film Theory
Objectives: This paper seeks to familiarise the student with the broad contours of the way films have been the object of academic scrutiny. Here, both the aspects – the making and the reception – of the film process will be represented.
Course Description: The first module is a ‘primer’ of how writings on cinema have evolved historically down the ages. The second module contextualises the formalist-realist bifurcation that informed the classical age of film/theory. The third module offers a close look at how one can discern ideological processes at work in the ‘cultural product’ that is cinema. The fourth module is an exclusive take on the encounter between film studies and feminism. The fifth module gives a purview of the diverse range of interactions that cinema has had with literature. Do note that the ‘texts’ assigned for seminar work in the various modules are to be discussed in the light of the theoretical readings specific to that very module. It is the task of the tutor to ensure that they are treated as an integral part of the course. All screenings are to be treated as a ‘prior requirement.’ The specific credit hours are not to be assigned for them.
Module I: Early Cinema and the Emergence of Film Studies
Required Reading :
Siegfried Kracauer, “Basic Concepts.” in Siegfried Kracauer, <i>Theory of Film: The Redemption of Physical Reality</i> . Princeton University Press, 1997
Christian Metz, “‘Identification, Mirror’, ‘The Passion for Perceiving.’” in Christian Metz, <i>The Imaginary Signifier: Psychoanalysis and the Cinema</i> . Indiana University Press, 1977
Laura Mulvey, “Visual Pleasure and Narrative Cinema.” in Laura Mulvey, <i>Visual and Other Pleasures</i> . Palgrave Macmillan, 2009
Module 2: Classical Film Theories: Formalism to Realism
Required Reading :
1. (a) Sergei Eisenstein’s <i>Battleship Potemkin</i> (Film) (b) David Bordwell, ‘The Idea of Montage in Soviet Art and Film,’ <i>Cinema Journal</i> , Vol. 11, No. 2 (Spring, 1972), University of Texas Press, pp. 9-17
2. (a) Vittorio De Sica’s <i>Bicycle Thieves</i> (Film) (b) Andre Bazin “De Sica: Metteur en scène” in Andre Bazin, [Hugh Gray (trans)], <i>What Is Cinema?</i> University of California Press Ltd, 1967.
3. (a) Akira Kurosawa’s <i>Throne of Blood</i> (Film) (b) I. Shanmugha Das, “From Action to Meditation: An Eco-Buddhist Perspective on the Later Films of Akira Kurosawa.” in K. Gopinathan (ed) <i>Film and Philosophy</i> . Calicut Univeresity Press, 2003
Seminar:
Charlie Chaplin’s <i>The Great Dictator</i> (Film)
Module 3: Cinema and Ideology: Poetics as Politics
Required Reading:
1. (a) Jean-Luc Godard’s <i>Breathless</i> (Film) (b) Peter Wollen, “Godard and Counter-Cinema” in Bill Nichols (ed) <i>Movies and Methods: An Anthology</i> , University of California Press, 1985

<p>2. (a) Yash Chopra's <i>Deewar</i>. (Film)</p> <p>(b) Ranjani Mazumdar, "From Subjectification to Schizophrenia: The 'Angry Man' and the 'Psychotic' Hero of Bombay Cinema." in Ravi S Vasudevan (ed) <i>Making Meaning in Indian Cinema</i>. Oxford University Press, 2002</p>
<p>3. (a) Mani Ratnam's <i>Kannathil Muthamittal</i>. (Film)</p> <p>(b) Priya Jaikumar, "A New Universalism: Terrorism and Film Language in Mani Ratnam's <i>Kannathil Muthamittal</i>." in Manju Jain (ed) <i>Narratives of Indian Cinema</i>, Primus Books, 2009</p>
Seminar:
John Abraham's <i>Amma Ariyan</i> . (Film)
Module 4: Women in/and Cinema
Required Reading:
<p>1.(a)Jane Campion's, <i>The Piano</i> (Film)</p> <p>(b) Claire Johnston, "Women's Cinema as Counter-Cinema" in Bill Nichols (ed) <i>Movies and Methods: An Anthology</i>, University of California Press, 1985</p>
<p>2.(a)Aparna Sen's <i>36 Chowringee Lane</i>. (Film)</p> <p>(b) K Moti Gokulsing and Wimal Dissanayake, "Women in Indian Cinema." Chapter 5 of K Moti Gokulsing and Wimal Dissanayake, <i>Indian Popular Cinema</i>. Orient Longman, 1998</p>
<p>3. (a) Shekhar Kapur's <i>Bandit Queen</i>. (Film)</p> <p>(b) Karen Gabriel, "Reading Rape: Sexual Difference, Representational Excess and Narrative Containment." in Manju Jain (ed) <i>Narratives of Indian Cinema</i>. Primus Books, 2009</p>
Seminar:
K. G. George's <i>Adaminte Vaariyellu</i> . (Film)
Module 5: Literature and Cinema – Adaptation as Discourse
Required Reading:
<p>1.(a) James Ivory's <i>The Remains of the Day</i> (Film)</p> <p>(b) Seymour Chatman, "The Art of Film Adaptation: <i>The Remains of the Day</i>." in Manju Jain (ed) <i>Narratives of Indian Cinema</i>. Primus Books, 2009</p>
<p>2. (a) Satyajit Ray's <i>Pather Panchali</i> (Film)</p> <p>(b) Satyajit Ray, "The Making of a Film: Structure, Language and Style." in Satyajit Ray, <i>Speaking of Films</i>. Penguin Books, 2005</p>
<p>3. (a) Lenin Rajendran's <i>Mazha</i> (Film)</p> <p>(b)C.S. Venkiteswaran, "<i>Mazha</i>: From Story to Film." in <i>Malayalam Literary Survey</i>, Vol 21, No. 4, Oct-Dec 1999 & Vol 22, No 1, Jan-March, 2000</p>
Seminar:
Adoor Gopalakrishnan's <i>Mathilukal</i> . (Film)
Background Reading:
In tandem with Module 1:
<p>1. Lumière brothers' <i>The Arrival of a Train</i>, <i>Workers Leaving the Lumière Factory</i>, and <i>The Sprinkler Sprinkled</i> (Films), George Méliès' <i>A Trip to the Moon</i> (Film), Edwin S Porter's <i>The Great Train Robbery</i> (Film) and D W Griffith's <i>The Birth of a Nation</i> (Film).</p>
<p>2. Raymond Bellour, "To Alternate / To Narrate." In <i>Early cinema: space-frame-narrative</i>, edited by Elsaesser, T. and A. Barker (London: British Film Institute, 1994)</p>
<p>3. Charles Musser, "The Early Cinema of Edwin S Porter", in <i>The Wiley-Blackwell History of American Film</i>, (Eds) Cynthia Lucia, Roy Grundmann, and Art Simon, 2012, Blackwell.</p>

4. Brian Manley, "Moving Pictures: The History of Early Cinema." Proquest Discovery Guide pdf, 2011.
5. Robert P. Kolker, 'The Film Text and Film Form.' In <i>The Oxford Guide to Film Studies</i> (eds) John Hill and Pamela Church Gibson, Oxford University Press, New York, 1998, pp 11-23
In tandem with Module 2:
1. Andre Bazin, "The Myth of Total Cinema," in <i>What Is Cinema?</i> [Hugh Gray (trans)], University of California Press, 1967
2. Andre Bazin, "The Evolution of the Language of Cinema," in <i>What Is Cinema?</i> [Hugh Gray (trans)], University of California Press, 1967
3. Sergei Eisenstein and Daniel Gerould, "Montage of Attractions: For "Enough Stupidity in Every Wiseman." The Drama Review: TDR, Vol. 18, No. 1, Popular Entertainments (Mar., 1974), MIT Press, pp. 77-85
4. Sergei Eisenstein, "A Dialectic Approach to Film Form." in Sergei Eisenstein, <i>Film Form</i> , 1949; New York
5. Vicente Sanchez-Biosca, "Montage and Spectator: Eisenstein and the Avant-garde." <i>Semiotica</i> 81-3/4, 277-289
In tandem with Module 3:
1. Jean-Luc Comolli & Jean Paul Narboni, 'Cinema/Ideology/Criticism', in (Ed) J. Hollows, P. Hutchings, M. Jancovich, <i>Film Studies Reader</i> , London: Oxford University Press, (2000)
2. Fareeduddin Kazmi, 'How Angry is the Angry Young Man? 'Rebellion' in Conventional Hindi Films.' in Ashis Nandy (ed), <i>The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema</i> , Oxford University Press, 1998
3. M. Madhava Prasad, "Towards Real Subsumption? Signs of Ideological Reform in Two Recent Films." Chapter 9 of M. Madhava Prasad, <i>Ideology of the Hindi Film: A Historical Construction</i> , Oxford University Press, 1998
4. Jyotika Virdi, "Nation and Its Discontents." Chapter 1 of Jyotika Virdi, <i>The Cinematic ImagiNation: Indian Popular Films as Social History</i> , Permanent Black, 2003
5. Chidananda Das Gupta. "The Painted Face of Politics." Chapter 9 of Chidananda Das Gupta, <i>The Painted Face: Studies in Indian Popular Cinema</i> , Roli Books Pvt. Ltd., 1991
In tandem with Module 4:
1. Laura Mulvey, "Afterthoughts on Visual Pleasure and Narrative Cinema" in <i>Visual and Other Pleasures</i> , Macmillan, 1989
2. Arundhati Roy, "The Great Indian Rape Trick." 1994, http://www.sawnet.org/books/writing/roy_bq2.html
3. Jyotika Virdi, "The Sexed Body." Chapter 5 of Jyotika Virdi, <i>The Cinematic ImagiNation: Indian Popular Films as Social History</i> , Permanent Black, 2003
4. Molly Haskell, <i>From Reverence to Rape: The Treatment of Women in the Movies</i> , University of Chicago Press, 1987
5. Patricia Erens, <i>Issues in Feminist Film Criticism</i> , Indiana University Press, Indiana, 1990.
In tandem with Module 5:
1. Ved Prakash Baruah. "Screening reality: <i>The Remains of the Day</i> as Fact, Fiction and Film from a Postcolonial Perspective." in Manju Jain (ed) <i>Narratives of Indian Cinema</i> . Primus Books, 2009
2. Robert Stam, Alessandra Raengo, <i>Literature and Film: A Guide to the Theory and Practice of Film Adaptation</i> , Wiley, 2005
3. Blair Orfall, <i>Bollywood Retakes: Literary Adaptation and Appropriation in Contemporary Hindi Cinema</i> , 2009
4. Neil Sinyard, <i>Filming Literature: The Art of Screen Adaptation</i> , Routledge, 2013

MA English
Semester 4
Elective : PE 06 – Dalit Studies
Objectives: To familiarize the student with the development of Dalit writing in different regions of India.
Course Description: Most of the selections are translations into English from regional languages. Hence, we have Dalit writings from Marathi, Punjabi, Gujarati, Telugu, Kannada, Tamil, and Malayalam. The writings span from the period of colonial modernity through nationalist movement, independence, liberal democracy, cultural nationalism and globalization. An interrogation of brahmanic culture, an assertion of equality and human rights, an impulse to transcend the centre-margin dichotomy, and an aspiration for dignity and political power run through Dalit writings.
Module I
Required Reading :
B.R.Ambedkar, Speech at Mahad (<i>Poisoned Bread</i> , p.223-233)
Saratchandra Muktibodh, What is Dalit Literature? (<i>Poisoned Bread</i> , p. 267-270)
Meena Kandasamy, Should You take Offence (Preface to <i>Ms Militancy</i>)
Module 2
Required Reading :
Poikayil Appachan, About my race (<i>The Oxford India Anthology of Malayalam Dalit Writing</i> , p.5)
Arun Kamble, Which Language should I Speak? (<i>Poisoned Bread</i> , p.54) (Marathi)
Jayant Parmar, Manu (<i>Indian Literature</i> , 159, Jan-Feb 1994) (Gujarati)
Manjit Quadar, A Song (<i>Indian Literature</i> , 185, May-June 1998) (Punjabi)
Siddalingaiah, Thousands of Rivers (<i>The Exercise of Freedom</i> , p.32-33) (Kannada)
Sukirtharani, Pariah God (<i>The Exercise of Freedom</i> , p.104-105) (Tamil)
Challapalli Swaroopa Rani, Water, (<i>The Exercise of Freedom</i> , p.138-141) (Telugu)
Mathiavannan, In the Beginning there was Hatred (<i>No Alphabet in Sight</i> , p.220-221) (Tamil)
M. B. Manoj, The Children of the Forest Talk to Yesu, (<i>No Alphabet in Sight</i> , p.529-530)
Sunny Kavikkad, Naked Truths, (<i>No Alphabet in Sight</i> , p. 487-488)
M.R.Renukumar, Unfinished Thirties (<i>No Alphabet in Sight</i> , p.577-578)
Seminar:
Raghavan Atholi, The Poet with a Forest Fire Inside (<i>The Exercise of Freedom</i> , p.142-147)
Module 3
Required Reading:
Baburao Bagul, Mother (<i>Poisoned Bread</i> , p.183-190) (Marathi)
T.K.C.Vaduthala, Sweet-offering at Chankranthy (<i>Oxford India Anthology of Malayalam Dalit Writing</i> , p.53-61)
Paul Chirakkarodu, Eli, Eli, la'ma sabach tha'ni? (<i>No Alphabet in Sight</i> , p.395-402)
C. Ayyappan, Madness (<i>Oxford India Anthology of Malayalam Dalit Writing</i> , p.68-71)
Madhukant Kalpit, The Unfinished Bridge (<i>Indian Literature</i> , 159, Jan-Feb 1994) (Gujarati)
Devanoora Mahadeva, Tar Comes (91-98) (Kannada)
Azhagiya Periyavan, Stench (<i>No Alphabet in Sight</i> , p.232-237) (Tamil)

Seminar:
M.M.Vinodini, The Parable of the Lost Daughter: Luke 15; 11-32 (<i>The Exercise of Freedom</i> , p.164-177) (Telugu)
Module 4:
Required Reading:
Kumud Pawde, The Story of My Sanskrit (<i>Poisoned Bread</i> , p.96-106) (Marathi)
T. H. P. Chentharasery, Sadhujana Paripalana Sangham: The Story of a Freedom Movement (<i>No Alphabet in Sight</i> , p.380-384)
A. Santhakumar, <i>Dreamhunt</i> (Oxford India Anthology of Malayalam Dalit Writing, p.169-179)
Seminar:
Omprakash Valmiki, <i>Joothan: A Dalit's Life</i>
Module 5
Required Reading:
P. Sivakami: <i>The Grip of Change</i>
Bama: <i>Karukku</i>
Sharankumar Limbale: <i>The Outcaste</i>
Seminar:
Gopal Guru, <i>Dalit Cultural Movement & Dialectics of Dalit Politics in Maharashtra</i> (Vikas Adhyayan Kendra, Mumbai, 1994)
Background Reading:
D. R. Nagaraj, <i>The Flaming Feet and Other Essays: The Dalit Movement in India</i> , New Delhi, Permanent Black, 2010.
Sharmila Rege, <i>Writing Caste/Writing Gender: Narrating Dalit Women's Testimonios</i> , New delhi, Zubaan, 2006.
Gail Omvedt, <i>Dalit Visions</i> , Tracts for the Times/8, Orient Longman.
Lata Murugkar, <i>Dalit Panther Movement in Maharashtra: A Sociological Appraisal</i> , Popular Prakashan, 1991
K.Satyanarayana and Susie Tharu, "Dalit Writng: An Introduction", <i>The Exercise of Freedom: An Introduction to Dalit Writng</i> , Navayana, 2013.

MA English
Semester 4
Elective : PE 07 – The Public Sphere and Its Contemporary Context
Objectives: To introduce the student to the concept of the public sphere, and to enable him/her to reflect on critical issues related to everyday life, opinion and individual/social rights.
Course Description: The concept of the public sphere is introduced through a short article (encyclopaedia article) by Habermas. Habermas's later writings amplify and clarify the positions (<i>Structural Transformation of the Public Sphere</i> ; "Further Reflections on the Public Sphere"). This is accompanied by two articles that provide glosses, and extend the concept. The texts included in different modules represent a sampling of issues (Censorship, Borders, Surveillance, Military aggression, the market, corporate control, patriarchy, and sexuality/gender). The selections examine neoliberal impulses, changing dynamics of democracy, the media, and new models of commerce. The writings need to be contextualized in terms of supplementary readings suggested in the reading list. The dynamic of the concepts need to be expanded to the areas of environmental sensitivity, law and justice and various other fields.
Module I
Required Reading :
Jürgen Habermas; Sara Lennox; Frank Lennox: "The Public Sphere: An Encyclopaedia Article (1964)" <i>New German Critique</i> , No. 3. (Autumn, 1974), pp. 49-55. (Available in Jstor; Free download also available)
K.M. Johnson: "Cyberspace and Post-modern Democracy: A Critique of the Habermasian Notion of the Public Sphere," <i>The Virtual Transformation of the Public Sphere: Knowledge, Politics, Identity</i> . (Ed.) Gaurav Desai. Routledge, 2013. 71-76.
Michael McKeon: "Parsing Habermas's 'Bourgeois Public Sphere,'" <i>Criticism</i> , Vol. 46, No. 2, Special Issue: When Is a Public Sphere? (Spring 2004), pp.273-277. (Available in Jstor)
Module 2
Required Reading :
Salman Rushdie: <i>Is Nothing Sacred?</i> Granta, 1990. (Herbert Read Memorial Lecture Feb 6 1990) (Free download available)
Vinay Dharwadker: "Guest Column: Censoring the 'Rāmāyana,'" <i>PMLA</i> . 2012 127:3.(433-450) (available in Jstor – by redirect)
Taslina Nasreen: "Homeless Everywhere: Writing in Exile." <i>Sarai Reader 04: Crisis Media</i> , CSDS, Delhi, 2004 (Free download available)
Seminar:
George Orwell: 1984
Module 3
Required Reading:
RAQS Media Collective: "Machines made to Measure: On the Technologies of Identity and the Manufacture of Difference" <i>Sarai Reader 04: Crisis/ Media</i> , CSDS, Delhi, 2004; Leonardo Electronic Almanac volume 11, number 11 November 2003 (Free download available)

Pramod K. Nayar. "I Sing the Body Biometric: Surveillance and Biological Citizenship," EPW. 11 August 2012
Rachel Corrie: "Last Email from the Gaza Strip," <i>Sarai Reader 04: Crisis/ Media</i> , CSDS, Delhi, 2004 (Free download available)
Seminar:
Benyamin: <i>Goat Days</i> . Trans. Joseph Koyipally. Penguin
Module 4
Required Reading:
George Yudice: "Free Trade and Culture." Liam Connell and Nicky Marsh: <i>Literature and Globalization: A Reader</i> . Routledge, 2011. 68-73
Arundhati Roy. "Peace and the New Corporate Liberation Theology," <i>An Ordinary Person's Guide to Empire</i> . Penguin, 2005. 329-352
Masao Miyoshi: "Turn to the Planet: Literature, Diversity, and Totality," Liam Connell and Nicky Marsh: <i>Literature and Globalization: A Reader</i> . Routledge, 2011. 132-139.
Seminar:
Eric Kluitenberg: "Frequently Asked Questions about the Public Domain," <i>Sarai Reader 01: The Public Domain</i> , CSDS, Delhi, 17-23. (Free download available)
Module 5
Required Reading:
Sarah Joseph: <i>Othappu: The Scent of the Other Side</i> . Trans. Valson Thampu, OUP, 2011.
Mahesh Dattani: <i>Dance Like a Man</i> . Penguin, 2006.
Seminar:
Nawal El Saadawi: <i>Woman at Point Zero</i> , Zed Books, 1975
Background Reading:
Jürgen Habermas: <i>The Structural Transformation of the Public Sphere</i> . MIT, 1989.
Jürgen Habermas: "Further Reflections on the Public Sphere" (Calhoun)
Craig Calhoun. <i>Habermas and the Public Sphere</i> . MIT, 1996.
Arturo Escobar: <i>Encountering Development: The Making and Unmaking of the Third World</i> . Princeton UP, 1996.
Vandana Shiva: <i>Staying Alive</i>
Madhav Gadgil and Ramachandra Guha: <i>This Fissured Land: An Ecological History of India</i> . Univ. of California Press, 1993.
Madhav Gadgil and Ramachandra Guha: <i>The Use and Abuse of Nature</i> . OUP, 2005.
Edward S. Herman and Noam Chomsky: <i>Manufacturing Consent: The Political Economy of the Mass Media</i> . Pantheon, 1988.
Paulo Freire: <i>The Pedagogy of the Oppressed</i> . Penguin, 1996.

MA English
Semester 4
Elective : PE 08 – The Indian Poetic Tradition
Objectives: The aim of the course is to familiarise the students with the major texts of the Indian tradition in the light of Indian poetic principles.
Course Description: The eight major schools of Indian Aesthetics are to be introduced. The two cardinal schools viz. <i>Rasa</i> and <i>dhwani</i> are to be discussed in detail. The students must be familiar with the strong geopolitics behind Tamil poetics. Texts have to be discussed in the light of the theories. Questions pertaining to the dominant aesthetic sentiment, the suggestive potential of the language of the text, and so on need to be raised. Alternative readings have to be encouraged. Issues like the ideological ramifications of the erotic sentiment as a tool for the containment of women, the heroic sentiment as a mechanism for authenticating kingship and social stratification, the distinction of language into Sanskrit for noble men and Prakrit for menial characters and women, the division of space into domestic and exterior and its significance in the domestication of women, the significant absence of women (with the possible exception of Avvayyar) etc. are to be highlighted. Students may be encouraged to read Romila Thapar's analysis of <i>Shakuntalam</i> to see the drastic difference in the portrayal of women in the epic and the play. How Sanskrit became an Orientalist imperial weapon also may be analysed.
Module 1
Required Reading:
S N Dasgupta : The Theory of Rasa
Kunjunni Raja : The Theory of Dhvani (<i>Indian Aesthetics</i> Ed. V S Seturaman)
"The Five Landscapes" A K Ramanujan Ed. <i>Poems of Love and War</i> 236-43
Module 2
Required Reading:
"Drona Parva" from <i>Mahabharata</i>
Kalidasa <i>Meghaduta</i>
Seminar:
Ushus "The Dawn" from Rig Veda in A N D Haksar Ed. <i>A Treasury of Sanskrit Poetry</i>
Module 3
Required Reading:
"Earth, The Mother" <i>Atharva Veda</i>
"Tree and Man" <i>Brihadaranyaka Upanishad</i>
"The Humiliation of Draupadi" <i>The Mahabharata</i>
"Winter of Panchavati" <i>Ramayana</i>
"The Grief of Yasodhara" Ashwaghosha <i>Buddhacharita</i>
Seminar:
"Song to the Melody Gurjari" Jayadeva's <i>Gitagovinda</i>
Module 4
Required Reading:
Bhasa: <i>Urubhanga</i>
Sudraka: <i>Mricchakatika</i>
Seminar:
Bhavabhuti: <i>Uttararamacharita</i>

Module 5
Required Reading:
Ilango Adikal: <i>Chilappatikaram</i>
Seminar:
“Palai” from A K Ramanujan <i>Poems of Love and War</i>
Background Reading:
S K Nandi. <i>Studies in Modern Indian Aesthetics</i> Simla: Indian Institute of Advanced Study, 1975
Sudhakar Pandey and V N Jha eds. <i>Glimpses of Ancient Indian Poetics: From Bharata to Jagannatha</i> . Delhi: Indian Book Centre, 1993
A V Subrahmanian <i>The Aesthetics of Wonder: New Findings in Sanskrit Alankarasastra</i> Delhi: Motilal Banarsidas, 1988
Kapil Kapoor <i>Literary Theory: Indian Conceptual Framework</i> . New Delhi: Affiliate East-West Press, 1998.
Sushil Kumar De. <i>History of Sanskrit Poetics</i> Calcutta: Firma, 1988.

MA English
Semester 4
Elective : PE 09 – Modern European Fiction
Course Code: EN24320
Objectives: To introduce the student to a selection of European fiction spanning the second half of the nineteenth century and the twentieth century.
Course Description: The first modules constitute theoretical/descriptive writings that should prepare the student for an informed appreciation of modern European fiction. The novels that constitute the subsequent modules are drawn from France, Germany, Russia, Austria, Italy, Greece and Portugal. The focus is on the shades of realism and naturalism. The novels are also important for the philosophical (existentialism) and political positions they represent.
Module I
Required Reading : James McFarlane: "The Mind of Modernism" in <i>Modernism: A Guide to European Literature</i> . (Eds.) Malcolm Bradbury and James McFarlane. Penguin, 1976. (71-94) Umberto Eco: "On Some Functions of Literature" in <i>On Literature</i> . Vintage, 2002. (1-15) Italo Calvino: "Literature as Projection of Desire" in <i>The Uses of Literature</i> . Harcourt Brace, 1986. (50-61)
Module 2
Required Reading : Gustave Flaubert: <i>Madame Bovary</i> Fyodor Dostoevsky: <i>Crime and Punishment</i> Tolstoy: <i>The Death of Ivan Ilyich</i>
Seminar: Honore de Balzac: <i>Colonel Chabert</i>
Module 3
Required Reading : Emile Zola: <i>Thérèse Raquin</i> Andre Gide: <i>Strait is the Gate</i> Thomas Mann: <i>Death in Venice</i>
Seminar: Nikos Kazantzakis: <i>Zorba the Greek</i>
Module 4
Required Reading : Franz Kafka: <i>The Trial</i> Albert Camus: <i>The Outsider</i> Jean-Paul Sartre: <i>Nausea</i>
Seminar: Hermann Hesse: <i>Steppenwolf</i>
Module 5
Required Reading : José Saramago: <i>Blindness</i> Gunter Grass: <i>Cat and Mouse</i>

Elfriede Jelinek: <i>Wonderful, Wonderful Times</i>
Seminar:
Primo Levi: <i>The Truce</i>
Background Reading:
Milan Kundera: <i>The Art of the Novel</i>
Georg Lukács: <i>Studies in European Realism</i>
Timothy Unwin: <i>The Cambridge Companion to the French Novel</i>
Graham Bartram: <i>The Cambridge Companion to the Modern German Novel</i>
Peter Bondanella, Andrea Ciccarelli: <i>The Cambridge Companion to the Italian Novel</i>
Zygmunt G. Barański, Lino Pertile: <i>The New Italian Novel</i>

MA English
Semester 4
Elective : PE 10 – English Language Teaching (ELT)
Objectives:
The course aims to provide the techniques of teaching English as a language. This course deals with second language pedagogy, second-language acquisition and varieties of English. It will help the learner to develop expertise in key areas, such as second language learning theories, and teaching methodologies. It will discuss methods of Evaluation and Assessment.
Course Description:
The course, divided into five modules covers the important areas in ELT and provides information about the current theories about ELT. The course tries to give the learner practical experience in the teaching of English.
Module I: The Basic concepts of ELT
Topics
Imparting the four skills: listening, speaking, reading and writing The process of second language acquisition and second language learning Passive versus active knowledge Reception and production of language Receptive- Interpretive Skills The problems of teaching English in India; Mother tongue influence, grammatical errors Present relevance of ELT in India World Englishes
Module 2: A Historical Overview of the Theories of ELT and Learning Theories
Topics :
The Grammar - Translation method The Direct method The Audio Lingual Method

<p>Total Physical Response</p> <p>The Natural Approach</p> <p>The Communicative Approach</p> <p>Psychological framework: the learner and the learning process</p> <p>Behavioural, Cognitive, structural and Socio cultural approaches toward teaching.</p> <p>Theories of Learning:</p> <ul style="list-style-type: none"> <input type="checkbox"/> S-R Association-classical conditions of Skinners Operant conditioning-Gestalt Field Theory. <input type="checkbox"/> Problem based learning, task based learning and self directed learning
Seminar:
Relevance of ELT theories in Practice
Module 3: Techniques of Teaching
Topics:
<ul style="list-style-type: none"> <input type="checkbox"/> Teaching Vocabulary: Active and Passive vocabularies; Techniques to introduce new words; Vocabulary expansion <input type="checkbox"/> Teaching spelling: Difficulties and remedies <input type="checkbox"/> Teaching Grammar: Theoretical grammar and pedagogical grammar substitution tables. <input type="checkbox"/> The deductive approach – rule-driven learning <input type="checkbox"/> The inductive approach – the rule-discovery path, <input type="checkbox"/> The functional- notional approach <input type="checkbox"/> Teaching grammar in situational contexts <input type="checkbox"/> Teaching grammar through texts.
<ul style="list-style-type: none"> <input type="checkbox"/> Honing listening skills <input type="checkbox"/> Teaching the techniques of Writing and speaking <input type="checkbox"/> Error correction <input type="checkbox"/> Error Analysis <input type="checkbox"/> Using a dictionary
Seminar:
Different types of writing taught in an ELT class (Business, academic, technical)
Module 4: Teaching literature in an ELT classroom
Topics:
<p>Teaching literature in an ELT classroom:</p> <p>Teaching Poetry: Literary Language; Literary competence;</p> <p>Deviant use of Language;</p> <p>Rhythm, intonation;</p> <p>Pronunciation with the help of phonetic script.</p> <p>Teaching Prose: parts of speech, sentence structure, and punctuation.</p>
Strategies for creative writing: Shared writing through exchange of ideas; developing imagination, Establishing context; developing dialogue; using appropriate vocabulary
Film in language teaching -- contrast of language used in <i>Pride and Prejudice</i> –vs. – <i>Bride and Prejudice</i>
The internet and ELT: impact of the internet on English learning
Seminar:
Teaching prose and poetry in class (practice sessions)
Module 5: The Process of Evaluation
Topics:
<ul style="list-style-type: none"> <input type="checkbox"/> Selection, grading and sequencing of teaching items; Preparation of lesson plans for teaching English <input type="checkbox"/> Use of audio video aids <input type="checkbox"/> Classroom observation and research; Monitoring learners' progress and giving feedback <input type="checkbox"/> Evaluating classroom tests and other forms of assessment for different purposes; Bloom's Taxonomy <input type="checkbox"/> Error analysis and remedial teaching - their significance and rationale.

□ Tests and examination; Diagnostic tests and achievement tests
Seminar:
Preparing test materials and assessment charts
Background Reading:
Bright & McGregor: <i>Teaching English as a Second Language</i> . Longman.
Jean F. Forrester: <i>Teaching without Lecturing</i> . OUP.
Ghosh, Das, & Sastri: <i>Introduction to English Language Teaching</i> Vol. 3. CIEFL (OUP).
Nunan, D. ed.: <i>Practical English Language Teaching</i> . New York: McGraw-Hill.
Hall, Smith and Wicaksono: <i>Mapping Applied Linguistics</i> , Routledge.
Corony Edwards and Jane Willis eds.: <i>Teachers Exploring Tasks in English Language Teaching</i> . Palgrave Macmillan.
Nigel Harwood: <i>English Language Teaching Materials: Theory and Practice</i> . Cambridge Univ. Press.

