

FAROOK COLLEGE (AUTONOMOUS)

Farook College PO, Kozhikode-673632

P.G Programme in English Language & Literature

Under

Choice Based Credit Semester System

SYLLABUS

(2022 Admission Onwards)



Prepared By:

Board of Studies in English

Farook College (Autonomous)

CERTIFICATE

I hereby certify that the documents attached are the bona fide copies of the syllabus of M.A. English Language and Literature programme to be effective from 2022 admission onwards.

Date:

Place: Farook College

Principal

CREDITS AND MARKS DISTRIBUTION MA ENGLISH (2022 ADMISSION)

Semester	Course	Credits	WGP (Internal)	WGP (External)	Total Marks
I	Core Course I	5	5x5=25	30x5=150	175
	Core Course II	5	5x5=25	30x5=150	175
	Core Course III	5	5x5=25	30x5=150	175
	Core Course IV	5	5x5=25	30x5=150	175
	Total	20	100	600	700
II	Core Course V	5	5x5=25	30x5=150	175
	Core Course VI	5	5x5=25	30x5=150	175
	Core Course VII	5	5x5=25	30x5=150	175
	Core Course VIII	5	5x5=25	30x5=150	175
	Total	20	100	600	700
III	Core Course IX	5	5x5=25	30x5=150	175
	Core Course X	5	5x5=25	30x5=150	175
	Core Course XI: Elective	5	5x5=25	30x5=150	175
	Core Course XII: Elective	5	5x5=25	30x5=150	175
	Total	20	100	600	700
IV	Core Course XIII	4	5x5=25	30x5=150	175
	Core Course XIV : Dissertation	4	5x5=25	30x5=150	175
	Core Course XV: Comprehensive viva-voce	4		35x5=175	175
	Core Course XVI : Elective	4	5x5=25	30x5=150	175

	Core Course XVII : Elective	4	5x5=25	30x5=150	175
	Total	20	100	775	875
		80	400	2575	2975

SEMESTER-I

Core Courses

1. MEN1C01 British Literature from Chaucer to 18 th century (5 credits)
 2. MEN1C02 British Literature 19 th century (5 credits)
 3. MEN1C03 History of English Language (5 credits)
 4. MEN1C04 Indian Literature in English (5 credits)
- Total credits 20**

SEMESTER-II

Core Courses

5. MEN2 C05 Twentieth century British Literature up to 1940 (5 credits)
 6. MEN2 C06 Literary Criticism and Theory - Part 1(up to New Criticism) (5 credits)
 7. MEN2 C07 American Literature (5 credits)
 8. MEN2 C08 Postcolonial writings (5 credits)
- Total credits 20**

SEMESTER-III

Core courses

9. MEN3 C09 Twentieth century British Literature post 1940 (5 credits)
 10. MEN3C10 Literary criticism and theory - Part 2 (5 credits)
 11. Elective 1 (5 credits)
 12. Elective 2 (5 credits)
- Total credits 20**

LIST OF ELECTIVES

1. MEN3E01 Shakespeare Studies
2. MEN3 E02 European Fiction in Translation

3. MEN3 E03 Women's Writing
4. MEN3 E04 Introduction to Linguistics
5. MEN3 E05 Introduction to Cultural Studies
6. MEN3 E06 Teaching of English
7. MEN3 E07 World Drama
8. MEN3 E08 Latino Literature
9. MEN3 E09 American Ethnic Writing

SEMESTER-IV

CORE COURSES

13. MEN4 C11 English Literature in the 21 st Century	(4 credits)
14. MEN4D/P01 Dissertation / Project	(4 credits)
15. MEN4V01 Comprehensive viva-voce	(4 credits)
16. Elective 1	(4 credits)
17. Elective 2	(4 credits)
Total credits	20

LIST OF ELECTIVES

1. MEN4 E10 Film Studies
2. MEN4 E11 Queer Studies
3. MEN4 E12 Literature and Ecology
4. MEN4 E13 Regional Indian Literature in Translation
5. MEN4 E14 Indian English Fiction
6. MEN4 E15 Introduction to Children's Literature
7. MEN4 E16 Dalit Studies
8. MEN4 E17 Writings from the Middle East
9. MEN4 E18 Malayalam Literature in English Translation

Maximum credits **80**

Audit courses

AEC (Ability Enhancement Course) (4 credits)

1. MEN1 A01 Writing Skills

Professional Competency Course (PCC) (4 credits)

1. MEN2 A02 Translation Theory and Practice

SEMESTER-I

FOUR CORE COURSES

1. MEN1C01 British Literature from Chaucer to 18th century (5 credits)
2. MEN1C02 British Literature 19th century (5 credits)
3. MEN1C03 History of English Language (5 credits)
4. MEN1C04 Indian Literature in English (5 credits)

Total Credits : 20

SEMESTER I

MEN1C01 BRITISH LITERATURE FROM CHAUCER TO 18TH CENTURY (5 CREDITS)

Course Description:

The course features the trends and movements in British Literature from the 14th to the 18th Century. Prominent authors and texts are discussed. There is also an attempt to link the texts and movements to British social and cultural history.

Course Outcomes:

The students are expected to get a comprehensive view of British Literature from the 14th to 18th Century. They are also expected to get an outline of British social and cultural history during the period.

Course Content:

Section A: Poetry

Geoffrey Chaucer	: “The General Prologue to Canterbury Tales” (first 100 lines)
William Shakespeare	: Sonnet 18. “Shall I Compare thee to a Summer's Day”
John Donne	: “The Canonization”
John Milton	: “Paradise Lost” Book1 (lines up to 270)
John Dryden	: “Mac Flecknoe”
Andrew Marvel	: “To His Coy Mistress”
Thomas Gray	: “Elegy written in a Country Churchyard”

(*All poems in section A are marked for annotation)

Section B: Drama

Shakespeare	: Hamlet
Webster	: The Duchess of Malfi
Sheridan	: The Rivals

Section C: Prose and Fiction

Francis Bacon	: “Of Marriage”,
Joseph Addison	: Sir Roger at Church
Swift	: Gulliver’s Travels
Henry Fielding	: Joseph Andrews
Daniel Defoe	: Robinson Crusoe

MEN1CO2 BRITISH LITERATURE - 19TH CENTURY (5CREDITS)

Course Description:

The course is intended to familiarize the students with various trends, literary movements and major writers in British Literature during the nineteenth century, one of the most important periods in British Literature and British History in terms of social change and the investments of British society in literature

Course outcomes:

The students are expected to get an outline of the vast body of British Literature in the 19th century looking into the trends, movements and influences. They are also expected to get an outline of British social and cultural history during the period, examining how social transition is represented/diverted in literature.

Course Content

Section A: Poetry

William Blake	: The Tiger, The Lamb
William Wordsworth	: Lines Composed a Few Miles above Tintern Abbey
S.T. Coleridge	: Kubla Khan
P.B.Shelley	: Ozymandias
John Keats	: Ode to a Nightingale
Byron	: She Walks in Beauty
Tennyson	: Tithonus
Browning	: Fra Lippo Lippi
Elizabeth Barret Browning	: A Musical Instrument
MathewArnold	: Dover Beach
D.G Rossetti	: The Blessed Damozel

(*All poems in section A are marked for annotation)

Section B: Drama

Oscar Wilde: The Importance of Being Earnest

Section C: Fiction and Prose

Charles Lamb: Old China
William Hazlitt: On Reading Old Books
Charles Dickens: A Tale of Two Cities
Emily Bronte: Wuthering Heights
Thomas Hardy: Tess of the D'Urbervilles

MEN1CO3 HISTORY OF ENGLISH LANGUAGE (5 CREDITS)

Course Description:

The Course is offered with the aim of acquainting the learners with the history of the English Language from its evolution and its genetic relationship with other Germanic languages and with the Indo-European language family. It connects courses on British literature in the syllabus with descriptions on English literature and English social and political history in the respective periods in the history of the English language.

Course Outcomes:

The students are expected to get a historical perspective of the English Language in general and to create awareness about the evolution of human language. They are also expected to develop critical thinking on a variety of topics like multiculturalism, power relations in evolution of languages, the dynamics of language change and principles of political correctness in language policy. Discussions on language variety and the use of English in the New Media are career-focused

Course Content:

Section A

Language families -The Indo-European family of languages; Germanic Family of languages and the origin of English -The early history of English language; Old English Period -Scandinavian invasions -Middle English Period: The Impact of the Norman Conquest on the English Language; -Middle English Literature. Modern English Period –Latin and Greek influence –Loan words - The impact of the Renaissance –Bible Translations. Sound changes in English–The Great Vowel Shift -Changes in Grammar, vocabulary, phonology and morphology–Semantics–word formations.

Section B

Foreign influences on English in the Seventeenth, Eighteenth and the Nineteenth Centuries – Colonialism and the English language –Expansion of Vocabulary –Semantic change-Pidgins and Creoles. Contributions of major writers to the growth of English vocabulary.

Section C

The discrepancy between spelling and pronunciation -Attempts to reform English spelling – Evolution of Standard English -Dialects of English: British and American –English in India – English in the postcolonial world –English as a global language —The rise of ‘Englishes’ – impact of Science and Technology –English in the digital age.

Recommended Reading:

F.T. Wood: An Outline History of the English language

C.L. Wrenn: The English Language

A. C. Baugh: A History of the English Language

David Crystal: English as a Global Language

David Crystal: The English Language: A guided Tour of the Language

Bill Ashcroft, et al: The Empire Writes Back

Christian Mair: The Politics of English as a World Language

Andreas Sedlatschek : Contemporary Indian English: Variation and Change

Pingali Sailaja: Indian English.

Michael Hanrahan & Deborah L Madsen (Ed.): Teaching, Technology, Textuality: Approaches to New Media.

MEN1C04: INDIAN LITERATURE IN ENGLISH (CREDITS 5)

Course Description:

The course is intended to familiarize the students with the various trends and movements in Indian English literature from its emergence to the present.

Course Outcomes:

The students are expected to trace the emergence and evolution of Indian Writing in English from the early colonial phase to the modern phase. They gain an understanding of the various phases of Indian writing in English in the context of the wider postcolonial and transnational scenario, by critically engaging with notions of imitation, assimilation and experimentation. It further explores the cross pollination this cultural and aesthetic engagement entails. A student who has successfully completed the course is expected to be familiar with the evolving trajectories of English writing in India in its multiple manifestations and diversity.

Course Content:

Growth and rise of Indian writing in English -A Historical perspective –The beginning - Renaissance in India –Toru Dutt, Tagore, Aurobindo, Sarojini Naidu -Indian English poetry and fiction - Mulk Raj Anand, Raja Rao, R.K. Narayanan: The Trio of Indian English fiction -Indian English prose –Indian English Drama –Partition novels-Contemporary writers.

Section A:

Toru Dutt	: “Our Casuarina Tree”
Rabindranath Tagore	: “The Child”
Nizzim Ezekiel	: “In the Country Cottage”
Jayantha Mahapatra	: “Hunger”
A.K.Ramanujan	: “Obituary”
R. Parthasarathy	: “River, Once”
Kamal Das	: “The Old Playhouse”
Gieve Patel	: “The Ambiguous fate of Gieve Patel, he being neither Muslim nor Hindu in India”
Meena Alexander	: “Blue Lotus”
Arundhati Subramaniam	: “Home”
Meena Kandasamy	: “Dead Woman Walking”

Section B: Fiction

Mulk Raj Anand	: Coolie
R.K. Narayanan	: The Guide
Salman Rushdie	: Midnight’s Children
Amitav Ghosh	: The Hungry Tide

Section C: Drama

Girish Karnad	: Yayati (English Translation by the author)
Mahesh Dattani	: Tara

Section D: Prose

Jawahar Lal Nehru	: “What is Culture?”
Amartya Sen	: “Reason and Identity” (From: The Argumentative Indian, Part IV)

AUDIT COURSE

Ability Enhancement

MEN1 A01: WRITING SKILLS (4 CREDITS)

Course Description:

This course aims at imparting practical skills in writing to students. The focus will be on developing the linguistic, cognitive and logical skills required in writing different types of essays, anecdotes, academic papers and reports.

Course content:

The course material would consist of textbooks on good writing and specimen pieces representing various kinds of essays, articles, advertisements and anecdotes.

Course outcomes:

Students are expected to hone their writing skills. The focus will be on developing the linguistic, cognitive and logical skills required in writing different types of essays, anecdotes, academic papers and reports.

Main Texts / Course content:

Palmer, Richard Write in Style: A Guide to Good English.

Strunk, William, EB White and Maria Kalman: The Elements of Style.

McCarthy and O'Dell English : Vocabulary in Use

Evaluation : Based on a paper not below 600 words.

SEMESTER - II

FOUR CORE COURSES

MEN2C05 Twentieth Century British Literature up to 1940	(5 credits)
MEN2C06 Literary Criticism and Theory-Part 1(Up to New Criticism)	(5 credits)
MEN2C07 American Literature	(5 credits)
MEN2C08 Postcolonial Writings	(5 credits)

Total Credits : 20

MEN2C05: TWENTIETH CENTURY BRITISH LITERATURE UP TO 1940

(5 CREDITS)

Course Description

The course features major trends, movements and writers in British literature up to 1940. The course also discusses the intellectual currents of the time and the socio - political events which are represented/ refracted in literature.

Course Outcomes

The students are expected to familiarize themselves with the major trends, movements and authors in British literature in the first half of the Twentieth Century. The students are expected to undertake an inquiry/ research in the area by brief discussions on comparable texts in European literature which represent the various phases of Modernism.

Course Content:

Section A: Poetry

G.M. Hopkins - : “The Windhover”

W.B. Yeats : The Second Coming, Byzantium

TS Eliot : The Waste Land

W.H. Auden : Funeral Blues

Wilfred Owen : A Strange Meeting

Section B : Drama

GB Shaw : Caesar and Cleopatra

TS Eliot : Murder in the Cathedral

J. M. Synge: Riders to the Sea

Section C: Prose and Fiction

Virginia Woolf : “Modern Fiction”

Joseph Conrad : Heart of Darkness

D.H. Lawrence : Sons and Lovers

James Joyce : A Portrait of the Artist as a Young Man

(All Poems in section A are marked for annotation purpose also)

MEN2C06 :LITERARY CRITICISM AND THEORY–PART 1(UP TO NEW CRITICISM)

(5 CREDITS)

Course Description

The course offers an overview of the major contributions to literary criticism and theory from the classical times to the early twentieth century, including traditional Indian aesthetic theories. It is aimed at providing a general understanding of the critical approaches that have been prevalent in literature through the ages.

Course Outcomes

The students are expected to enable themselves to develop a critical acumen rooted in a strong awareness of the historical trajectory of critical thought in western and non-western contexts. Students familiarize themselves with the key texts in Western literary theory. They are also expected to engage themselves with the central aesthetic concepts in Sanskrit critical tradition. The students are expected to read the seminal primary texts from the ancient Greek civilization to new criticism in the beginning of the twentieth century, relating them to the social and historical conditions in which they have been written and practiced and to the contemporary cultural and political contexts in which they are being studied and discussed. They are expected to be able to articulate the prominent features of different texts cogently and to develop sensitivity to the social implications of different schools of criticism.

Course Content:

Section A

Plato : The Republic (Books 2 and 3)

Aristotle : Poetics

Longinus : On the sublime (Chapters 7 – 9)

Section B

Sir Philip Sydney : An Apology for Poetry

William Wordsworth : Preface to Lyrical Ballads

LEAVIS, F. R. (1962). Keats. In D. J. Enright & Ernst De Chickera [henceforth called ECT] (Ed.) English Critical Texts. London: OUP.)

T.S. Eliot : Tradition and Individual Talent

Cleanth Brooks : The Language of Paradox

Northrop Frye : The Archetypes of Literature

Section C

S.N. Das Gupta : The Theory of Rasa

Kunjunni Raja : Theory of Dhvani

MEN2C07 : AMERICAN LITERATURE (5 CREDITS)

Course Description

This course is aimed at acquainting students with the dominant trends in American Literature from the early colonial period into the twentieth century. This course features texts representing this period.

Course outcomes

The students are expected to familiarize themselves with the maturing phase of American literature in the early Nineteenth Century to its evolution till the end of the Twentieth century. It focuses on the emergence of a distinct American style and the writing of American ethos in American literature.

Course Content:

Section A: Poetry

Edgar Allan Poe - The Raven

Walt Whitman - A passage to India

Emily Dickinson - There is a certain slant of light

Robert Frost - Home Burial

Wallace Stevens - The Emperor of Ice Cream

EE Cummings - Buffalo Bill

Langston Hughes - I Too

Robert Lowell - For the Union Dead

Allen Ginsberg - America

Sylvia Plath - Edge

Gloria E. Anzaldua : To live in the Borderlands means you

(All poems in section A are marked for annotation)

Section B: Prose and Fiction

Ralph Waldo Emerson - "Self-reliance"

Herman Melville - Moby Dick

Mark Twain - Huckleberry Finn

William Faulkner - The Sound and the Fury

Tony Morrison - Tar Baby

Section C: Drama

Eugene O'Neill- The Emperor Jones

Tennessee Williams - The Glass Menagerie

Amiri Baraka (LeRoi Jones) – Dutchman

MEN2 C08 POSTCOLONIAL WRITINGS (CREDITS: 5)

Course Description

This course on Postcolonial literature will explore colonialism and its cultural impacts, through writings produced by people from countries with a history of colonialism, primarily those concerned with the workings and legacy of colonialism and the postcolonial resistance to them.

Course outcomes

The students are expected to get an overview of the historical experience of colonization and its impacts on the colonized peoples across the globe, through the medium of literary writings. The students are expected to acquaint themselves with the major theoretical concepts associated with postcolonial studies as manifested through the literary discourse in the works under consideration. It also aims to familiarize students with questions of resistance and representation, the politics, language and literary form, and the quests for identity, autonomy and self-determination that mark postcolonial literary expression. It is also envisaged that students will acquire the theoretical

formulations, methods and strategies for postcolonial analysis that may contribute to the writing of their Fourth Semester dissertation.

Course Content:

Section A: Poetry

A. K. Ramanujan : “Self Portrait”

Dom Moraes : “A Letter”, “Sinbad”

Leopold Senghor : “New York”

Gabriel Okara : “The Mystic Drum”

David Diop : “Africa”

Allen Curnow : “House and Land”

A.D. Hope : “Australia”

Jack Davis : “Aboriginal Australian”

Margaret Atwood : “Journey to the Interior”

Derek Walcott : “Ruins of a Great House”

E. E. Tiang Hong : “Arrival”

Almaghir Hashmi : “So What if I Live in a House Made by Idiots”

Kamau Brathwaite : “Negus”

Section B: Drama

Wole Soyinka : The Road

GirishKarnad : Hayavadana

Timberlake Wertenbaker : Our Country’s Good

Section C: Fiction

Chinua Achebe : Things Fall Apart

V. S. Naipaul : A House for Mr.Biswas

Margaret Laurence : Stone Angel

Khaled Hosseini : The Kite Runner

AUDIT COURSE

MEN2A02: TRANSLATION THEORY AND PRACTICE (CREDITS: 4)

Course Description

The course aims at familiarizing the students with the core of translation theory and some of the current theoretical positions, and at offering training in translation of literary and non-literary texts and interpreting. The students can also obtain a general understanding of the current debates in the discipline. The Course offers discussions on contemporary translation theory, descriptive translation studies and translation practice.

Course outcomes

Students are expected to familiarize themselves with the core of translation theory and some of the current theoretical positions, and at offering training in translation and interpretation of literary and non-literary texts. The students can also obtain a general understanding of the current debates in the discipline.

Texts/Course Content:

UNIT I – Theoretical and Descriptive translation studies

Types of translation – equivalence in translation – process of translation – language and culture in translation – translatability - Audiovisual Translation – Translation in Journalism – basic features of interpreting – introduction to Machine Translation - historicity and politics in literary translation – Indian tradition in translation theory.

Recommended Reading:

Susan Bassnett : Translation Studies. Chapter I, “Central Issues.”

Andre Lefevere : “Beyond Interpretation or the Business of (Re)Writing.

Ayyappa Panikker : “Towards an Indian Theory of Literary Translation.”

P. P. Raveendran : “Translation and Sensibility: The Khasak Landscape in English and Malayalam”

Jorge Diaz Cintas : “Audio-Visual Translation: An Overview of its Potential,” New Trends in Audiovisual Translation (Ed. Jorge Diaz Cintas)

Sara Bani : “An Analysis of Press Translation Process,” Translation in Global News, (Ed. Kyle Conway and Susan Bassnett)

John Milton : “Translation Studies and Adaptation Studies”

UNIT II – Translation Practice

Practice in translation and interpretation - The direction of translation/interpreting will be from

Malayalam or Hindi into English and from English into Malayalam/Hindi. Tamil and Gujarati may be considered as additional source/target languages for translation practice on demand by students registered for the course.

Evaluation: Based on the translation of a work not below 600 words.

SEMESTER 3

TWO CORE COURSES AND TWO ELECTIVES

MEN3C09 Twentieth Century British Literature Post 1940	(5 credits)
MEN3C10 Literary Criticism and Theory – Part 2	(5 credits)
Two electives chosen from the list of Electives.	
MEN3EL	(5 credits)
MEN3EL	(5 credits)
Total Credits	20

MEN3C09 TWENTIETH CENTURY BRITISH LITERATURE POST 1940 (5 CREDITS)

Course description

The course is intended to introduce to students various trends and movements in British literature after the 1940s.

Course outcomes

The students are expected to get a comprehensive picture of British literature written after 1940, besides giving them an outline of the theoretical paradigms that informed them. The learners are expected to find the course a mapping of British culture and society during the period for the learners.

Course Content

Section A: Poetry

Dylan Thomas :	“Fern Hill”
Philip Larkin :	“Church Going”
Thom Gunn :	“On the Move”
Ted Hughes :	“Pike”
Seamus Heaney :	“Punishment”
Charles Tomlinson :	“Swimming Chenango Lake”
Geoffrey Hill :	“In Memory of Jane Frazer”

Elizabeth Jennings : “One Flesh”

Andrew Motion : “The Last Call”

(Annotations will cover the entire section)

Section B: Drama

Samuel Beckett : Waiting for Godot

Caryl Churchill : Top Girls

Harold Pinter : The Birthday Party

Edward Bond : Lear

Section C: Fiction

John Fowles : The French Lieutenant’s woman

Kingsley Amis : Lucky Jim

Alan Sillitoe : Loneliness of the Long Distance Runner

Kazuo Ishiguro : Remains of the Day

MEN3C10 LITERARY CRITICISM AND THEORY: PART 2 (5 CREDITS)

Course Description:

This course is structured to provide an introduction to modern critical strategies/ approaches to literary texts and to familiarize students with basic theoretical concepts underlying contemporary approaches to literature and the major differences between them. Since the course is an introduction/orientation, a substantial amount of materials and schools of thought have to be discussed within the time limit of one semester. Therefore not much time will be spent on attempting to penetrate dense theoretical texts. Instead, after brief introductions that will provide overviews of the various schools of literary theory, representative pieces from practitioners of various schools will be discussed.

Course Outcomes:

At the end of the course, the students are expected to read literary and critical texts with judicious appreciation and build up the competence to generate and articulate personal responses to literary and critical texts, as well to explain the premises and assumptions underlying such personal responses.

Course Content:

1) Structuralism: An Overview

Major theorists: Ferdinand de Saussure, Claude- Levi-Strauss, Roland Barthes, Gerrard Genette
Key concepts: Structure, Sign, Signifier, Signified, Semiology, Semiotics, Langue and Parole, Mythemes, Structuralist Narratology.

Text for Detailed Study: Roland Barthes: “Structuralist Activity”

2) Post-Structuralism/ Deconstruction: An Overview

Major theorists: Jacques Derrida, Roland Barthes, Michel Foucault, The Yale School

Key concepts: Deconstruction of Sign, Decentering, Logocentrism, Aporia, Supplement, The Death of the Author, Knowledge, Power, Discourse.

Text for Detailed Study: Jacques Derrida: “Structure, Sign and Play in the Discourse of Social Sciences”

3) Psychoanalysis: An Overview

Major theorists: Sigmund Freud, Jacques Lacan.

Key concepts: Id, Ego, Superego, Dream Mechanism, Oedipus Complex, Unconscious, Mirror Stage, Imaginary, Symbolic and Real, Ego Formation and Constructions of Selfhood, Jouissance, Unconscious is structured like a Language.

Text for Detailed Study: Jacques Lacan: “The Mirror Stage as Formative of the Function of the I”

4) Feminism: An Overview

Major theorists: Virginia Woolf, Kate Millet, Elaine Showalter, Helene Cixous, Adrienne Rich.

Key concepts: Gynocriticism, Ecriture Feminine, Womanism, The Language Problem in Feminism, Marxist Feminism, French Feminism, Lesbian Feminism, Black Feminism, Dalit Feminism, Postfeminism.

Text for Detailed Study: Elaine Showalter: “Towards a Feminist Poetics”

5) Cultural Materialism/ New Historicism: An Overview

Major theorists: Raymond Williams, Jonathan Dollimore, Stephen Greenblatt, Louis Montrose.

Key concepts: Neo-Marxism, Culture: New Definitions, Thin and Thick Descriptions, Textuality and Historicity, Texts, Contexts and Co-texts, Rereading the Renaissance and Shakespeare, The Politics of Representation and Power.

Text for Detailed Study: Louis Montrose: “Professing the Renaissance: The Poetics and Politics of Culture”

6) Postcolonialism: An Overview

Major theorists: Frantz Fanon, Edward Said, Homi Bhabha, Gayatri Spivak, Benedict Anderson.

Key concepts: Critique of Eurocentrism and Universalism, Decolonization, National Consciousness, Critiquing Nationalism, Postnationalism, Imagined Communities, Orientalism, Strategic Essentialism, Subaltern Studies, Hybridity, Ambivalence, Mimicry.

Text for Detailed Study: Edward Said: “Jane Austen and Empire”

7) Ecocriticism: An Overview

Major theorists: Jonathan Bate, Cheryll Glotfelty, Laurence Coupe, Patrick D Murphy, William Rueckert.

Key concepts: Anthropocentrism, Shallow Ecology vs Deep Ecology, The Crisis of Humanism, Nature/Culture, Green Studies, Environmental Imagination, Ecofeminism.

Text for Detailed Study: Cheryll Glotfelty: “Introduction: Literary Studies in an age of Environmental Crisis” (From *The Ecocriticism Reader*)

8) Critiquing Theory: An Overview

Text for Detailed Study: Graham Good: “Presentism: Postmodernism, Poststructuralism, Postcolonialism”

MEN3E01 SHAKESPEARE STUDIES (5 CREDITS)

Course Description

This course will explore the works of Shakespeare, in terms of their social and dramatic contexts, while at the same time locating the discourses on the works as well as the author as significant cultural/political phenomena, with the aid of contemporary theoretical and critical work.

Course Outcomes

The students are expected to get an introduction to Shakespeare, the writer, in his specific historical and cultural contexts, and address how his works relate to the contemporary world. Based on an understanding of the Elizabethan age as an age of radical transformation, the course would aid students in grasping how Shakespeare’s works captured that experience, in terms of the themes, motifs, images and other literary strategies that characterize his work. At the same time, the students are expected to gain a sense of the theatrical contexts in which Shakespeare and his contemporaries functioned, and also a basic awareness of the directions of contemporary approaches to and criticisms of Shakespeare.

Course Content

Module 1. Introduction to Shakespeare

Elizabethan theatre – theatrical companies – publishing of works – prompt book- Quartos and Folios – Bad and good quartos – First Folio 1623- Apocrypha – Shakespearean sonnet Comedies, Histories, Tragedies and Tragicomedies. Shakespeare’s craftsmanship.

Module 2. A - Plays and Poems (1591-1600)

This module is to familiarize the students with the plays and poems Shakespeare wrote in the sixteenth century, in which the dominant genres were comedies and histories, with tragedy an emergent presence towards the end. The module will cover the first half of Shakespeare’s career in chronological order, from 1591 to 1600.

Texts:

1. Sonnets (18, 24, 29, 116& 138)
2. The Merchant of Venice
3. Henry IV part 1

• B Plays and Poems (1601-1613)

This module contains plays and poems Shakespeare wrote in the seventeenth century, in which the dominant genres were tragedies and tragicomedies. The module will cover the second half of Shakespeare’s career in chronological order, from 1601 to 1613.

Plays: Hamlet, Othello, King Lear

Module 3. Textual Studies in Shakespeare

This module investigates the production of the text in the theatre and in print, explores controversies surrounding the interpretation of this material, and introduces students to the techniques of editing. Topics include: the relationship between a modern edition of a play and the earliest printed texts; the nature of the printing process that first made the plays available to readers of books; the characteristics of Shakespeare's dramatic composition; the treatment of the text in the theatre (including censorship, revision and adaptation); and Shakespeare as a collaborator.

Plays discussed will include: Hamlet, King Lear, Romeo and Juliet, Measure for Measure.

Module 5. Shakespeare in Performance

This module approaches Shakespeare through the culture of the early modern playhouses where dramatists wrote with particular companies, performance spaces and audiences in mind. The aim of the module is to find out how the social, cultural, spatial, professional and technological make-up of venues such as the Globe and Blackfriars shaped early modern drama by Shakespeare and others. The module will also consider trends of acting and directing Shakespeare from the Restoration to the present day, and contributions of individual actors Page 31 of 69 and directors from the eighteenth century onwards like Colley Cibber, David Garrick, Henry Irving and Ellen

Terry, Laurence Olivier, Peter Brook, John Barton and Sam Mendes..

Plays discussed will include: Richard III, Antony and Cleopatra, and A Midsummer Night's Dream

Module 6. Shakespeare and Theatre Practice

This module will provide students information about three different systematic approaches to performing the language of Shakespeare: 1. the verse and text work of John Barton, Peter Hall, and Giles Block; 2. the legacy of Stanislavski in the Shakespearean work of 20th/21st century practitioners in Europe and the United States. The module also considers the adaptation and appropriation of Shakespeare's plays from 1660 to the present day, paying particular attention to how changes and developments in theatre practice, aesthetic tastes, social concerns, political events, the heritage industry, and commercial markets have shaped the history of Shakespeare's 'afterlife'. The module looks at how the plays were received and reinterpreted in light of different artistic, intellectual, and commercial movements from the late seventeenth to early twenty-first centuries. Distinction between 'adaptations', 'appropriations', 'translations', and 'versions'.

Module 7. History of Shakespeare Criticism

This module will combine a historical overview of the main developments in Shakespeare criticism from the 1590s to the present with detailed investigation of key texts, covering: the canonization of Shakespeare; character criticism; biographical criticism; imagery and symbolist criticism; critical study of the plays as created artifacts; the relationship between criticism and performance; historicist criticism; and new critical approaches.

Selected essays:

1. G. Wilson Knight : 'On the principle of Shakespeare Interpretation', 'Hamlet Reconsidered'
2. Elaine Showalter : 'Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism'.
3. Paul Brown : 'This thing of darkness I acknowledge mine: The Tempest and the Discourse of Colonialism,'

Recommended reading

1. G. Wilson Knight The Wheel of Fire
2. Michael Mangan A Preface to Shakespeare's Tragedies
3. Caroline F E Spurgeon Shakespeare's Imagery and What it tells us
4. John Dover Wilson What happens in Hamlet
5. Gary Taylor and Michael Warren (ed) The Division of the Kingdoms: Shakespeare's two versions of King Lear
6. Michael Taylor Shakespeare Criticism in the Twentieth Century
7. Jonathon Dollimore & Alan Sinfield (ed) Political Shakespeare: New Essays in Cultural

8. Stephen Greenblatt : Learning to Curse: Essays in Early Modern Culture

MEN3E02 EUROPEAN FICTION IN TRANSLATION (5 credits)

Course Description

The course offers a selection of the classics of European fiction as well as a pick of contemporary European fiction. It gives an outline sketch of European fiction across the centuries, introducing learners to its various modes.

Course outcome

The students are expected to get a historical perspective of European fiction and glimpses into European culture and society across the centuries.

Course Content

Texts prescribed

Cervantes : Don Quixote

Gustave Flaubert : Madame Bovary

Leo Tolstoy : Anna Karenina

Franz Kafka :The Trial

Nikoz Kazantzakis :Zorba, the Greek

Gunter Grass : The Tin Drum

Milan Kundera : The Joke

Orhan Pamuk : Snow

Jose Saramago :Blindness

Italo Calvino : If on a winter's night a traveller

MEN3E03 WOMEN'S WRITING (5 CREDITS)

Course Description

This course examines a selection of women's writing in different genres, across diverse cultures enabling students to discuss the theoretical, historical, thematic concerns that distinguish women's expression. Readings include theoretical and critical texts that shall introduce students

to a range of feminist perspectives on literature and writing.

Course Outcomes

The students are expected to chart out the relationship between gender and writing in the histories of English and Indian literatures. Texts have been chosen from diverse spatial temporal frameworks to alert the students to the pluralities of women's literary engagements in terms of form and theme. The students are expected to identify the differences in women's writing across cultures even as it has certain commonalities in certain specific experiences of patriarchy. The students are also expected to be able to draw a relationship between herself as a woman reader and the text emerging from a different historical context.

Course Content

Section A

Mary Wollstonecraft : Introduction to A Vindication of the Rights of Women

Gayatri Spivak : Can the Subaltern Speak?

Chimamanda Ngozi Adichie : Dear Ijeawele or a Feminist Manifesto in fifteen suggestions

Tejaswini Niranjana : Feminism and Cultural Studies in Asia

J. Devika and Mini Sukumaran: Making Space for Feminist Social Critique in Contemporary Kerala

Section B

Adrienne Rich	Diving into the Wreck
Maya Angelou	The Phenomenal Woman
Meena Alexander	Question Time
Imtiaz Dharkar	A Century Later
Kamala Das	The Looking Glass
Sylvia Plath	Mirror
Kiswar Naheed	I am not That Woman

Section C

Soujourner Truth:	Ain't I a Woman?
Lalithambika Antharjanam :	Prathikara Devatha
Alice Munroe:	Lives of Girls and Women

Zadie Smith :	White Teeth
Anita Nair :	Ladies Coupe

Section D

Charlotte Keatley	My Mother Said I Never Should
Mahasweta Devi	<i>Rudali</i> (Play)
	(From <i>Fiction to Performance</i> by Mahesweta Devi & Usha Ganguly)

Further Readings

- | | |
|-----------------------------------|---|
| 1. Harriet Taylor Mill | The Enfranchisement of Women |
| 2. Simon de Beauvoir | Second Sex |
| 3. Virginia Woolf | A Room of One's Own |
| 4. Helene Cixous | The Laugh of the Medusa |
| 5. Susie Tharu and K Lalitha (ed) | Women Writing in India: 600 BC to the present |

MEN3E04 – INTRODUCTION TO LINGUISTICS (CREDITS: 5)

Course Description

The course is intended to familiarize learners with the nature and organization of language. The history of Linguistics, its key concepts, its different branches of study and their applications are discussed in detail.

Course outcomes

Apart from the students familiarizing themselves with the key ideas, theories and historical perspectives of Linguistics, students who wish to pursue its applications like translation, language teaching and language therapy are expected to get the necessary theoretical backing for their areas of study.

Course content

Topics for Study

Unit 1

Origin of Language – Features of Language – language behavior and language system-
– Language Families – Language Typology – Language Acquisition

Unit 2 Introduction to Linguistics

Linguistics as a science - History of Linguistics: Ancient Greece and Rome – Ancient India – Medieval Arabic and Hebrew Traditions – Branches of Linguistics - Comparative Philology – Saussure’s theories – Schools and movements – Historicism – Structuralism – Functionalism – Generativism .

Unit 3 Phonology and Phonetics

Sounds – Phonology and Phonetics - (The sound system, classification of sounds, phonological rules) – Articulatory Phonetics – Voids and Contoids – Allophones – Supra-segmental features – Auditory phonetics

Unit 4 Morphology and Syntax

Morphology (Morphemes, Word formation, Morphological rules) – Morphophonemics – Semantics (Semantic properties, semantic fields, semantic change) - Syntax Transformational Generative Grammar – Chomsky’s contributions to Linguistics – Derivation – Constituent Structure – Immediate Constituents - Tagmemics.

Unit 5 Linguistics and Society.

Language and the brain – Psycholinguistics – Sociolinguistics – Ethnolinguistics

Neurolinguistics – Ecolinguistics – Forensic Linguistics – Computational Linguistics. Cognitive Science and Artificial Intelligence.

Books for Reference

R H Robins :A Short History of Linguistics

William O’Grady, Michael Dobrovsky& Mark Arnoff :Contemporary Linguistics: An Introduction

Charles F. Hockett : A Course in Modern Linguistics

John Lyons: Language and Linguistics, An Introduction.

Danny D Steinberg & Natalia V Sciarini :An Introduction to Psycholinguistics

Malcolm Coulthard& Alison Johnson: An Introduction to Forensic Linguistics

Peter Trudgill :Sociolinguistics: An Introduction to Language and Society Page 36 of 69

Elizabeth Ahlsen :Introduction to Neurolinguistics

Alvin Fill. : Eco-linguistics: State of the Art 1998

PaninianLinguistics :<https://web.stanford.edu/class/linguist289/encyclopaedia001.pdf>

Keith Allan :The Routledge Handbook of Linguistics

E F K Koerner: “The Chomskyan Revolution,” Towards a History of American Linguistics

MEN3E05 INTRODUCTION TO CULTURAL STUDIES (CREDITS: 5)

Course Description

This course provides a general introduction to cultural studies, emphasizing its history, theoretical approaches and (inter)disciplinary attributes. Along with an overview of the major theoretical aspects of the domain, the course provides an introduction into the methods and strategies for analyzing how culture is produced, where it is located, how it acts on individuals and societies, and how it engenders consensus/resistance.

Course outcome

Students are expected to familiarize themselves with the history, development and key concepts of cultural studies as an interdisciplinary area. The major outcomes envisaged are as follows:

- A critical awareness of the different theoretical approaches to culture in cultural studies
- An understanding of the major questions and problems in the field of cultural studies.
- A fundamental grasp of the major methodologies and strategies of analysis employed in the field.
- An introduction to cultural studies as an Indian (inter)discipline with different local versions, priorities and theoretical approaches.
- An introduction to theoretical formulations necessary for undertaking a thesis in cultural studies.

Course Content

Section A: Early Ruminations

Barthes, Roland(1957) "Mythologies," extract in Nilanjana Gupta .ed. Cultural Studies I (Delhi: Worldview Publications, 2004)

Williams, Raymond, (1958) "Culture is Ordinary" from The Everyday Life Reader. Ed. Ben Highmore (Routledge, 2002)

(http://www.personal.psu.edu/users/s/a/sam50/readings521/WILLIAMS_Cult-Ord.pdf)

Walter Benjamin (1968) "The Work of Art in the Age of Mechanical Reproduction," in Hannah Arendt (ed) Illuminations (New York: Schocken Books)

Section B: Theory

Hall, Stuart. (1980). "'Cultural Studies: Two Paradigms'". Media, Culture and Society 2: 57–72.

Eric Hobsbawm (1983)"Inventing Traditions," The Invention of Traditions. Eds. Eric Hobsbawm & Terence Ranger (Cambridge University Press)

Ella Shohat "From Eurocentrism to Polycentrism," Unthinking Eurocentrism:

Multiculturalism and the Media by Ella Shohat and Robert Stam, London & New York: Routledge, 1995

Section C: Theory & Praxis

Chakravorty, Gayatri Spivak "Politics of Translation" in *Outside in the Teaching Machine* (New York: Routledge, 1993) 179-200

Stuart Hall (1980) "Encoding/Decoding " extract in Nilanjana Gupta .ed. *Cultural Studies I* (Delhi: Worldview Publications, 2004)

Bourdieu, Pierre (1982) "The Uses of the People," In *Other Words: Essays Towards a Reflexive Sociology* (Stanford University Press, 1990) Page 38 of 69

Section D: Theory & Praxis

Rubin, Gayle "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality"

Pleasure and Danger: Exploring Female Sexuality. Ed. Carole S. Vance. London: Pandora. 1992. 267-293.

Connell, R W "Hegemonic Masculinity: Rethinking the Concept," in *Gender & Society*, Vol. 19, No. 6, December 2005. P.829-859

Kluge, Alexander, "On Film and the Public Sphere," *New German Critique*, No. 24/25, Autumn, 1981 – Winter 1981. (pp. 206-220)

Recommended Reading:

- Storey, John (1998) *An Introduction to Cultural Theory and Popular Culture* (Second Edition), Athens, GA: University of Georgia Press
- Storey, John (ed.) (1994) *Cultural Theory and Popular Culture: A Reader*, New York: Harvester Wheatsheaf
- Milner, Andrew (1994) *Contemporary Cultural Theory: An Introduction*, London: UCL Press
- Turner, Graeme (1992) *British Cultural Studies: An Introduction*

MEN3E06 TEACHING OF ENGLISH (CREDITS: 5)

Course Description

The course aims to introduce students to the basic concepts and the current developments in Language Teaching in General and English Language Teaching in particular. Linguistic theories and its impact on language teaching, and different teaching methods and their pedagogical implications will be taken up for study. Students will be introduced to the various classroom strategies, techniques and teaching aids, lesson plans for teaching effectively the different genres of literature and general language skills, and the processes and procedures for testing and evaluation.

Course outcome

The students are expected to acquire the basics of language teaching which will be of immense help to them when they join a teachers' training programme or when they take up amateur/semi-professional teaching assignments like those offered in the Additional Skills Acquisition Programme of the Government of Kerala. It is also expected to spur research in the still unexplored terrains of language teaching.

Course Content

Section A

The teaching of English in India: The present situation: objectives, methods and materials. The meaning of "learning" English: the four skills: listening, speaking, reading and writing. Knowledge versus skill, linguistics and language teaching. The difference between learning a first language and learning a second language. Bilingualism and linguistic interference. Contrastive analysis.

Section B

The teaching of (1) Spoken English (2) Written English: different types of composition (3) Listening Comprehension (4) Reading Comprehension. The teaching of Vocabulary. Vocabulary control applied to texts: word lists, dictionary work. The teaching of grammar: Theoretical grammar and pedagogical grammar substitution tables.

Section C

The teaching of literature: Prose, Poetry and Drama. The teaching of fictional work Selection, grading and sequencing of teaching items. Preparation of lessons, plans for teaching English. The use of audio aids in the teaching of various items. Preparation of lessons, plans for teaching English.

Section D

The use of audio aids in the teaching of English Error analysis and remedial teaching their significance and rationale. Tests and examinations in English. Diagnostic tests and achievement tests. English language teaching materials; their construction and use.

Books recommended

See. W.R. ELT Section 1 & 2, Ministry of Education, Govt. of India: Report of the study

group of the Teaching of English 1967 and 1971.

Wilkins DA: Linguistics in Language Teaching Bulletins of the CIEFL, OKAK, VK
“English in India”

Bright & Gregor: Teaching English as a Second Language Correster Jean: Teaching
without learning Page 40 of 69

Ghosh, Sashi & Das: Introduction to English Language Teaching Vol. 3 Methods at the
College Level, OUP.

MEN3E07 WORLD DRAMA (5 CREDITS)

Course Description

The course is intended to introduce students to a selection of world drama across ages and cultures. The focus is thematic, rather than performative, implicating the plays in their socio-cultural setting and political perspectives. While Section A features plays which are generally called ‘classics’, Section B to D offers a selection of what is generally designated Modern Drama’.

Course outcome

The students are expected to get a historical perspective about world drama and how the themes are linked to contemporary culture and politics. It will also make them aware of the changes in the perceived function of drama from the classical Greek theatre to the Epic theatre of the Twentieth Century.

Course Content

Section A

Sophocles :Oedipus Rex

Sudraka :The Little Clay Cart

Shakespeare :King Lear

Section B

Ibsen : A Doll’s House

Chekhov :The Cherry Orchard

Strindberg : A Dream Play

Section C

Bertolt Brecht : Mother courage and her Children

Ionesco : Amedee

Genet : The Balcony

Section D

Pirandello : Six Characters in Search of an Author

Dario Fo : Accidental Death of an Anarchist

Gao Xingjian : The Other Shore

(Since no text is prescribed for detailed study any standard translation can be used.)

MEN3E08 LATINO LITERATURE (5 CREDITS)

Course Description

The Course offers a selection of Latino literature in the Twentieth Century by renowned European and Latin American authors, most of whom are well known to readers in English through translation.

Course outcome

Students are expected to be introduced to a body of literature which has acquired a prominent place in world literature and to make them aware of the historical contexts that have stimulated the production of the texts prescribed and the geopolitical spaces they represent.

Section A -- Poetry

Ruben Dario Autumnal

Federico Garcia Lorca Gacela Of Remembrance

Francisco De Quevedo The Warning

Luis De Gongora On The Deceptive Brevity Of Life

Octavio Paz Proem

Nicanor Parra Soliloquy Of The Individual

Sor Juana Ines De La Cruz You Foolish Men

Cesar Vallejo Short Prayer For A Loyalist Hero

Section B -- Drama

Griselda Gambaro The Walls

Nilo Cruz Anna In The Tropics

Section C -- Fiction

Gabriel Garcia Marquez One Hundred Years Of Solitude

Mario Vargas Llosa The Feast Of The Goat

Augusto Roa Bastos I, The Supreme

Jorge Amado The Violent Land

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Reference:

- Octavio Paz: The Labyrinth of Solitude
- Eduardo Galeano: Open Veins of Latin America
- The Norton Anthology of Latino Literature Eds. Ilan Stavans, Edna Acosta-Belén, Harold Augenbraum, Gustavo Pérez Firmat, 2010.
- Latin American Women Writers: An Encyclopedia. María André; Eva Bueno., 2008
- The Cambridge History of Latin American Literature. Roberto González Echevarría, 1996
- The Cambridge Companion to Latin American Novel ed. Efraín Kristal, 2005

MEN3E09 :AMERICAN ETHNIC WRITING (5 CREDITS)

Course Description

The course introduces the students to a selection of literature written by the marginalized sections of American society, Afro-Americans, Jewish-Americans and Amerindians.

Course outcome

The Students are expected to get an overview of literature written by marginalized sections of American society, the ethno-cultural factors which informed them and of how this writing makes

Course Content

Texts prescribed

Section A :POETRY

Diane Glaney - “Without Title”

Maurice Kenney - “They Tell Me I am Lost”, “Amerindian”

Mary Tallmountain - “Good Griece”, Indian Blood”

Langston Hughes - “The Negro Speaks of Rivers”, “Theme for English B”

Amiri Baraka (LeRoi Jones) -“ Black Art”

Domna Kate Rushin - “The Bridge Poem”

Philip Levine - “Commanding Elephants”, “Sunday Afternoon”, “Jewish American”

Louis Zukofsky - "All of December's Toward New Year's"

Sylvia Plath "Daddy", "Morning Song"

Gary Soto - "Oranges"

Janice Mirikitani - "Breaking Silence"

Dwight Okita - "In Response to Executive Order 9066"

(All the poems included except those by the Jewish-American writers and the two well-known male Afro American writers are available in *Braided Lives* published by Minnesota Humanities Commission, 1991)

Section B: Drama

Lorraine Hansberry - *A Raisin' in the Sun*

Amiri Baraka (LeRoi Jones) - *Dutchman*

Ed Bullins - *The Electronic Nigger*

Israel Zangwill - *The Melting Pot*

Section C: Fiction

Scott Momaday - *House Made of Dawn*

Leslie Marmon Silko - *Ceremony* Page 45 of 69

Ralph Ellison - *Invisible Man*

James Baldwin - *Go tell it on the Mountain*

Bernard Malamud – *The Assistant*

Isaac Bashevis Singer - *The Slave* an interface with mainstream American literature.

SEMESTER IV

Three Core Courses and Two Electives

Core Courses:

MEN4C11 English Literature in the 21st Century (4 credits)

MEN4D/P01 Dissertation (4 credits)

MEN4V01 Comprehensive Viva-Voce (4 credits)

Two electives chosen from the list of Electives.

MEN4E12 Literature and Ecology (4 credits)

MEN4E16 Dalit Studies (4 credits)

MEN4C11 ENGLISH LITERATURE IN THE 21ST CENTURY (4 CREDITS)

Course Description:

The Course offers a selection of Twenty First Century writing in English from writers of diverse postcolonial cultures apart from works by a few native English-speaking writers who can fit in the same framework. The texts represent multicultural engagement and cultural resistance at various levels. It also introduces the students to the disability studies.

Course Outcomes:

The Students are expected to become aware of the multicultural nature of writings in English in the contemporary world and of how English serves as a vehicle for rumination and resistance for writers who come from diverse linguistic communities.

Course Content:

Section A: Poetry

Simon Armitage	: “A Vision”
Benjamin Zephaniah	: “Rong Radio Station”
Martin Espada	: “Alabanza: In Praise of Local 100”
Evan Boland	: “Atlantis - A lost Sonnet”
DaljitNagra	: “Look We Have Coming to Dover”
Sean O’Brien	: “Water- Gardens”
Ocean Vuong	: “DetoNation”
Terrance Hayes	: “I Lock You in an American Sonnet that is Part Prison”
Sarah Howe	: “Yangtze”

Jorie Graham : “Fast”
Vijay Nambisan : These were my Homes

Section B: Drama

Tracy Letts : August: Osage County
Lucy Kirkwood : Chimerica
AyadAkhtar : Disgraced

Section C: Fiction & Prose

Kazuo Ishiguro : Never Let Me Go
Mohsin Hamid : The Reluctant Fundamentalist
ChimamandaNgoziAdichie : Purple Hibiscus
Richard Powers : The Echo Maker
Viet Thanh Nguyen : The Sympathizer
Ali Smith : Autumn
AmitavGhosh : Chapters 1-4 (Part I Stories; from The Great Derangement)
Lennard J. Davis : Constructing Normalcy: The Bell Curve, the Novel, and the Invention of the Disabled Body in the Nineteenth Century

MEN4D/P01 DISSERTATION/PROJECT (CREDITS: 4)

Course Outcomes:

The Course is expected to explore the research aptitude of the learners and give them the much-needed background information and experience for taking up research programmes or professional assignments

Course Content

Option 1:

Dissertation: A work of authentic research on a topic related to the curriculum and approved by the Department Council. The dissertation should be a minimum of 15000 words, excluding the bibliography and title pages.

Option 2:

Translation Project: A work of annotated translation into English of literary/cultural text(s) of a regional Indian language, approved by the Department Council. The project report should include the translation and an analysis/statement of the work undertaken, addressing the challenges faced in the work of translation. The work should be a minimum of 15000 words, including the

translation and the analysis, but excluding the bibliography and title pages.

Option 3:

Pedagogic Project: A practice-oriented work of research, aimed at developing a teaching methodology for a specific literary/cultural area, texts(s). The report should include a detailing of the methodology, the rationale for it, and an analytical statement of the practice as executed. The report should be a minimum of 10000 words, excluding the bibliography and title pages.

Option 4:

Other Projects: Any other project such as producing a play, making a video film, executing field work, case study, etc., generally related to the curriculum and approved by the Department Council. The project report should include details of the work and an analytical statement of the challenges faced in the process of the work. The report should be a minimum of 10000 words, excluding the bibliography and title pages.

(Dissertation/Project should follow the guidelines of the latest version of MLA Handbook. Any standard legible font can be used. Matter can be typed on both sides of the page. Soft Binding is also permitted. Department Councils are free to decide the binding style of the project)

MEN4V01 COMPREHENSIVE VIVA-VOCE (4 CREDITS)

ELECTIVES

MEN4E10 INTRODUCTION TO FILM STUDIES (CREDITS: 4)

Course Description

This course is an attempt to familiarise students with the language and history cinema which has been marked as a very crucial artistic medium of the twentieth century. We will be discussing some of the key concepts in film studies, different film movements around the world and some of the central theoretical debates in this area which have impacted our modes of spectatorship and film making. It aims to enable students to explore the different ways of watching and analyzing films as works of art and important cultural texts with wide ranging ramifications.

Course outcomes

The students are expected to make an informed study of a film, locating it within the larger history of cinema in its specific context. It expects the student to be able to see a film as an aesthetic and cultural construct, to identify and describe key film movements and histories, and to define certain central concepts in film studies.

Course Content

Section A: Film Theory I

Sergei Eisenstein : “Word and Image” (from *Film Sense*)

Fernando Solanas & Octavio Getino : Towards a Third Cinema

Jean-Louis Baudry : “Ideological Effects of the Basic Cinematographic Apparatus”

Section B: Film Theory II

Laura Mulvey :”Visual Pleasure and Narrative Cinema”

Robert Stam & Louis Spence : “Colonialism, Racism and Representation: an Introduction” (all three from *Movies and Methods*)

Wimal Dissanayake : “Rethinking Indian Popular Cinema: Towards newer frames of understanding” (from *Rethinking Third Cinema (2003)* ed. A.R.Guneratne &Dissanayake)

Section C: Film Classics

Battleship Potemkin : Sergei Eisenstein

Wild Strawberries : Ingmar Bergman

Psycho : Alfred Hitchcock

Gone with the Wind : Victor Fleming

Rashomon : Akira Kurosowa

Memento : Christopher Nolan

Chitrangada: The Crowning Wish: Rituparna Gosh

Section D: Film Genres

Italian Neorealism : Bicycle Thieves ((Dir: Vittorio de Sica)

French New Wave : Breathless (Dir: Jean Luc-Godard)

New German Cinema : Marriage of Maria Braun (Dir: Werner Fassbinder)

Third Cinema : Offside (Jafar Panahi)

Documentary : Glass (Dir. Bert Haanstra)

Recommended viewing and readings:

(The assignments and presentations of the students, evaluated as Internal Assessment, should be based on the recommended reading and viewings. The written examinations should NOT be based on this section)

Movies

A Trip to the Moon (1902) : Georges Melies

Birth of a Nation (1915) : D.W. Griffith

Citizen Kane (1941) : Orson Welles

Pather Panchali (1955) : Satyajit Ray

Elippathayam(1982) : Adoor Gopalakrishnan

Essays

Bill Nichols : “The Voice of Documentary”: (from *Movies and Methods*)

Books

James Monaco : How to read Cinema (NY: OUP, 1981)

Philip Rosen (ed.) : Narrative, Apparatus, Ideology: A Film Theory Reader
(Columbia Uty Press, 1986)

Ravi Vasudevan(ed.) : Making Meaning in Indian Cinema (Sage 2000)

Gopinathan.K (ed.) : Film and Philosophy (Calicut University, 2003)

Lalitha Gopalan (ed.) : The Cinema of India (London: The Wallflower Press. 2009)

Meena Pillai (Ed.) : Women in Malayalam Cinema (Orient Black Swan, 2010)

MEN4E11 QUEER STUDIES (4 CREDITS)

Course Description

The course offers for study and discussion a selection of texts, poems, fiction, films and essays which discuss non-heteronormative sexuality.

Course Outcome

The students are expected to be sensitized to queer thinking and queer expression. It is expected to create an awareness of how non-heteronormative sexuality figures in literature and theory.

Course Content

Poetry

Sappho : I have had not one word from her It was you, Athis who said

William Shakespeare : Sonnet 20 (A Woman’s Face with)
Sonnet 36 (Let me confess that)

Walt Whitman : O Tan Faced Prairie Boy

A. E Houseman : The Laws of God, the laws of man. Because I liked you better

Adrienne Rich : Sleeping, turning on twin like planets Across a city from you I am
with you (All from Penguin Book of Homosexual Verse)

Thom Gunn : The Man with Night Sweats

Vikram Seth : Guest Dubious

Carol Ann Duffy : After Orlando

Fiction

Kamala Das : The Sandalwood Trees

Ismat Chughtai : The Quilt

Radcliffe Hall : The Well of Loneliness

Jeanette Wintersun : Oranges are not the only Fruit

David Leavitt : The Lost language of Cranes.

E. M. Forster : Maurice
Alan Hollinghurst : The Swimming Pool Library.
Edmund White : A Boy's Own Story

Film

Deepa Mehta : Fire
Ang Lee : Brokeback Mountain

Essays

Eve Kosofsky Sedgwick : Epistemology of the Closet

Adrienne Rich : Compulsory Heterosexuality and Lesbian existence

Michael Moon : A Small Boy and Others: Sexual Disorientation in Henry James ,
Kenneth Ager and David Lynch. From Julie Rivkin and Michael Ryan :*Literary Theory An Anthology*.

Muraleedharan T : *Crisis in Desire: A Queer Reading of Cinema and Desire in Kerala*

Arvind Narrain & Gautam Bhan (eds): *Because I have a Voice: Queer Politics in India (New Delhi: Yoda Press, 2005)*

MEN4 E12 LITERATURE AND ECOLOGY (4 CREDITS)

Course Description:

This course will explore human connection to the environment and especially its nature in various literary works. Ecology has come to play a central intellectual role in our present age and here students are introduced to one of the newest and most vibrant and relevant method of reading literary texts, whereby literary and cultural productions are examined in relation to environmental impact, ecological models and the social, political, ontological and epistemological implication of the categories of 'human' and 'nature'. The focus would be on the role of language and literature in understanding and expressing our connection to the world around us.

Course outcomes:

The students can expect the following objectives from the course: To expose students to the scopes of green poetics and green cultural studies through a variety of ecologically conscious literary works. • To prepare students to contemplate environmental ethics. • To equip the learner to improve understanding of current global environmental issues. • To build an interdisciplinary research outlook among students of English literature.

Course Content:

Poetry:

Langston Hughes : The Negro Speaks of Rivers

Robert Frost : A Brook in the City

John Burnside : Penitence

George Kenny : Sunset on Portage

Andrew Waterman	: History Lesson (from the collection By the River Wensum)
Earle Birney	: Bushed
Prose and Fiction:	
Yann Martel	: Life of Pi
Rachel Carson	: Silent Spring
Wangari Mathai	: Replenishing the Earth
Nadine Gordimer	: The Conservationist
Vandana Siva	: Staying Alive

Theory:

1. Glotfelty, Cheryll: "Literary studies in an age of environmental crisis" the Ecocriticism Reader: Landmarks in literary ecology. Ed. Cheryll Glotfelty and Harold Fromm. Athens: University of Georgia Press 1996. XX- XXV
2. Preeti Rajan Ghosh: Towards an Understanding of Environmental Aesthetics.
3. Dietrich, Gabriele: "Women Ecology and Culture". Gender and Politics in India: Ed. Nivedita Menon New Delhi: OUP 1999. 72- 95.

Texts for further reading:

1. Vandana Siva : Women in Nature
2. Sehdev Kumar : How Natural is Nature?
3. David Arnold : Colonizing Nature
4. Howard William : "Some Principles of Ecocriticism".
5. Gadgil, Madhav : "Environmentalism at Crossroads".
6. Ecological Journeys : The Science and politics of conservation in India

MEN4 E13 REGIONAL INDIAN LITERATURE IN TRANSLATION (4 CREDITS)

Course Description

The Course offers for study a selection of Indian Writing in English Translation and critical overviews on translation from Indian languages into English.

Course outcomes

Students can expect to construct an outline of modern Indian Literature on the lines of what Sujit Mukherjee called a 'link literature' for India. The texts have been selected to represent both convergence and divergence among Indian literatures in theme, content and treatment. It makes for a sense of diversity in unity among them. The course is also considered highly useful for research projects involving comparative literature studies.

Course Content

Section A: Poetry

(The following selections from New Writing in India ed. Adil Jussawala, Penguin, 1974)

N. Pichamurti	: “National Bird”
Vinda Karandikar	: “The Traitor”
Dhoomil	: “A City, an Evening and an Old Man: Me” Gajanan
Manav Mukhtibodh	: “So very far” “The Zero”
Shrikant Varma	: “The Pleasure Chamber” ShanmughaSubbiah
	: “After Reading the Daily Salutations”
Bagar Mehdi	: “The Final City”
Gulam Mohammed Sheikh	: “Mahabalipuram”, “Jaisalmer” BenoyMojumdar
	: “Four Poems”
Amrita Pritam	: “Bread of Dreams”, “Resigned” ArunKolatkar
	: “The seventeen Lions”, “Horse”, “Women”
GopalakrishnaAdiga	: “Well-Frog”
Akthar – Ul – Iman	: “Compromise”
Rajiv Patel	: “Miss Juliet’s Love-Song”

The following selection from Malayalam Poetry today ed. K.M. Tharakan (Kerala Sahitya Akademi, Thrissur)

Attoor Ravi Varma	: “Metamorphosis ;, “One’s Own”, “Sitting”
Kadammanitta Ramakrishnan	: “Far and Broom”

Section B: Drama

Tagore	: Chandalika, Mukta-Dhara (From Three Plays)
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The following plays from Three Modern Indian Plays (OUP)

Vijay Tendulkar	: Silence, the Court is in Session (tr. By PriyaAdarkar)
GirishKarnad	: Tughlaq (tr. By the Author)
BadalSircar	: EvamIndrajit (tr. By GirishKarnad)
C.J. Thomas	: Behold, He Comes Again (Kerala Sahitya Akademi)
Mahaswetha Devi	: Bayen
K.J. Baby	: Nadugadhika

Section C: Fiction

Amrita Pritam	: A Line in Water (tr. Krishnan Gorowara, Arnold Heinemann, 1975)
U.R. Ananthamurthi	: Samskara (tr. EnakshiChatterjee, Arnold Heinemann, 1977)
Akilan	: Chittirapavai (tr. Premanandakumar, Macmillan, 1981)
Vaikkam Muhammed Basheer	: Pathumma’s Goat (tr. By r.E. Asher, Edinburgh Univ. Press, 1980)
K.C. Panigrahi	: A House Undivided (tr. By Lila Ray, Hindi Pocket Books, 1973)
Prem Chand	: Godan (tr. By Jai Ratan and P. Lal, Jaico Books, 1979)
O.V. Vijayan	: The Saga of Dharmapuri (Penguin)

MEN4E14: INDIAN ENGLISH FICTION (4 CREDITS)

Course Description

This is a genre-specific course on Indian Writing in English. It offers a variety of Indian fiction in English by writers from Raja Rao to Anees Saleem

Course outcomes

Students are expected to trace the trajectory of Indian English fiction from the first half of the Twentieth Century to the beginning of the Twenty First Century. The thematic and narrative developments are clearly marked in the works prescribed.

Course Content

Raja Rao	: Kanthapura
Mulk Raj Anand	: Coolie
Khushwant Singh	: <i>Train To Pakistan</i>
Rohinton Mistry	: <i>A Fine Balance</i>
Arvind Adiga	: <i>The White Tiger</i>
Deepak Unnikrishnan	: <i>Temporary People</i>
Chitra Banerjee Divakaruni	: <i>The Palace Of illusions</i>
Jhumpa Lahiri	: <i>The Namesake</i>
Kiran Desai	: <i>The Inheritance Of Loss</i>
Anees Salim	: <i>The Blind Lady's Descendant</i>

MEN4E15 INTRODUCTION TO CHILDREN'S LITERATURE (4 CREDITS)

Course Description

Children's literature has been included as an academic subject in Western universities since approximately three decades. As this marginalized genre now gets introduced into Indian university syllabi it is apt to frame a course that initiates postgraduate students to the boundaries of children's literature. This proposed course explores the relationship between creative writing and critical awareness of children's literature by facilitating deliberations on most of the major sub-genres of children's literature.

Course outcomes

The students are expected to be introduced to the serious academic study of children's literature. The course will explore and interrogate children's literature enabling the students to critically pose answers to whether children's literature is innately conservative or it breaks conventional boundaries of categorizations. This paper aims to explore how writing for children redirects the way in which genres, texts, and new techniques interact creatively with childhood and youth

culture. Such a reading mainly requires a comparative approach to the study of children's literature.

Course content:

The paper introduces major sub-genres of children's literature such as Poetry for children, Picture Books, Fairy / Folk Tales, Drama, and Fiction. Apart from these creative works, there is also a session on introducing children's literature criticism. Texts are chosen to fit in the parameters of comparative studies like transference of cultures, translation and trans-national concerns, intertextuality studies, image studies, comparative genre studies, and so on. . The boundaries of children's literature have also included creative and critical writings of our nation, placing them at par with other international practices. The paper introduces students to current theories and approaches to children's literature studies at the postgraduate level by mapping the major boundaries of the area. This study, finally, aims to compare concepts of childhood in different cultures ranging from the Utopian universal republic of childhood to a concept of childhood determined by globalization and commercial materialism. This course ideally aims at a comparative approach to children's literature transcending linguistic and cultural borders.

Section A : Poetry & Picture Books

- Robert Louis Stevenson : "My Shadow"
Ted Hughes : "Tiger"

Roald Dahl : "Little Red Riding Hood and the Wolf"

Grace Nicholas : "Lizard"
Valery Nash : "Witch Words"
Kunjunni Master : "A Tongue-Twister", "Tell Me a Story"
Dr. Seuss : The Cat in the Hat
Anushka Ravishanker & Anita Leutwiter : Excuse me, is this India?
Russell Hoban & Lillian Hoban : Best Friends for Frances
Maurice Sendak : Where the Wild Things Are
Deepa Agarwal : Shanti's Friend

Section B : Tales & Drama

- Vishnu Sharma : The Panchatantra
Charles Perrault : "Little Red Riding Hood"
Brothers Grimm : "Hansel and Gretel"

J.M. Barrie : Peter Pan

Lawrence Yep : Dragonwings

Section C : Fiction

- Rudyard Kipling : Just So Stories
E. B. White : Charlotte's Web
Salman Rushdie : Haroun and the Sea of Stories
J. K. Rowling : Harry Potter & the Philosopher's Stone
Donna Jo Napoli : The Magic Circle
Kirsty Murray : Bridie's Fire

Section D: Criticism

Roderick McGillis : “Looking in the Mirror: Pedagogy, Theory, and Children’s Literature”

Hans Heino Ewers : “The Market for Children’s Books and Media”

Zohar Shavit : “The Concept of Childhood and Children’s Folktales: Test Case – ‘Little Red Riding Hood’ ”

Bruno Bettelheim : “Hansel and Gretel”

Perry Nodelman : “How Picture Books Work”

Suchismita Banerjee “Contemporary Children’s Literature in India: New Trajectories”

MEN4 E16 DALIT STUDIES (4 CREDITS)

Course Description:

The Course offers a selection of Dalit writing from different Indian languages in English translation. Apart from poems and prose narratives/fiction there are essays by prominent Dalit theoreticians Sharan Kumar Limbale, Pradeepan Pampirikunnu and Gopal Guru. Although few in number the selections are representative of Dalit creativity and Dalit aesthetics.

Course outcomes:

The students are expected to get a focused perspective on the issues that have engaged Dalit writing and Dalit aesthetics in the country. The course also offers glimpses of the interface between Dalit writing and conventional/mainstream writing in a few major literatures in India.

Course Content:

Section A: Theoretical Writings

Sharan Kumar Limbale : *Towards An Aesthetic Of Dalit Literature* (chapters3&4)

Pradeepan Pampirikunnu : *Nationalism, Modernity, Keralaness:A Subaltern Critique*

Gopal Guru : *Dalit Women Talk Differently*

Section B: Poetry

Poikayil Appachan : *Song*

Prathibha Jeyachandran : *DreamTeller*

S Joseph : *Identity Card*

Arun Kamble : *Which Language Should I Speak*

Sasi Madhuravelli : *Shambuka*

Prakash Jadhav : *Under Dadar Bridge*

Section C: Self-Narratives & Fiction

C Ayyappan	: <i>Madness</i>
Potheri Kunhambu	: <i>SaraswatiVijayam</i>
Om Prakash Valmiki	: <i>Jhootan</i>
Narendra Jadhav	: <i>Outcaste: A Memoir</i>
Meena Kandaswamy	: <i>The Gypsy Goddess</i>

Texts for further Reading:

Rodrigues Valerian	: <i>The Essential Writings of B R Ambedkar</i>
AnandTeltumbde	: <i>Dalits: Past, Present and Future</i>
Kanchallaiah	: <i>Why I am not a Hindu</i>
K Satyanarayana& Susie Tharu	: <i>Steel Nibs are Sprouting: New Dalit Writings from South</i>

MEN4E17 WRITINGS FROM THE MIDDLE EAST (4 CREDITS)

Course Description

The course is designed to introduce students to a cross section of classical and modern literatures of West Asia, which includes Egypt by way of cultural contiguity, written in Arabic, Classical Persian and Farsi.

Course outcomes

The students are expected to get glimpses of lives and world views of West Asian cultures which are constructed in literature. The students are also expected to acquire basic background information about the social and political history of West As

Course Content

Poetry

Hafiz	:The Woman I Love, Dance of Life
Rumi	:Poetry, Response to Your Question
Forough Farrokhzad	:Terrestrial Verses, Call to Arms
Mahmoud Darwish	:If I were Another
Simin Behbahani	:Mind:Smoke Rings, My country I will build you again,
Fereydoon Moshir	:In that Fair World, A Breeze from the Land of Peace
Parvin E'tesami	:The Orphan's Tear, The Flower's Life

Fiction

Sadegh Hedayat	:The Blind Owl
Shahriar Mandanipour	:Censoring an Iranian Love Story
Elif Shafak	:The Bastard of Istanbul
Iraj Pezeshkzad	:My Uncle Napoleon
Shahrnush Parsipur	:Women Without Men: A Novel of Modern Iran
Marjane Satrapi	:Persepolis (complete)
Azar Nafisi	:Reading Lolita in Tehran
Naguib Mahfouz	:Midaq Alley

(No text is prescribed for detailed study)

Texts for further Reading:

- Jan Rypka History of Iranian Literature
- Nikki R. Keddie A History of Modern Iran
- Kamran Rastegar Literary Modernity Between Middle East and Europe
- Farzaneh Milani Words not Swords
- Norton Anthology of World Literature

MEN4E18 MALAYALAM LITERATURE IN ENGLISH TRANSLATION (CREDITS:4)

Course Description

The Course introduces the learners to movements and trends in Malayalam literature in the Twentieth Century, offering representative texts for study.

Course outcomes

Apart from getting an overview of Twentieth Century Malayalam literature, the students are expected to acquire a comparative perspective involving Malayalam literature and other literatures which are discussed in the programme. It is also introduced to facilitate translation projects involving Malayalam literature.

Course Content

Texts for Study The following Poems available in A Survey of Malayalam Literature by Dr. K.M. George (Asia Pub. House)

Section A: Poetry

Kumaran Asan	: “The Fallen Flower”
Vallathol	: “Akroon to Ambadi”
Ullloor	: “Music of Love”
Changampuzha	: “Manaswini”
G. Sankara Kurup	: “The Master Carpenter”
Balamani Amma	: “Mother’s Heart”
Vyloppilli	: “The Mother Tigress in the Zoo”
N.V. Krishna Variyar	: “The Rats”
Sugatha Kumari	: “Colossus”
O.N.V. Kurup	: “Blue Fish”

Section B: Fiction

O. Chandu Menon	: Indulekha
C.V. Raman Pillai	: Marthanda Varma
Thakazhi	: Chemmeen
Basheer	: My Granddad had an Elephant
Kesava Dev	: From The Gutter
M.T. Vasudevan Nair	: Mist
O.V. Vijayan	: The Legend of Kazak

Section C: Drama

N. Krishna Pillai	: Investment (Kerala Sahitya Akademi, Thrissur)
C.J. Thomas	: Behold, He Comes Again
Thoppil Bhasi	: Capital
G. Sankara Pillai	: Bharata Vakyam
K.J. Baby	: Nadugadhika