



**KUVEMPU UNIVERSITY**  
**DEPARTMENT OF P.G. STUDIES AND RESEARCH IN ENGLISH**

**Papers offered from the academic year 2025-26**

| Paper Code            | Paper Type      | Title of the Paper                                  | Hrs. | Credit   | Marks |
|-----------------------|-----------------|---|------|----------|-------|
| <b>Semester - I</b>   |                 |   |      |          |       |
| HC-1.1                | Hardcore - I    | British Literature - Part - I                       | 6    | 6        | 100   |
| HC-1.2                | Hardcore - II   | Gender Studies                                      | 6    | 6        | 100   |
| HC-1.3                | Hardcore - III  | Reading and Interpretation                          | 6    | 6        | 100   |
| SC-1.1                | Soft core - I   | Introduction to Linguistics and Phonetics           | 4    | 4        | 100   |
| SC-1.2                | Soft core - II  | American and Afro-American Literature               | 4    | 4        | 100   |
| SC-1.3                | Soft core - III | Dalit and Subaltern Literature                      | 4    | 4        | 100   |
| <b>Semester – II</b>  |                 |   |      |          |       |
| HC-2.1                | Hardcore - I    | British Literature - Part II                        | 6    | 6        | 100   |
| HC-2.2                | Hardcore - II   | Literary Theory - Part - I                          | 6    | 6        | 100   |
| SC-2.1                | Soft core - I   | Women’s Novel and Worldliness                       | 4    | 4        | 100   |
| SC-2.2                | Soft core - II  | Post Colonial Literatures                           | 4    | 4        | 100   |
| SC-2.3                | Soft core - III | World Literatures - Part - I                        | 4    | 4        | 100   |
| 2.1                   | Electives - 1   | Film Studies  | 2    | 2        | 50    |
| 2.2                   | Electives - 2   | Basic English Phonetics                             | 2    | 2        | 50    |
| <b>Semester – III</b> |                 |   |      |          |       |
| HC-3.1                | Hardcore - I    | Contemporary ELT                                    | 6    | 6        | 100   |
| HC-3.2                | Hardcore - II   | Research Methodology                                | 6    | 6        | 100   |
| SC-3.1                | Soft core - I   | Modernity and Modernism; Culture and Texts          | 4    | 4        | 100   |
| SC-3.2                | Soft core - II  | Contemporary British Literature                     | 4    | 4        | 100   |
| SC-3.3                | Soft core - III | World Literatures - Part - II                       | 4    | 4        | 100   |
| SC-3.4                | Soft core - IV  | Introduction to Film Studies                        | 4    | 4        | 100   |
| 3.1                   | Electives - 1   | Making meaning in Indian Cinema.                    | 2    | 2        | 50    |
| 3.2                   | Electives - 2   | Appreciating Poetry                                 | 2    | 2        | 50    |
| <b>Semester – IV</b>  |                 |   |      |          |       |
| HC-4.1                | Hardcore - I    | Cultural Studies                                    | 6    | 6        | 100   |
| HC-4.2                | Hardcore - II   | Literary Theory - Part II                           | 6    | 6        | 100   |
| SC-4.1                | Soft core - I   | South Asian Women’s Writing                         | 4    | 4        | 100   |
| SC-4.2                | Soft core - II  | Modern Indian Literature in English and Translation | 4    | 4        | 100   |
| SC-4.3                | Soft core - III | Discourse Analysis                                  | 4    | 4        | 100   |
|                       |                 | <b>Dissertation</b>                                 |      | <b>6</b> | 100   |

# PROPOSED SYLLABUS FOR THE MA (ENGLISH) PROGRAMME - 2025-26



**KUVEMPU UNIVERSITY**  
**DEPARTMENT OF P.G. STUDIES AND RESEARCH IN ENGLISH**  
**PROPOSED SYLLABUS FOR THE MA (ENGLISH) PROGRAMME - 2025-26**  
**SEMESTER WISE ALLOCATION OF PAPERS**

## **FIRST SEMESTER**

### **Hard Core Papers**

- HC - 1.1 - British Literature - Part - I
- HC - 1.2 - Gender Studies
- HC - 1.3 - Reading and Interpretation

### **Soft Core Papers**

- SC - 1.1 - Introduction to Linguistics and Phonetics
- SC - 1.2 - American and Afro-American Literature
- SC - 1.3 - Dalit and Subaltern Literature

## **SECOND SEMESTER**

### **Hard Core Papers**

- HC - 2.1 - British Literature - Part - II
- HC - 2.2 - Literary Theory - Part - I

### **Soft Core Papers**

- SC - 2.1 - Women's Novel and Worldliness
- SC - 2.2 - Post-Colonial Literatures
- SC - 2.3 - World Literatures - Part - I

### **Electives**

- 2.1 - Film Studies
- 2.2 - Basic English Phonetics

## **THIRD SEMESTER**

### **Hard Core Papers**

HC - 3.1 - Contemporary ELT

HC - 3.2 - Research Methodology

### **Soft Core Papers**

SC - 3.1 - Modernity and Modernism: Culture and Text

SC - 3.2 - Contemporary British Literature

SC - 3.3 - World Literatures - Part - II

SC - 3.4 - Introduction to Film Studies

### **Electives**

3.1 - Making Meaning in Indian Cinema

3.2 - Appreciating Poetry

## **FOURTH SEMESTER**

### **Hard Core Papers**

HC - 4.1 - Cultural Studies

HC - 4.2 - Literary Theory - Part - II

### **Soft Core Papers**

SC - 4.1 - South Asian Women's writing

SC - 4.2 - Modern Indian Literatures in English and Translation

SC - 4.3 - Discourse Analysis

The Masters Course in English is designed to equip students with skills to analyse and interpret literary texts from various genres, periods and cultural backgrounds. The curriculum aims to build in them the ability to evaluate critical theories and methodologies relevant to the study of literature and apply them effectively in literary texts. The course engages in an interdisciplinary approach to literary studies which helps learners to integrate insights from related fields which helps foster an appreciation for diverse voices and perspectives in literature including marginalized and underrepresented voices. The focus of the course is also to explore connections between society and literature and understand issues of identity, power dynamics and social justice. The learner is also exposed to the intricacies of writing clear, coherent and persuasive arguments in academic essays, critiques and research papers.

## **SEMESTER - I**

### **Hard Core Papers**

#### **HC - 1.1 - BRITISH LITERATURE - PART - I**

#### **Course Description**

This course provides an overview of British literature from medieval times to the Romantic period, focusing on key works and authors. It explores the social, historical, and cultural contexts of literary works and their significance in shaping British identity and literary traditions.

#### **Course Objectives**

1. To analyse the social and historical background of medieval society and its influence on literature.
2. To examine the literary works of Chaucer, Marlowe, Shakespeare, Wyatt, and Spenser in the context of the Renaissance and the Elizabethan Age.
3. To understand the development of metaphysical poetry in the seventeenth century, focusing on works by John Donne and Andrew Marvell.
4. To explore the themes of love, mortality, and spirituality in John Milton's *Paradise Lost*.
5. To analyse the rise of the novel and the development of periodical essays in the neo-classical period.
6. To study the Romantic period in British literature, focusing on the works of Wordsworth and Keats.
7. To evaluate the impact of Romanticism on British literature and its enduring influence.

#### **Learning Outcomes**

1. Demonstrate a critical understanding of the social, historical, and cultural contexts of British literature from medieval times to the Romantic period.
2. Analyse and interpret key works of British literature, including *The Canterbury Tales* by Chaucer, *Doctor Faustus* by Marlowe, and *Othello* by Shakespeare.
3. Evaluate the themes and motifs of metaphysical poetry, as exemplified in the works of Donne and Marvell.
4. Analyse Milton's portrayal of Eve in *Paradise Lost* and its significance in the context of seventeenth-century England.

5. Explore the development of the novel and its significance in British literary history, with a focus on *Robinson Crusoe* by Daniel Defoe.
6. Understand the role of periodical essays in the Neo-Classical period and their impact on British society.
7. Analyse the themes of nature, mortality, and spirituality in Romantic poetry, focusing on Wordsworth's "Intimations of Immortality" and Keats's odes.
8. Develop research skills to explore and analyse scholarly works in British literature, including critical essays and reference guides.
9. Enhance communication skills through written and oral presentations on literary topics related to British literature.

### **Unit - I**

Study of Medieval Society and its social, historical background,  
Geoffrey Chaucer - Prologue to the Canterbury Tales

### **Unit – II**

The Renaissance in Europe and the Elizabethan Age

Christopher Marlowe - Doctor Faustus

Shakespeare - Othello

Thomas Wyatt - 1. They Flee from Me, 2. Whose List to Hunt

Edmund Spenser - The Prologue to the Faerie Queen (First four stanzas only)

Sonnets no.54 and 68 from Amoretti

### **Unit –III**

The Seventeenth Century Background

The Metaphysical Poets - John Donne; Andrew Marvell

John Donne - 1. Valediction Forbidding Mourning, 2. The Good-Morrow

3. The Sun Rising, 4. The Canonisation

Andrew Marvell - 1. To his Coy Mistress, 2. On a Drop of Dew, 3. An Horatian Ode

Milton - The Seduction of Eve (from Paradise Lost Book IX)

Restoration Drama:

William Congreve - The Way of the World

Neo Classicism; Rise of the novel

Alexander Pope - Rape of the Lock

Daniel Defoe - Robinson Crusoe

Periodical Essays - 1. Joseph Addison - A Critical Diary

2. Richard Steele - The Spectator Club

#### **Unit – IV**

Romanticism:

William Wordsworth - 1. Intimations of Immortality

2. Tintern Abbey

John Keats - 1. Ode on a Grecian Urn

2. Ode to a Nightingale

3. Ode to Autumn

#### **Suggested Reading:**

F.W. Bateson and H.T. Meserole. *A guide to English and American literature*. 3rd ed. London: Longman, 1976.

M.J. Marcuse. *Reference guide for English studies*. Berkeley; Oxford: University of California Press, 1990.

M. Drabble (ed.). *The Oxford companion to English literature*. 6th ed. Oxford: Oxford University Press, 2000.

I. Ousby (ed.). *The Cambridge guide to literature in English*. [Rev ed.] Cambridge: Cambridge University Press, 1993.

J. Stringer (ed.). *The Oxford companion to twentieth century literature in English*. Oxford: Oxford University Press, 1996.

C. Buck (ed.). *Women's literature*. London: Bloomsbury, 1994.

Abrams, M.H. *Glossary of literary terms*. 5th ed. New York: Holt, Rinehart, and Winston, 1988  
Baugh, Albert Croll. *A literary history of England*. 2nd ed. New York: Appleton Century-Crofts, 1967.

A. W. Ward, A. R. Waller (ed.). *The Cambridge history of English literature*. New York; London: Putnam, 1907-33. 15 v.

## A. DRAMA

Arnott, James Fullarton. *English theatrical literature, 1559-1900: a bibliography; incorporating Robert W. Lawe's. A bibliographical account of English theatrical literature 1888*. London: Society for Theatre Research, 1970.

Carpenter, Charles A. *Modern British drama*. Arlington Heights, IL: AHM Pub. Corp., c1979.

### English Verse Drama

Harbage, Alfred. *Annals of English drama, 975-1700: an analytical record of all plays, extant or lost, chronologically arranged and indexed by authors, titles, dramatic companies &c*. 3rd ed. London; New York: Routledge, 1989.

Nicoll, Allardyce. *English drama, 1900-1930; the beginnings of the modern period*. New York: Cambridge University Press, 1973.

Nicoll, Allardyce. *A history of English drama, 1660-1900*. Cambridge: University Press, 1952

*The Revels history of drama in English*. Ed. Clifford Leech, T. W. Craik. London: Methuen; New York: Dist. by Harper and Row, 1975.

## B. PROSE FICTION

Allen, Walter Ernst. *The English novel: a short critical history*. London: Phoenix House, 1954.

Baker, Ernest Albert. *The history of the English novel*. London: H. F. & G. Witherby, [1934-39]. 10 v.

Stevenson, Lionel. *The history of the English novel: volume XI: yesterday and after*. New York: Barnes & Noble, [1967].

## C. POETRY

Courthope, William John. *A history of English poetry*. London: Macmillan and Co., 1903-35.

*New Princeton encyclopaedia of poetry and poetics*. Ed. Alex Preminger and T. V. F. Brogan. Princeton, NJ: Princeton University Press, 1993.

Perkins, David. *A history of modern poetry*. Cambridge, MA: Belknap Press of Harvard University Press, 1976-1987. 2 v.

## HC - 1.2 - Gender Studies

### Course Description

This course introduces students to the field of Gender Studies, focusing on feminist theory and gender ideology. It covers the history and concepts of feminism, waves of feminism, and the relationship between gender and feminism. The course also explores Indian feminism, its various perspectives, and its significance in the Indian context.

Additionally, it examines gender ideology through key texts such as Judith Butler's *Gender Trouble*, Virginia Woolf's *A Room of One's Own*, and Kate Millet's *Sexual Politics*, along with excerpts from *Manusmrithi* and Wendy Doniger's commentary. The course includes texts, essays, and media that highlight the intersectionality of gender and caste, same-sex love in India, and representations of gender in films and literature.

### Course Objectives

1. To learn the history and waves of feminism, differentiate between gender and feminism, and explore perspectives of Indian feminism.
2. To examine key texts by authors such as Judith Butler, Virginia Woolf, Kate Millet, and selections from *Manusmrithi*, Ruth Vanitha, and other media to analyse gender ideologies and their impact on society.
3. To explore the intersectionality of gender and caste through selected readings and texts by authors like Uma Chakravathi, focusing on caste dynamics and the subordination of women.
4. To explore and analyse representations of gender and feminist perspectives in Indian society through literary and films texts.

### Learning Outcomes

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

1. Demonstrate an understanding of the historical development and different waves of feminism, as well as the evolution of gender ideologies, particularly within the Indian context.
2. Develop critical thinking skills through the analysis of key texts and media representations, enabling students to identify and evaluate gender ideologies and their implications.

3. Gain insight into the intersectionality of gender with caste and other social factors, allowing students to recognize and analyse the complex dynamics of gender-based discrimination.
4. Develop cultural sensitivity and awareness of diverse gender experiences, particularly regarding same-sex love and representation in literature and media.
5. Enhance literary interpretation skills by critically analysing gender representation in literature, identifying stereotypes, biases, and feminist perspectives within the texts.
6. Acquire research and analytical skills through engagement with suggested readings, enabling students to explore and critically evaluate various theoretical perspectives on gender and feminism.
7. Develop effective communication skills in discussing and articulating gender-related issues, both orally and in writing, drawing upon theoretical frameworks and empirical evidence from the course materials.

## **SECTION A**

Feminism - Introduction; brief history; waves

Gender - Concepts, definitions Gender v/s feminism

Indian Feminism - Introduction, perspectives.

## **SECTION B**

Gender Ideology

Judith Butler - Gender Trouble: Feminism and the Subversion of Identity

Virginia Woolf - A Room of One's Own

Kate Millet - Sexual Politics

Manusmriti - Introduction, Chapter - III, Chapter - IX

The Laws of Manu by Wendy Doniger, Penguin Books, 2000.

Texts / Essays / Media.

Uma Chakravarthi - Selections from *Gendering Caste: Through a Feminist Lens*.

- a) Understanding Caste.
- b) The formation of patriarchy and the subordination of Women.
- c) Caste and Gender Contemporary India.

|                               |  |
|-------------------------------|--|
| Ruth Vanita and Saleem Kidwai | - Same Sex Love in India. (Introduction)   |
| Water                         | - Film                                     |
| Angry Indian Goddesses        | - Film                                     |
| Mahaswetha Devi               | - Rudali (Text / Movie)                    |
| Lalithambika Anterjanam       | - The Goddess of Revenge (Revenge Herself) |
| Charlotte Perkins Gilman      | - The Yellow Wall Paper                    |

### **Suggested Reading**

- Bhasin, Kamala. *What is Patriarchy?* Kali for Women, 1993.
- Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Duke University Press, 2000.
- Carol C, Gould. *Gender Key concepts in Cultural Theory IV, V*. Humanity Books, 1999.
- Choudhary, Maitrayee. *Feminism in India*. Kali for Women, 2004.
- Cixous, Helene and Catherine Clement. *The Newly Born Woman*. Manchester University Press, 1986.
- Eagleton, Mary. *Feminist Literary Theory: A Reader*. Wiley- Blackwell, 2010.
- Eagleton, Terry. *Literary Theory*. Wiley India Pvt Ltd, 2008.
- Evans, Mary. *Feminism*. Sage Publications Ltd, 2017.
- Gubar, Susan and Sandra Gilbert. *The Madwoman in the Attic*. The Woman Writer and the Nineteenth-Century Literary Imagination. Yale University Press, 2000.
- Kumar, Radha. *The History of Doing*. Zubaan, 2011.
- Padma, Anagol. *The Emergence of Feminism in India. 1850-1920*. Routledge, 2006.
- Sarkar, Tanika. *Hindu Wife, Hindu Nation: Community, Religion and Cultural Nationalism. (Aspects of Contemporary Hindutva)*. Indiana University Press, 2010.
- Tharu, Susie and Tejaswini Niranjana. "Social Scientist". *Problems for a Contemporary Theory of Gender*. Vol.22. No.3/4 Mar-Apr.1994.

## **HC - 1.3 - READING AND INTERPRETATION**

### **Course Description**

This course will introduce a diversity of literary texts and genres selected with a free and open hand from the point of socio-cultural relevance for the contemporary life world for first hand reading in the class room. It also includes two critical essays for close reading and analyses that address issues of gender/sexuality and post-coloniality. These essays will introduce the seminal themes of woman/gender centric and postcolonial literary theories.

### **Course Objectives**

This paper aims to give firsthand experience in reading and understanding choice literary texts of all genres and develop keen interest for independent reading habit. It also aims to develop student skills for expressing their literary responses through classroom discussions and writing activities. In order to achieve these goals, it will provide model readings of select texts and also provide descriptions of reading practices (accompanied by practical analysis) derived from current field of critical theories, with especial focus on gender and postcolonial reading practices.

### **Expected Learning Outcomes**

1. Learner will be able to analyse the overt themes & meanings and underlying ideological biases in any literary texts.
2. Learner will be able to analyse the relation between literary text and the real world.
3. Learner will be able to appreciate varied literary styles and genres.
4. Learner will be able to understand the concept of reading practices.
5. Learner will be able to apply critical concepts such as gender centric reading and postcolonial reading.
6. Learner will be able to evaluate literary texts.
7. Learner will be able to express their responses to literary texts both orally and in the written mode.

## **SECTION A**

The following critical essays are for close study in class.

1. Alice Walker "In Search of our Mother's Garden" From her book by same title, Womanist Press, 1983
2. Rey Chow "Where have all the Natives Gone?" From Angelika Bammer (Ed) Displacements: Cultural Identities in Question (Indiana University Press) 1994, pp 125

## **SECTION B**

The practice of reading

Aspects of textual analysis of literary texts shall be discussed under the following headings

Gendered / Feminist

Post-colonial

A selection of poems, short stories or excerpts from novels and /or prose will be used for the demonstration and practice of analysis in the classroom. The students will produce written analysis each time.

### **Suggested Reading**

Joanna Thorn Borrow and Shane Warring Language: An Introduction to Language and Literary Style

Raymond Chandler Semiotics: The Basics

M. H. Abrahams: Glossary of Literary Terms

R.L. Trask Key Concepts in Language and Linguistics

Martin Coyle et al. (ed) Encyclopaedia of Literature and Criticism (especially the introduction)

Roger Fowler Language of Literature

Jeremy Hawthorne A Glossary of Contemporary Literary Theory

John Drakakis Alternative Shakespeare, Chapters 2,3, and 4.

Julian Wolfreys and William Baker (ed) Literary Theories: A Case Study in Critical Performance.

John Barrell Poetry, Language and Politics

Judith Fetterly The Resisting Reader

Susan Laurer —Towards a Feminist Narratology

Patricinio P. Shewieckart Reading Ourselves: Towards a Feminist Theory of Reading

Annette Kolodny Dancing through the Minefield; Some Observations on the Theory, Practice and Politics of Feminist Literary Criticism

## SOFT CORE PAPERS

### SC - 1.1 - INTRODUCTION TO LINGUISTICS AND PHONETICS

#### Course Description

This course provides an introduction to the fundamental concepts and theories in linguistics and phonetics. It covers the basics of language, including its features and variations, as well as the branches of linguistics. The course also focuses on phonetics, including the study of speech sounds, phonemes, and the sound system of English.

#### Course Objectives

1. To understand the nature of language and its features, including human and animal communication.
2. To explore language variations, including synchronic and diachronic variations, dialects, idiolects, and social dialects.
3. To introduce the branches of linguistics, including phonetics, phonology, morphology, syntax, semantics, and pragmatics.
4. To provide a brief introduction to structuralism and its key concepts, such as synchrony/diachrony and langue/parole.
5. To study the organs of speech and the production of speech sounds, including phones, phonemes, and allophones.
6. To examine the sound system of English, including consonants, vowels, stress, and intonation patterns.
7. To understand sentence and utterance structures, as well as text and discourse coherence.
8. To explore cohesion in language, including anaphoric and cataphoric cohesion, reference, substitution, ellipsis, conjunction, and lexical cohesion.

#### Learning Outcomes

1. Demonstrate an understanding of the basic features of language and its variations.
2. Analyse language variations, including dialects, idiolects, and social dialects.
3. Identify and describe the branches of linguistics and their relevance to the study of language.
4. Apply the principles of structuralism to analyse language as a system.

5. Identify and describe the organs of speech and their role in producing speech sounds.
6. Analyse the sound system of English, including consonants, vowels, stress, and intonation patterns.
7. Demonstrate proficiency in using the International Phonetic Alphabet (IPA) for transcription.
8. Analyse sentence and utterance structures, as well as text and discourse coherence.
9. Identify and apply cohesive devices in language, including anaphoric and cataphoric cohesion, reference, substitution, ellipsis, conjunction, and lexical cohesion.

### **SECTION A: Linguistics**

1. Language; Human and animal communication; Features of Language; Theories of the origin of language.
2. Language variations - synchronic and diachronic; dialect, idiolect, social dialects, register; Bilingualism; pidgin and creoles.
3. Branches of Linguistics - Phonetics, Phonology, Morphology, Syntax, Semantics and Pragmatics.
4. Brief introduction to Structuralism; synchrony/diachrony; langue/parole; language as a system; syntagm/paradigm

### **SECTION B – Phonetics** organs of speech; phone, phonemes and allophones

1. The Sound System of English; Consonants and Vowels; three term description of consonants and vowels; I P A and transcription
2. Stress; word stress; intonation-rising tone, falling tone and falling rising tone strong and weak sound

### **SECTION C**

1. Sentence and utterance; text and discourse
2. Cohesion – anaphoric and cataphoric cohesion, reference, substitution, ellipsis, conjunction and lexical cohesion;
3. Coherence; different levels at which coherence operates.

### **Suggested Reading**

Gimson A.C. *An Introduction to the Pronunciation of English*. Hodder Arnold, 1989.

Jones, Daniel. *English Pronouncing Dictionary*. Cambridge University Press. 2003.

Varma, S.K and J. Krishnaswamy. N. *Modern Linguistics, An Introduction*, OUP 1997.

Yule, George. *The Study of Language*. CUP. 2014.

## SC - 1.2 - AMERICAN AND AFRO-AMERICAN LITERATURE

### Course Description

This course explores American and Afro-American literatures, focusing on foundational works and their representation of race, identity, and socio-political themes. It examines the development of American literature, including key movements such as the Harlem Renaissance and Civil Rights era, and analyses major works that reflect the American Dream, protest, dissent, and the experiences of Afro-American women.

### Course Objectives

1. To analyse the foundations of American literature and its representation of race and identity.
2. To understand the socio-political contexts of American literature, including the postwar era, the South, the Beats, the Hipster culture, and the Civil Rights movement.
3. To examine key works of American literature that reflect the American Dream and its complexities.
4. To explore works of protest and dissent in American literature, including poetry and fiction that challenge societal norms.
5. To analyse Afro-American women's writings and their contributions to American literature.

### Learning Outcomes

1. Demonstrate a critical understanding of the foundations of American literature and its representation of race and identity.
2. Analyse and interpret key works of American literature, including "Huckleberry Finn" by Mark Twain and "Invisible Man" by Ralph Ellison.
3. Evaluate the socio-political contexts of American literature, including the impact of movements such as the Harlem Renaissance and Civil Rights era.
4. Engage in meaningful discussions about the American Dream and its portrayal in literature, drawing upon texts like "Death of a Salesman" by Arthur Miller.
5. Analyse works of protest and dissent in American literature, including selected poems by Allen Ginsberg and selected stories by Flannery O'Connor.

6. Evaluate the contributions of Afro-American women writers to American literature, focusing on works like "Their Eyes Were Watching God" by Zora Neale Hurston and "The Bluest Eye" by Toni Morrison.
7. Develop research skills to explore and analyse scholarly works in American and Afro-American literatures.
8. Enhance communication skills through written and oral presentations on literary topics related to American and Afro-American literatures.

## **SECTION A**

Foundations of American Literature.

Literary representation of Race and Depression Stories; The Novel and The Making Of Americans, Post War America - The South: Old and New, The Beats, The Hipster, Harlem Renaissance, Civil Rights

## **SECTION B Illustrative Texts Race / Racism**

Mark Twain - Huckleberry Finn

Ralph Ellison - Invisible Man

Harper Lee - To Kill a Mocking Bird

### **American Dream**

Arthur Miller - Death of a Salesman

Spike Lee - School Daze

### **Protest and Dissent**

Allen Ginsberg - 1. America 2. A Super Market in California

Flannery O'Connor - 1. Goodman is hard to find 2. The Artificial Nigger

3. The Life You Save May Be Your Own

### **Afro American Women's Writings**

Zora Neale Hurston - Their Eyes were Watching God

Toni Morrison - Bluest Eye

## SC - 1.3 - DALIT AND SUBALTERN LITERATURE

### Course Description

This course explores the themes, contexts, and literary contributions of Dalit and subaltern voices in Indian literature. It examines the role of caste in Indian society, the impact of colonialism and modernity, and the development of Dalit literature as a form of resistance and expression.

### Course Objectives

1. To understand the concept of caste as a system, including its origin, development, features, and significance in Indian society.
2. To analyse the role of colonialism, modernity, reformation, and post-colonial developments in shaping caste dynamics in Indian society.
3. To examine the intersection of caste and gender, as well as their influence on agrarian and other social movements.
4. To explore the origins, development, contexts, influences, concerns, and preoccupations of Dalit literature.
5. To critically engage with key texts in Dalit literature, including poetry and prose, to understand the themes and narratives of Dalit and subaltern experiences.

### Learning Outcomes

1. Demonstrate a nuanced understanding of the concept of caste and its complexities in Indian society.
2. Analyse the impact of colonialism, modernity, and post-colonial developments on caste dynamics.
3. Evaluate the intersectionality of caste and gender, as well as their influence on social movements.
4. Critically analyse the origins, development, and key themes of Dalit literature.
5. Engage with and interpret key texts in Dalit literature, demonstrating an understanding of the socio-political contexts and narratives of Dalit and subaltern experiences.

### **Concepts to be discussed**

Caste as a system – origin – development, features, significance

Caste and Indian Society – Role of Colonialism, modernity, reformation and postcolonial developments

Caste and Gender, agrarian and other social movements.

Dalit literature – origins, development, contexts, influences, concern and preoccupations

### **Text prescribed**

Dr. B.R.Ambedkar - Annihilation of Caste

Kancha Iliah - Why I am not a Hindu (Chapter -1)

Gail Omvedt - Jyotirao Phule and the Ideology of Social Revolution in India

### **Poetry**

Prahlad Chendwankar - Empty Advice

Arjun Dangle - Revolution

Anuradha Gaurav - Request

Vaman Nimbalkar - Caste

Meena Kandaswamy - 1. Evil Spirits 2. Mulligatawny Dreams

### **Novels and Short Stories**

Mogalli Ganesh - The Paddy Harvest

Omprakash Valmiki - Joothan: A Dalit's life

Bama - Sangathi

### **Suggested Reading**

Aston, N.M. *Literature of the Marginality: Dalit Literature and African-American Literature*. Prestige Books: New Delhi, 2000

Breuk, L.R. *Writing Resistance: The Rhetorical Imagination of Hindi Dalit Literature (South Asia Across the Disciplines)*. New York: Columbia University Press, 2014.

Dangle, Arjun. (ed) *Poisoned Bread: Translation from Modern Marathi Dalit Literature*. Bombay: Orient Longman, 1994.

Ganguly, Debjani. *Caste, Colonialism and Counter-Modernity: Notes on a Postcolonial Hermeneutics of Caste*. Oxon: Routledge, 2005.

- Guha, Ranjit. *A Subaltern Studies Reader: 1986-1995*. Delhi: Oxford University Press, 1998.
- Jaffrelot, Christophe. *Dr Ambedkar And Untouchability: Analysing and Fighting Caste*. London: C. Hurst and Co-Publishers, 2005.
- Joshil K. Abraham and Judith Misrahi-Barak. editors. *Dalit Literatures in India*. Routledge India, 2015.
- K. Satyanarayana and Susie J Tharu. Editors. *The Exercise of Freedom: An Introduction to Dalit Writing*. Navayana Publishing, 2013.
- Malik, S. K. "Dalit Identity: The Hermeneutical Understanding and an Epistemological Alternative Worldview". *Sage journals*. Vol 7. No. 1, Jan 2014. 45-60.
- Natarajan, Nalini. *Handbook Of Twentieth-century Literatures of India*. London: Greenwood Publishing Group, 1996.
- Navaria, Ajay. "Unclaimed Terrain" (translated by Laura Brueck) Allen, Douglas. (ed). *Culture and Self: Philosophical and Religious Perspectives: East and West*, U.S.A.: Westview Press, 1997.
- . *Dalit Subaltern Emergence in Region Cultural Subjectivity: Iyothee Thassar and Emancipatory Buddhism*. New Delhi: Critical Quest, 2007.
- Nimbalkar, Waman. *Dalit literature: Nature and Role*. Nagapur: Prabodhan Prakashan, 2006.
- Omvedt, Gail. *Cultural Revolt in a Colonial Society*. Bombay: Scientific Socialist Education Trust, 1976.
- . (ed). *Land, Caste and Politics in Indian States*, New Delhi: Guild Publications, 1982
- . *Untouchable to Dalit: Essays on the Ambedkar Movement*, New Delhi: Manohar Publication, 1992.
- . *Dalits and democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India*. New Delhi: Sage, 1994.
- . *Buddhism in India: Challenging Brahmanism and Caste*. New Delhi: Sage publication, 2003.
- . *Dalit Visions: The Anti-Caste Movement and the Construction of an Indian Identity*. New Delhi: Orient Longman, 2006.
- Patankar, Bharat and Omvedt, Gail. *The Dalit Liberation Movement in Colonial Period*. New Delhi: Critical Quest, 2007.
- Rege, Sharmila. *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies*. New Delhi: Zubaan, 2013.
- S. B, Hunt. *Hindi Dalit literature and politics of representation*. New Delhi: Routledge. 2014.

**II SEMESTER**  
**HARD CORE PAPERS**  
**HC - 2.1 - BRITISH LITERATURE - PART - II**

**Course Description**

This course surveys British literature from the Victorian Age to the Twentieth Century, focusing on key literary works and movements. Students will explore the themes, styles, and socio-cultural contexts of major literary works from this period.

**Course Objectives**

1. To analyse the themes, characters, socio-cultural context, and narrative techniques in Charlotte Bronte's "Jane Eyre," Charles Dickens's "Great Expectations," and other Victorian novels.
2. To examine the cultural and historical contexts of Matthew Arnold's "Culture and Anarchy" and its relevance to Victorian society and the modern world.
3. To evaluate the modernist innovations in poetry through the study of T.S. Eliot's "The Waste Land," W.B. Yeats's selected poems, and Sylvia Plath's poetry.
4. To explore the impact of the Irish Literary Revival through the study of J.M. Synge's "Riders to the Sea" and selected short stories by D.H. Lawrence and James Joyce.
5. To engage with critical theories and approaches in analysing British literature, including structuralism, post-colonialism, Marxism and feminism.

**Learning Outcomes**

1. Demonstrate a comprehensive understanding of the literary characteristics and thematic concerns of Victorian novels.
2. Analyse and interpret the socio-cultural contexts of Victorian literature, including the impact of industrialization and social reforms.
3. Evaluate the modernist innovations in poetry and their influence on twentiethcentury literature.
4. Critically analyse the themes, characters, and narrative techniques in selected modernist and post-modernist works.
5. Apply theoretical approaches, such as structuralism, Marxism and post-colonialism, to analyse British literature from the Victorian Age to the Twentieth Century.

## **UNIT I: The Victorian Age**

Charlotte Bronte - Jane Eyre

Matthew Arnold - Culture and Anarchy

Charles Dickens - Great Expectations

Alfred Lord Tennyson - 1. Ulysses 2. The Lotos-Eaters

## **UNIT II: The Twentieth Century**

### **Poetry**

T S Eliot - The Waste Land

W B Yeats - 1. Easter 1916 2. Sailing to Byzantium

Sylvia Plath - 1. Daddy 2. The Mirror

Philip Larkin - 1. Church Going 2. Friday Night at the Royal Station Hotel

### **Drama**

J.M. Synge - Riders to the Sea

### **Short-stories:**

D H Lawrence - The Horse Dealer's Daughter

James Joyce - Araby

### **Suggested Reading**

Abrams, M.H. *Glossary of literary terms. 5th ed.* New York: Holt, Rinehart, and Winston, 1988.

Baugh, Albert Croll. *A literary history of England. 2nd ed.* New York: Appleton Century Crofts, 1967.

C. Buck (ed.). *Women's literature.* London: Bloomsbury, 1994.

F. W. Bateson and H.T. Meserole. *A guide to English and American literature. 3rd ed.* London: Longman, 1976.

J. Stringer (ed.). *The Oxford companion to twentieth century literature in English.* Oxford: Oxford University Press, 1996.

M. J. Marcuse. *Reference guide for English studies.* Berkeley; Oxford: University of California Press, 1990.

M. Drabble (ed.). *The Oxford companion to English literature. 6th ed.* Oxford: Oxford University Press, 2000.

Ousby (ed.). *The Cambridge guide to literature in English*. Rev ed. Cambridge: Cambridge University Press, 1993.

## **Drama**

Arnott, James Fullarton. *English theatrical literature, 1559-1900: a bibliography; incorporating Robert W. Lawe's 'A bibliographical account of English theatrical literature' published in 1888*. London: Society for Theatre Research, 1970.

Carpenter, Charles A. *Modern British drama*. Arlington Heights, IL: AHM Pub. Corp., c1979.

## **English Verse Drama**

Harbage, Alfred. *Annals of English drama, 975-1700: an analytical record of all plays, extant or lost, chronologically arranged and indexed by authors, titles, dramatic companies &c*. 3<sup>rd</sup> ed. London; New York: Routledge, 1989.

Nicoll, Allardyce. *English drama, 1900-1930; the beginnings of the modern period*. New York: Cambridge University Press, 1973.

Nicoll, Allardyce. *A history of English drama, 1660-1900*. Cambridge: University Press, 1952  
*The Revels history of drama in English*. Ed. Clifford Leech, T. W. Craik. London: Methuen; New York: Dist. by Harper and Row, 1975

## **Prose Fiction**

Allen, Walter Ernst. *The English novel: a short critical history*. London: Phoenix House, 1954.

Baker, Ernest Albert. *The history of the English novel*. London: H. F. & G. Witherby, [1934-39]

Stevenson, Lionel. *The history of the English novel: volume XI: yesterday and after*. New York: Barnes & Noble, [1967].

## **Poetry**

Courthope, William John. *A history of English poetry*. London: Macmillan and Co., 1903-35.

*New Princeton encyclopaedia of poetry and poetics*. Ed. Alex Preminger and T. V. F. Brogan. Princeton, NJ: Princeton University Press, 1993.

Perkins, David. *A history of modern poetry*. Cambridge, MA: Belknap Press of Harvard University Press, 1976-1987.

## HC - 2.2 - LITERARY THEORY - PART - I

### Course Description

This course introduces students to key concepts and debates in literary theory, focusing on major movements such as New Criticism, Structuralism, and Poststructuralism. Students will engage with foundational texts and theories to develop a critical understanding of literary analysis.

### Course Objectives

1. To understand the origins and principles of New Criticism, including its focus on close reading and the text's autonomy from external factors.
2. To analyse the key ideas of T.S. Eliot, F.R. Leavis, and The Scrutiny group in the context of New Criticism and its cultural implications.
3. To examine the principles and limitations of Formalist Criticism through the works of Kenneth Burke and its impact on literary analysis.
4. To explore the foundational concepts of Structuralism, including its roots in modern linguistics and anthropology, and its application to literary theory.
5. To analyse selected chapters from Terry Eagleton's "Literary Theory" to understand the broader implications of structuralist thought.
6. To examine Poststructuralist theories, including the works of Jacques Derrida and Michel Foucault, and their critique of structuralism and modernist concepts.
7. To engage with the concept of the "linguistic turn" in literary theory and its impact on understanding texts and authors.

### Learning Outcomes

1. Demonstrate a thorough understanding of the principles and techniques of New Criticism and its application in literary analysis.
2. Evaluate the cultural and historical contexts of New Criticism and its influence on literary studies.
3. Analyse and interpret key texts and essays by T.S. Eliot, F.R. Leavis, and other New Critics in relation to their critical methods.
4. Apply Formalist Criticism principles to analyse literary texts, considering both their form and content.

5. Critically evaluate the principles of Structuralism and its application in literary theory, including its influence on semiotics and poetics.
6. Analyse selected chapters from Terry Eagleton's "Literary Theory" to understand the broader implications of structuralist thought in literary studies.
7. Critically engage with Poststructuralist theories, including deconstruction and the critique of authorship and textual meaning.

## **SECTION – A**

**The New Criticism:** its genealogy; historical context; major tenets; its apolitical, ahistorical stance; its minority view of culture; its cultural conservatism; discussion of T.S. Eliot & F R Leavis and The Scrutiny group.

Essays:

Tradition and the Individual Talent - T.S. Eliot

The Language of Paradox - Cleanth Brooks

"The Intentional Fallacy" from The Verbal Icon by Wimsatt and Beardsley.

## **SECTION – B**

### **Russian Formalism & Structuralism**

Russian Formalism: A brief introduction

Structuralism: Modern linguistics and structuralism; Social anthropology and other disciplines and structuralism. structuralist poetics; semiology and semiotics;

## **SECTION – C**

### **Poststructuralist Theories**

The meaning of post-structuralism; its relationship with post-modernism;

Post-Modernist theories; the linguistic turn.

**Essays**

Structure. Sign and Play - Jacques Derrida

What is an Author? - Michel Foucault

## **Suggested Reading**

- Abrahams, M. H. *A Glossary of Literary Terms. VII ed.* Thomas Heinle, India, 1999
- Bertens, Hans. *Literary Theory: The Basics.* Routledge, 2001
- Chris Barker. *Cultural Studies.* Faber Books, London, 2002
- Culler, Jonathan. *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature.* Routledge, 1975.
- Klages, Mary. *Literary Theory for the Perplexed.* Viva Books, India, 2007
- Rolland Jakobson. *Modern Criticism and Theory: A Reader* Pearson: London, 2007
- T. S. Dorsch. *Classical Literary Criticism.* Penguin Books. 2002
- Wimsatt and Brooks. *Literary Criticism- A Short History.* Macmillan, 2002
- . *Myth and Archetype.* Macmillan, London, 1981

## **SOFT CORE PAPERS**

### **SC - 2.1 - Women's Novel and Worldliness**

#### **Course Description**

This paper includes 6 contemporary age novels by six different women novelists from diverse geographical and historical settings for reading in the class room. It also includes 2 theoretical essays for providing further perspectives for reading women's novels.

#### **Course Objectives**

This paper aims to expand the understanding of women's writing beyond conventional terrains of home and family. It will give insight into women's experiences and perceptions of the world beyond in varied cultural settings, framed by geographical, historical, professional and economic events. It seeks to take women's writing into the postfeminist phase.

#### **Expected Learning Outcomes**

1. Learner will be able to understand the material contexts of gender and sexuality in women's lives
2. Learner will be able to understand impact of modernity and capitalism on women
3. Learner will be able to understand the impact of colonial politics on women's sexuality, character and opportunities.
4. Learner will be able to understand the impact of nationalist politics on lives of people.
5. Learner will be able to understand cultural changes in contemporary age.
6. Learner will be able to appreciate women's narratives of varied regions and cultures.
7. Learner will be able to evaluate the specificities of modern woman's experiences.

#### **UNIT 1: Theory**

Ellen Rooney - The Politics of Feminist Literary Theory" (essay)

Berthold Schoene - Queer politics, queer theory and the future of "identity"; spiralling out of culture

#### **UNIT 2: Gender & Sexuality**

Radclyffe Hall - The Well of Loneliness

Shashi Deshpande - A Matter of Time

### UNIT 3: Nationalism & Postcolonialism

Jean Rhys - Wide Sargasso Sea

Taslima Nasreen - Homecoming / Phera

### UNIT 4: Modernity & Capitalism

Anita Desai - In Custody

Shobha De - Strange Obsession

### Suggested Reading

Ananthamurthy, U. R. Bettlae Pooje Yake Koodadu?

Bose, Brenda (Ed) (2002) Translating Desire: The Politics of Gender and Culture in India  
Katha, New Delhi.

Butalia, Urvashi (1998) The Other Side of Silence; Voices from the Partition Penguin.

Butler, Judith (1999) Gender Trouble: Feminism and the Subversion of Identity Routledge.

Chakravorthy, Bidyuth (Ed) (2003) Communal Identity in India OUP.

Chatterjee, Partha (1997) The Nation and its Fragments; Colonial and Postcolonial Histories,  
OUP.

Das, Veena (1995) Critical Events; An anthropological perspective on contemporary India  
OUP.

Fisher, Will (2006) Materializing Gender in Early Modern Britain (introduction chapter)

Ganesh, Kamala & Usha Thakkar (Eds) (2005) Culture and the Making of Identity in  
Contemporary India.

Ghadially, Rehana (1988) Women in Indian Society Sage, New Delhi.

Ivekovic, Rada & Julie Mostov (eds) (2004) From Gender to Nation Zubaan

Jain, Devaki (Ed) Indian Woman

Kelkar, Meena and Deepti Gangavane (Eds) (2005) Feminism in Search of Identity; The Indian  
Context, Rawat.

Kishwar, Madhu (1999) Off the Beaten Track; Rethinking Gender Justice for Indian Women.

Klienman, Arthur, Veena Das and Margaret Lock (Eds) (1997) Social Suffering OUP.

Khullar, Mala (Ed) (2009) Writing the Women's Movement: A Reading Zubaan, New Delhi.

Kumkum Roy (Ed) (1999) Women in Early Indian Society Manohar Publ, New Delhi.

Margli, Fredrique Apfeil (1985) Wives of the God-King: Rituals for Devadasis of Puri, Oxford  
University Press, New Delhi.

- Menon, Nivedita (Ed) (1999) *Gender and Politics in India*.
- Misra, Geetanjali and Radhika Chandiramani (Eds) (2006) *Sexuality, Gender and Rights*, Sage, New Delhi.
- Niranjan, Seemanthini (2001) *Gender and Space: Femininity, Sexualization and the Female Body* Sage, New Delhi.
- Oberoi, Patricia (Ed) (1996) *Social Reform, Sexuality and the State*, Sage.
- Robinson, Catherine A. *Tradition and Liberation; The Hindu Tradition in the Indian Women's Movement*
- Rooney, Ellen (Ed) (2006) *The Cambridge Companion to Feminist Literary Theory*
- Sangari, Kumkum & Suresh Vaid (eds) *Recasting Women* (1998)
- Sarkara Tanika *Hindu Wife/Hindu Nation; Aspects of Contemporary Hindutva* Saunders, Kriemild (Ed) (2004) *Feminist Post-Development Thought*. Zubaan.
- Shiva, Vandana (1988), *Staying Alive: Women Ecology and Survival in India*, Kali
- Sreenivas, Mythili (2009), *Wives, Widows & Concubines The Conjugal Family Ideal in Colonial India*, Orient Black Swan.
- Sundar-Rajan, Rajeshwari (Ed) (1999) *Sign-posts Gender Issues in Post –Independence India*, Kali.
- . (2003,2008) *The Scandal of the State: Women, law and Citizenship in postcolonial India* Permanent Black, India, 2003, 2008.
- Tharu, Susie & Lata Mani (1993) *Women Writing in India vol 1&2*
- . (1996) —Problems for a contemporary Theory of Gender in Shahid Amin and Dipesh Chakravorty (Eds) *Subaltern Studies IX*.
- Vanitha, Ruth and Salim Kidwai (Eds) (2000) *Same Sex Love in India* Macmillan, India.
- Viswanathan, Nalini et al (Eds) (1994) *The Women, Gender and Development Reader* Zed Books.
- . (1994) *The Polity Reader in Gender Studies*, Polity Press.

## SC - 2.2 - POST COLONIAL LITERATURE

### Course Description

This course examines the literature of countries formerly colonized by European powers, focusing on themes of identity, power, and resistance. Students will analyse texts that critique colonial legacies and explore post-colonial identities and cultures.

### Course Objectives

1. To introduce students to key concepts and theories in post-colonial literature, including Orientalism, mimicry, hybridity and subaltern studies, through readings by Edward Said, Homi Bhabha, and Ranajit Guha.
2. To analyse the impact of colonization on language and culture, as discussed in N.
3. Ngugi's "The Language of African Literature," and Chinua Achebe's "Racism in
4. Conrad's *Heart of Darkness*."
5. To explore the complexities of post-colonial identities and histories through the works of authors such as Salman Rushdie, Chinua Achebe, and Ngugi wa Thiong'o.
6. To examine the themes of resistance and cultural hybridity in post-colonial literature, as seen in texts like Achebe's *Arrow of God* and Rushdie's *Midnight's Children*.
7. To contextualize post-colonial literature within broader debates about nationalism, cultural identity, and globalization, as discussed in works by Kwame Anthony Appiah and Partha Chatterjee.
8. To develop critical reading and analytical skills through close readings of primary texts and engagement with secondary sources in post-colonial studies.
9. To encourage students to think critically about the representation of colonial and post-colonial experiences, and to articulate their own interpretations and arguments in oral and written form.

### Learning Outcomes

1. Demonstrate a critical understanding of key concepts and theories in post-colonial literature, including Orientalism, mimicry, and subaltern studies.
2. Analyse the ways in which colonization has shaped language, culture, and identity in post-colonial societies, as reflected in literary texts.
3. Evaluate the different strategies employed by post-colonial writers to resist and subvert colonial narratives and stereotypes.

4. Engage with the complexities of post-colonial identities and histories, and recognize the diversity of experiences within post-colonial societies.
5. Interpret and analyse post-colonial texts in relation to their historical, political, and cultural contexts, and articulate their own interpretations and arguments.
6. Develop critical reading and analytical skills through close readings of primary texts and engagement with secondary sources in post-colonial studies.
7. Communicate their ideas effectively in oral and written form, using appropriate academic conventions and sources to support their arguments.

### **Texts**

- 1) Chinua Achebe – Racism in Conrad's Heart of Darkness
- 2) Edward Said – Introduction to Orientalism
- 3) Ashish Nandi – Intimate Enemy – Chapter-I
- 4) Ranjith Guha – Introduction to Subaltern Studies-I
- 5) Ngugi wa Thiong'o – The Language of African Literature
- 6) Homi Baba – On Mimicry
- 7) Chinua Achebe – Arrow of God
- 8) Salman Rushdie – Midnight's Children

### **Suggested Reading**

Amuta, Chidi. *The Theory of African Literature*. London: Zed Books, 1989.

Appiah, Kwame Anthony. *In My Father's House: Africa in the Philosophy of Culture*. Oxford: Oxford UP, 1992.

Arnold, Stephen, ed. *African Literature Studies: The Present State*. Washinton: Three Continent 1985.

Ashcroft, Bill. *Caliban's Voice: The Transformation of English in Post-Colonial Literatures*. London: Routledge, 2009.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989.

---. *The Postcolonial Reader*. London: Routledge, 1995.

- Ashcroft, Bill, Ranjini Mendis, Julie McGonegal, Arun Mukherjee, and Henry A. Giroux, eds. *Literature for Our Times: Postcolonial Studies in the Twenty-first Century*. Amsterdam: Rodopi, 2012.
- Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994. Bhabha, Homi K., ed. *Nations and Narration*. London: Routledge, 1990.
- Chatterjee, Partha. *Nationalist Thought and the Colonial World: A Derivative Discourse?* Minneapolis: U of Minnesota P, 1993.
- Ngugi, Thiong'o wa. *Decolonising the Mind: The Politics of Language*. London: James Currey, 1989.
- . *Moving the Centre: The Struggle for Cultural Freedom*. London: James Currey, 1993.

## **SC - 2.3 - WORLD LITERATURES - Part - I (Drama)**

### **Course Description**

This course provides a survey of significant dramatic works from various cultures and time periods. Through close reading and analysis, students will explore themes, styles, and cultural contexts of each play, gaining a deeper understanding of the diversity and richness of world drama.

### **Course Objectives**

1. To introduce students to a range of dramatic texts from different cultures and historical periods.
2. To develop students' critical thinking and analytical skills through the close reading and interpretation of dramatic literature.
3. To examine the cultural, social, and historical contexts in which these plays were written and performed.
4. To enhance students' understanding of dramatic techniques and conventions employed by playwrights.
5. To foster an appreciation for the diversity of world literature and its relevance to contemporary society.

### **Learning Outcomes**

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

1. Demonstrate a comprehensive understanding of the selected dramatic works, including their themes, characters, and cultural significance.
2. Analyse dramatic texts using appropriate literary and dramatic terminology.
3. Evaluate the impact of cultural, social, and historical contexts on the interpretation and performance of the plays.
4. Compare and contrast the styles, themes, and techniques of different playwrights studied in the course.
5. Engage in critical discussions and written assignments that demonstrate a nuanced understanding of world drama.
6. Apply their knowledge of dramatic literature to interpret and appreciate other forms of literature and art.
7. Develop a lifelong appreciation for the value and diversity of world literatures.

## Plays

1. Kalidasa - Abhijnana Shakunthalam
2. Shudraka - Mrichchakatika
3. Sophocles - Oedipus The King
4. Ibsen - Master Builder
5. Brecht - The Life and Times of Galileo
6. Beckett - Waiting for Godot
7. Chekhov - The Cherry Orchard

## **Inter-Departmental Elective (II SEMESTER)**

### **2.1 - FILM STUDIES**

#### **Course Description**

This course provides an overview of film studies, covering basic concepts, history, and key theoretical frameworks. It explores the elements of filmmaking, including mise-en-scene, cinematography, editing, and sound design, and examines the role of film as a medium of entertainment and art. Additionally, it explores the relationship between film studies and cultural studies, and the significance of film in reflecting and shaping ideology, popular culture, gender, and national identity.

#### **Course Objectives**

1. To analyse the basic concepts and components of filmmaking, including mise-en-scene, cinematography, editing, and sound design.
2. To understand the historical development of filmmaking and its evolution as a medium of entertainment and art.
3. To explore the relationship between film studies and cultural studies, and the significance of film as a medium of entertainment and art.
4. To examine the role of ideology in shaping films and their reception, and its impact on cultural politics.
5. To identify and analyse different genres and schools of filmmaking, and their influence on film texts.
6. To evaluate the reception of films, including audience response, and the ways in which films are consumed and interpreted by audiences.

#### **Learning Outcomes**

1. Demonstrate a critical understanding of the basic concepts and techniques of filmmaking, including mise-en-scene, cinematography, editing, and sound design.
2. Analyse and interpret films using theoretical frameworks from the course texts, such as “Film and Ideology” and “Film, nation, cultural politics”.
3. Evaluate the role of ideology in shaping the narratives and themes of films, as discussed in “Film and Ideology” and “Film and Gender”.
4. Engage in meaningful discussions about the complexities of film as a medium of entertainment and art, drawing upon theoretical frameworks from the course texts.

5. Apply theoretical frameworks from film studies to analyse and interpret film texts effectively, using films like “Roshoman” and “Modern Times” as examples.
6. Identify and analyse different genres and schools of filmmaking, and their impact on the development of cinema, referencing films like "Rang de Basanti" and "Bombay."
7. Develop research skills to explore and analyse scholarly works in film studies, including texts like "Suggested Reading: Ideology of Hindi Films" by Madhav Prasad.
8. Enhance communication skills through written and oral presentations on film-related topics, referencing texts such as "Film Studies the Basics" by Amy Villarejo.

### **Unit I**

Introduction and basic concepts

Brief history of Film-making:

The constituents of a Film:

Film as medium of entertainment and art;

### **Unit II**

Mise-en-scene

Pro-filmic elements of Mise-en-scene

Cinematography; editing; sound-track

### **UNIT III**

1.Film and Ideology

2.Film and Popular Culture

3.Film and Gender

4.Film, nation, cultural politics

### **UNIT IV**

Reception of Films

Audience Response

## **FILM TEXTS**

Roshoman

Modern Times

Rang de Basanti

Bombay

## **Suggested Reading**

1. Ideology of Hindi Films - Madhav Prasad
2. Parasakthi: Life and times of a DMK Film - MSS Pandian
3. Filming the Gods - Rachel Dwyer
4. Tejaswini Niranjana's Essays.
5. Film Bodies: Gender, Genre and Excess – Linda Williams
6. Cinema as Collective Fantasy – Sudhir Kakar
7. Beginning Film Studies – Andrew Dix
8. Film Studies the Basics – Amy Villarejo
9. Seeing is Believing – Chidananda Das Gupta

## **Inter-Departmental Elective (II SEMESTER)**

### **2.2 - Basic English Phonetics**

#### **Course Objectives**

1. To make the student familiar with basic concepts in phonetics.
2. To make the student understand the role of intonation in English.

#### **Course Outcomes**

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

1. Use the phonetic dictionary
2. Define and illustrate the basic concepts of phonetics
3. To understand the concepts of stress and intonation

#### **Section A**

1. What is phonetics? Sounds, Phones and phonemes: allophones;
1. The principles of phonemic analysis
2. Organs of speech
3. Consonants and vowels; Voiced and voiceless sounds, place and manner of articulation; monophthongs and diphthongs; the phonetic alphabet and the three term description

#### **Section B**

1. Stress in English
2. Intonation in English.

#### **Reference Books**

Jones, Daniel, et al. English Pronouncing Dictionary. Cambridge University Press. (to be purchased by every student)

O'Connor, J. D. Better English Pronunciation. Cambridge University Press.

## **III SEMESTER**

### **HC - 3.1 - CONTEMPORARY ELT**

#### **Course Description**

This paper will introduce four different theories of language drawing from descriptive and socio-linguistics, viz. structural, skill, functional- notional and communicative competence. It will also introduce three different theories of learning and the different paradigms regarding language learning, viz. behaviourist, mentalist and social constructivist. In addition, it will introduce four learning models for class room management and pedagogic designs. It will introduce the concept of multiple intelligences and learning styles.

#### **Course Objectives**

This paper aims to give a broad eyes view of recent developments in the field of English language learning and teaching covering areas of linguistics, psycho linguistic theories of learning, and pedagogic practices. It aims to familiarize the use of technological aids for language pedagogy and the notion of classroom dynamics and management. It also aims the learners to apply some of these concepts in the actual production of lesson planning in the form of assignments.

#### **Expected Learning Outcomes**

1. Learner will be able to understand the concept of communication in verbal language and its importance to pedagogy of language learning
2. Learner will be able to understand the different aspects of language as linguistic system in the perspectives of diverse theoretical approaches in order to develop and handle language syllabuses in the future.
3. Learner will be able to understand the concept of learning and second language learning, in diverse perspectives in order to develop classroom pedagogic blueprints.
4. Learner will be able to understand student diversity and factors impacting learning in order to address such diversity in future professional settings.
5. Learner will be able to understand the meaning of pedagogic practice and its diversity in order to develop classroom pedagogic blueprints
6. Learner will be able to understand and write out in detail lesson plan for future professional use.

7. Learner will be able to use PPT and internet for future professional use.

### **Unit one**

Concept of communication, interlocutors, communication loop; types of meanings, communication & linguistic system(s), communication channels & genres, etc.

Concept of Second Language; place of mother tongue

Types of courses: General English, ESP, EOP, Remedial, Bridge etc.

### **Unit Two**

Identifying areas and content of language learning

Grammar & vocabulary, skills & competencies, functions & notions, Literature.

### **Unit Three**

Defining language learning as a process; route of learning, types of learning, cognitive process and learning styles.

### **Unit Four**

Classroom methodologies - types of classrooms, learning activities; teacher-student roles, lesson planning.

teaching aids & technology in the classroom- using the interactive board, & power point; audio & video medias; use of internet

### **Suggested Reading**

Carter, Ronald & David Nunan Teaching English to speakers of Other Languages (CUP)

Halliday, M A K, Learning How to Mean- Explorations in the Development of Language Longman, 1975.

---. Language as Social Semiotics Longman, 1978

Hutchinson, Tom & Alan Waters English for Specific Purposes

Lazar, Gillian Literature and Language Teaching CUP 1993.

Little wood, William T. Teaching English as Foreign and Second Language CUP 1997.

McArthur, Tom. The English Languages CUP 1998

Miller A George Language and Communication (McGraw hill, 1963)

Miller, Joanne L & Peter Eiman (eds) *Speech, Language and Communication* (2nd edition) (Elsevier, 1995)

Richards, Jack C. *The Context of Language Teaching* CUP, 1991.

Richards, Jack C and Rodgers *Approaches and Methods in Language Teaching* CUP 2001.

Stenberg, Danny D *Psycholinguistics: Language, Mind and World*, Longman, 1982.

Tudor, Ian *Dynamics of the Classroom* CUP 2001

Woodward, Tessa *Planning Lessons and Courses* CUP 2001.

## **HC - 3.2 - Research Methodology**

### **Course Description**

This course provides an overview of research methods and methodologies in the context of literary studies and English language teaching. It covers the scientific paradigm and different types of research, including qualitative, quantitative, and action research. Students will learn about research design, hypothesis formulation, and the ethical considerations of data collection. The course also explores various approaches to literary research, such as textual analysis, comparativist, contextual/historical, and cultural studies perspectives. Additionally, students will be introduced to the MLA style sheet for documentation and ethical issues in research, including plagiarism and consent of participants.

### **Course Objectives**

1. To Introduce students to the scientific paradigm and different types of research, including qualitative and quantitative approaches, action research, and their application in various fields such as social sciences, literary studies, and English language teaching.
2. To familiarize students with research methods, frameworks, and designs, as well as the formulation of hypotheses and objectives essential for conducting research effectively.
3. To guide students through the initial stages of research, which entail selecting a research area and identifying a research gap, crafting a preliminary synopsis, and distinguishing between essay, research paper, and thesis writing.
4. To provide instruction on planning and structuring the thesis and research paper effectively, giving them firsthand experience to fine-tune this skill and develop their inherent abilities in this field
5. To explore different approaches to literary research, including textual analysis (new criticism, deconstructionist), comparatist, contextual/historical, and cultural studies perspectives, enabling students to critically engage with literary texts.
6. To discuss ethical considerations in research, particularly regarding data collection and obtaining consent from participants, ensuring that students understand the importance of ethical conduct in research.
7. To introduce students to essential research tools and resources, including the MLA style sheet for documentation.

8. To provide an overview of various data collection methods such as sampling, surveys, questionnaires, interviews, and observation, equipping students with the knowledge to select appropriate methods for their research inquiries.

### **Learning Outcomes**

By the end of this course, the student will be able to

1. Develop a comprehensive understanding of research methodologies and techniques, enabling students to critically evaluate research studies and apply appropriate methodologies in their own research endeavours.
2. Acquire practical skills in planning and executing research projects, including selecting research topics, formulating research questions, and structuring research papers effectively.
3. Enhance critical thinking skills through engagement with different approaches to literary research, fostering the ability to analyse literary texts from diverse perspectives and contexts.
4. Demonstrate ethical conduct in research by adhering to principles of integrity, transparency, and respect for participants' rights and confidentiality throughout the research process.
5. Develop proficiency in utilizing research tools and resources, including the MLA style sheet, to effectively document sources, avoid plagiarism, and access information using digital technologies and online databases.
6. Gain practical experience in employing various data collection methods, analysing research findings, and interpreting data accurately to draw meaningful conclusions in research studies.
7. Enhance communication skills in presenting research findings through written reports, oral presentations, and academic discussions, effectively communicating complex ideas and research insights to diverse audiences.

### **I WHAT IS RESEARCH?**

The scientific paradigm; research in social sciences; research in literary studies; research in English language teaching;

Different types of research: Qualitative and quantitative research; action research;

Research methods and methodology; research framework or design; hypothesis and objectives

Getting Started

Selecting area, and topic/ research problem; writing a preliminary synopsis; difference between writing an essay and a research paper; planning chapterisation

## **II. APPROACHES IN LITERARY RESEARCH**

1. Textual Analysis (new critical, De constructionist)
2. Comparatist
3. Contextual / Historical
4. Cultural Studies Perspective.

## **III. MLA style sheet; plagiarism; documentation (chapters 5 and 6 from MLA style sheet)**

Computer, internet and research; computer in formatting; using computer to referencing in MLA style; using internet for information;

Ethics of data collection and consent of participants

Sampling Surveys, questionnaires, interviews and observation.

### **Suggested Reading**

Kothari, C. R. *Research Methodology: Methods and Techniques*. New Delhi: New Age Techno Press, 2004.

Cohen Louis, Lawrence Manion and Keith Morrison. *Research Methods in Education*. London and New York: Routledge, 2007.

*MLA Handbook for Writers of Research paper. 7th*. East West Press, 2009.

Eliot, Simon and W.R. Owens. *A Handbook to Literary research*. London and New York: Routledge, 2010.

Brown, James Dean and Theodore S. Rodgers *Doing Second Language Research*. Oxford University press, 2002.

## **SOFT CORE PAPERS**

### **SC - 3.1 - MODERNITY AND MODERNISM: CULTURE AND TEXT**

#### **Course Description**

This course explores the concepts of modernity and modernism in cultural and textual contexts. Through a range of readings and discussions, students will examine the origins, features, and ideological implications of modernity, as well as the artistic and literary movements associated with modernism. The course will also consider the impact of colonialism, nationalism, and post-colonialism on the development of modernity and modernism.

#### **Course Objectives**

1. To introduce students to the historical development and key features of modernity and modernism.
2. To examine the relationship between modernity, colonialism, and post-colonial societies.
3. To explore the ideological dimensions and debates surrounding modernity and modernism.
4. To analyse selected texts and cultural artifacts that reflect the themes and concerns of modernity and modernism.
5. To develop students' critical thinking and analytical skills through engagement with complex theoretical and philosophical texts.
6. To enhance students' understanding of the cultural, political, and social contexts in which modernity and modernism emerged.

#### **Learning Outcomes**

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

1. Identify and explain the key concepts and features of modernity and modernism.
2. Analyse and interpret texts and cultural artifacts from different historical periods and cultural contexts.
3. Evaluate different theoretical perspectives on modernity and modernism, including those of Foucault, Kant, Weber, and Habermas.
4. Demonstrate an understanding of the ideological debates surrounding modernity and modernism.

5. Engage in critical discussions and written assignments that demonstrate a nuanced understanding of the course material.
6. Apply their knowledge of modernity and modernism to analyse contemporary cultural phenomena.
7. Develop a deeper appreciation for the complexity and diversity of modern and modernist thought.

### **Issues, Concepts and topics to be debated.**

Modernity: origin, history, development and features, tradition.

Modernity and colonialism, Post-Colonial Societies

Ideological contours and contestants of modernity (modernity and its discontents)

Modernism and Avant Garde Movements

The process and functioning of modernity in various contexts.

Multiple Modernities

Post Modernism

Modernity- Political, Economic, Social and cultural

- Discussion on modernity and enlightenment

- by Michel Foucault, Immanuel Kant, Max Weber and Habermas

1. Talking about modernity in two Languages - Partha Chatterjee
2. When was Modernism - Raymond Williams
3. Mistaken Modernity - Dipankar Gupta (I & II Chapter)
4. The Politics of Modernism: Modernist Poetry in Kannada - R. Shashidhar
5. Indulekha - O Chandu Menon
6. Hind Swaraj - M.K. Gandhi
7. Jalsaghar (film text) - Sathayjit Ray
8. Saraswathi Vijayam - Potteri Kunhumbu

### **Suggested Reading**

Adorno, T.W. & Horkheimer, M. *Dialectic of Enlightenment*. Trans. Cumming, J. London: Verso, 1979. Print.

Aikant, Satish C. *Rev. of Mass of Conquests* by Gauri Vishwanathan *ARIEL: A Review of International English Literature*, 31:1 & 2, Jan.-Apr. 2000. 338. Print.

Akulova, Oxana. *Gandhi's Critique of Modernity as Critique of Ourselves*. Diss. Hyderabad

- University, 2013. Web. 23 Sept. 2015.
- Aloysius, G. *Nationalism without a Nation in India*. New Delhi: OUP, 1997. Print.
- Ambedkar, B.R. *Annihilation of Caste*. New Delhi: Critical Quest, 2007. Print.
- . *What Congress and Gandhi have done to the Untouchables*, Chapter XI, N.p.: n.p., 1945.  
 Web 14 September 2015. Arunima, G. *There Comes Papa*:
- . *Colonialism and the Transformation of Matriliney in Kerala, Malabar c.1850-1940*. New Delhi: Orient Longman' 2003. Print.
- . *Writing culture: Of modernity and the Malayalam novel*. *Studies in History* 1997, Web. 12 Feb 2016. <http://www.sagepublications.com>.
- Bayly, C.A. *Recovering Liberties: Indian Thought in the Age of Liberalism & Empire*. New York: Cambridge University Press, 2011. Print.
- Benhabib, Seyla, & Maurizio Passerini d'Entreves, eds. *Habermas and the Unfinished Project of Modernity: Critical Essays on The Philosophical Discourse of Modernity*. Cambridge, Massachusetts: MIT Press, 1997. Print.
- Brooks, Thom. *Rev. of Modernity in Indian Social Theory*, by Raghuramaraju, A. Oxford University Press, 2011. Print.
- Chakravarti, Uma. "Conceptualizing Brahmanical Patriarchy in Early India Gender, Caste, Class", *Economic and Political Weekly*. April 3, 1993. Print.
- Chandumenon, O. *Preface. Indulekha. Trans. Anitha Devasia*. New Delhi: Oxford University Press, 2005. Print.
- Chatterjee, Partha. "Colonialism, nationalism, and colonized women: the contest in India". *American Ethnologist*, Vol. 16, No.4 Nov.1989. Print.
- . *The Nation and its Fragments: Colonial and Postcolonial Histories*. New Jersey: Princeton UP, 1993. Print.
- . *Our Modernity*. Rotterdam/Dakar: South-South Exchange Programme for Research on the History of Development (SEPHIS) and the Council for the Development of Social Science Research in Africa (CODESRIA), 1997. Print.
- Descartes, René. *Discourse on the Method of Rightly Conducting one's Reason and Seeking Truth in the Sciences*. Trans. Donald A. Cress. 3rd ed. Part IV. Indianapolis/Cambridge: Hackett Publishing Company, 1998. Print.
- Eagleton, Terry. *Marxism and Literary Criticism*, Berkeley, U of California P, 1976  
*Language and Silence* 1958 rptd Harmondsworth, Penguin, 1969).
- Eisenstadt, S. N. "Multiple Modernities". *Daedalus*, Vol. 129, No. 1, MIT Press, 2000. Print.

Fort St. George Papers State of Slavery in Company's territories. Correspondence of Court of Directors and the Governments in India. Web. 13 Sept. 2015.

Foucault, M. *The Subject and Power*. Critical Inquiry. Vol. 8. 1982. Print.

Giddens, Antony. *The Consequences of Modernity*. N.p.: Stanford University Press, 1991.

Gopal, Guru. *Modernity and Its Margins: A Critique*. CREST National Lecture Kozhikode: n.p., 2009. Web. 26 May 2015.

Habermas, Jurgen. *Habermas and The Unfinished Project of Modernity*. N.p.: MIT Press, 1997.

Hendrick, George. "The Influence of Thoreau's Civil Disobedience on Gandhi's Satyagraha". *The New England Quarterly*. Vol. 29, No. 4 (Dec. 1956). Print.

Kunhambu, Potheri. *Saraswativijayam* Trans. Dilip Menon. New Delhi: The Book Review Literary Trust, 2002. Print.

Menon, Dilip M. *The Blindness of Insight: Essays on Caste in Modern India*. Pondicherry: Navayana Publications, 2006. Print.

---. *Caste and Colonial Modernity: Reading Saraswativijayam*. Studies in History 13 (1997): 291- 312. <http://sih.sagepub.com/content/13/2/291.full.pdf+html>

Nair, Janaki. *Women and Law in Colonial India: A Social History*. Delhi: Kali for Women, 1996. Print.

Palshikar, Suhas. "Gandhi-Ambedkar Interface". *Economic and Political weekly*. Vol. 49, Issue No. 13, 29 Mar, 2014. Web. 12 Nov 2015

Satyanarayana K and Susie Tharu. *The Exercise of Freedom: An Introduction to Dalit Writing*. New Delhi: Navayana Publishing, 2013. Print.

Weber, Max. *The Protestant Ethic and The Spirit of Capitalism and Other Writings*. eds. Peter Baehr and Gordon C. Wells (2002). N.p.: Penguin. 21 Aug. 2011. Web 10 Oct. 2015.

Williams, Raymond. *The Politics of Modernism*. New York: Verso, 1989. Print.

## SC - 3.2 - SOFT CORE

### CONTEMPORARY BRITISH LITERATURE

#### Course Description

This course examines significant trends in contemporary British literature since the 1980s, focusing on themes such as Thatcherism, race, gender, sexuality, class, immigration, British identity, and popular culture. Through a selection of poetry, fiction, and drama, students will explore how these texts reflect and respond to the social, political, and cultural changes in Britain during this period.

#### Course Objectives

1. To familiarize students with the major themes and issues in contemporary British literature.
2. To explore the ways in which contemporary British literature reflects and responds to social, political, and cultural changes in Britain.
3. To develop students' critical reading and analytical skills through close engagement with a variety of literary texts.
4. To encourage students to think critically about the relationship between literature and society.
5. To enhance students' understanding of the diversity of contemporary British literature and its relevance to contemporary issues.

#### Learning Outcomes

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

1. Identify and analyse key themes and trends in contemporary British literature.
2. Interpret and evaluate literary texts from a variety of genres, including poetry, fiction, and drama.
3. Demonstrate an understanding of the cultural, social, and political contexts of contemporary British literature.
4. Engage in critical discussions and written assignments that demonstrate a nuanced understanding of the course material.
5. Apply literary and critical theories to analyse contemporary British texts and their significance in the context of contemporary British society.

## **Section A**

An overview of the significant trends in the Contemporary Britain since 1980s: Thatcher and Thatcherism, race, gender, sexuality, class, and immigration, British Identity, British popular culture

## **Section B: Study of the Illustrative Texts.**

### **Poetry**

Seamus Heaney - 1. Digging 2. Mid-Term Break

Hugo Williams - 1. The Butcher 2. Tides 3. Her News

Tony Harrison - 1. Long Distance 2. Long Distance II

### **Fiction**

1. Zadie Smith - On Beauty
2. Kazuo Ishiguro - The Remains of the Day
3. Hanif Kureishi - The Buddha of Suburbia

### **Drama**

1. Harold Pinter - Birthday Party
2. Tom Stoppard - Arcadia

## SC - 3.3 - WORLD LITERATURES PART - II (Fiction)

### Course Description

This course explores major works of world literature from the 20th century, focusing on themes of existentialism, political oppression, and magical realism. Through close reading and critical analysis, students will examine how these texts reflect cultural and historical contexts, as well as universal human experiences.

### Course Objectives

1. To analyse and interpret complex themes, styles, and literary techniques in world literature.
2. To contextualize literary works within their historical, cultural, and philosophical frameworks.
3. To engage critically with diverse perspectives and narratives presented in the texts.
4. To develop advanced skills in literary analysis, argumentation, and academic writing.
5. To foster an appreciation for the cultural richness and diversity of global literary traditions.

### Learning Outcomes

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

1. Demonstrate a nuanced understanding of existentialist themes in literature through the analysis of Camus' "Outsider" and Kafka's "The Trial".
2. Evaluate the representation of political and social issues in Silone's "Fontamara" and Solzhenitsyn's "One Day in the Life of Ivan Illich."
3. Analyse the narrative techniques and use of magical realism in Marquez's "One Hundred Years of Solitude" and Allende's "Eva Luna."
4. Apply various literary theories and critical approaches to interpret and evaluate the selected texts.
5. Synthesize ideas from different cultural and literary traditions to form well supported arguments in written and oral forms.

## **Fictions**

- |                |   |                                    |
|----------------|---|------------------------------------|
| Albert Camus   | - | Outsider                           |
| Ignazio Silone | - | Fontamara                          |
| Marquez        | - | One Hundred Years of Solitude      |
| Solzenitsin    | - | One Day in the Life of Ivan Illich |
| Kafka          | - | The Trial                          |
| Isabel Allende | - | Eva Luna                           |

## SC - 3. 4 - INTRODUCTION TO FILM STUDIES

### Course Description

This course provides a comprehensive introduction to the field of film studies, covering basic concepts, history, and key theoretical frameworks. It explores the elements of filmmaking, including mise-en-scene, cinematography, editing, and sound design, and examines the role of film as a medium of entertainment, art, and narrative.

### Course Objectives

1. To analyse the basic concepts and components of filmmaking, including mise-en-scene, cinematography, editing, and sound design.
2. To understand the historical development of filmmaking and its evolution as a medium of entertainment and art.
3. To explore the relationship between film studies and cultural studies, and the significance of film as a narrative form.
4. To examine the role of ideology in shaping films and their reception, and its impact on cultural politics.
5. To identify and analyse different genres and schools of filmmaking, and their influence on film texts.
6. To evaluate the reception of films, including audience response, star system, and the distinction between classics and commercial films.

### Learning Outcomes

1. Demonstrate a critical understanding of the basic concepts and techniques of filmmaking, including mise-en-scene, cinematography, editing, and sound design.
2. Analyse and interpret films using theoretical frameworks from the course texts, such as "Film and Ideology" and "Film, nation, cultural politics."
3. Evaluate the role of ideology in shaping the narratives and themes of films, as discussed in "Film and Ideology" and "Film and Gender."
4. Engage in meaningful discussions about the complexities of film as a medium of entertainment and art, drawing upon theoretical frameworks from the course texts.
5. Apply theoretical frameworks from film studies to analyse and interpret film texts effectively, using films like "Roshoman" and "Pathar Panchali" as examples.

6. Identify and analyse different genres and schools of filmmaking, and their impact on the development of cinema, referencing films like "Bicycle Thief" and "Modern Times."
7. Develop research skills to explore and analyse scholarly works in film studies, including texts like "Genres and schools of Film-making."
8. Enhance communication skills through written and oral presentations on film-related topics, referencing texts such as "Reception of Films" and "Film as medium of entertainment and art."

## **UNIT I**

Introduction and basic concepts

Brief history of Film-making:

The constituents of a Film:

Film as medium of entertainment and art;

Film as narrative

The meaning and scope of Film studies and its relationship to Cultural Studies

Overview of the developments in the area of study- from film appreciation to Film studies.

## **UNIT II**

Mise-en-scene

Pro-filmic elements of Mise-en-scene

Cinematography; editing; sound-track

## **UNIT III**

Film and Ideology

Film and Popular Culture

Film and Gender

Film, Nation, Cultural politics

## **UNIT IV**

Genres and schools of Film-making.

Introduction and Film texts.

## **UNIT V**

### Reception of Films

1. Audience Response
2. Star-System
3. Classics and Commercials

## **FILM TEXTS**

Roshoman

Pather Panchali

Bicycle Thief

Ghatashraddha

Nishanth

Modern Times

Samskara

Rang de Basanti

Bombay

Tamas

Children of Heaven

## **Suggested Reading**

1. Ideology of Hindi Films - Madhav Prasad
2. Parasakthi: Life and times of a DMK Film - MSS Pandian
3. Filming the Gods - Rachel Dwyer
4. Tejaswini Niranjana's Essays.
5. Film Bodies: Gender, Genre and Excess - Linda Williams
6. Cinema as Collective Fantasy - Sudhir Kakar
7. Beginning Film Studies - Andrew Dix
8. Film Studies the Basics - Amy Villarejo
9. Seeing is Believing - Chidananda Das Gupta

## **Inter Departmental Elective Paper (III Semester)**

### **3.1 - MAKING MEANING IN INDIAN CINEMA**

#### **Course Description**

This course delves into the various ways in which meaning is constructed and interpreted in Indian cinema. It examines the socio-political, cultural, and ideological aspects of Indian films, focusing on key texts and their impact on the audience.

#### **Course Objectives**

1. To analyse the socio-political and cultural contexts of Indian cinema, including texts like "Parasakthi: Life and Times of a DMK" Film by M.S.S. Pandian.
2. To understand the role of ideology in shaping the narratives and themes of Indian films, using "Ideology of Hindi Films" by Madhav Prasad.
3. To explore the relationship between popular cinema and Indian politics, referencing "Fingerprinting Popular Culture" by Vinay Lal and Ashish Nandy.
4. To examine the comedic elements in Indian cinema and their portrayal of authority, drawing on "An essay on the Fears of the Public Spectator" by D.R. Nagaraj.
5. To evaluate the challenges and issues faced by post-colonial cinema in India, considering "Hours in the Dark" Essays on Cinema by T.G. Vaidyanathan.
6. To study the influence of fan clubs on the reception and interpretation of Indian films, as discussed in "Cinema and the Urban Poor in South India" by Sara Dickey.
7. To analyse the representation of religious and secular themes in Hindi cinema, using "Filming the Gods" by Rachel Dwyer.
8. To explore how Indian films re-signify cultural and social norms through fashion, violence, and body politics, referencing "Kaalalan and the Politics of Re Signification" by Vivek Dhareshwar and Tejaswini Niranjana.

#### **Learning Outcomes**

1. Demonstrate a critical understanding of the socio-political and cultural contexts of Indian cinema, drawing on texts such as "The Aesthetic of Mobilization" by Madhav Prasad.
2. Analyse and interpret Indian films using theoretical frameworks from the course texts, such as "The Comic collapse of Authority" by D.R. Nagaraj.

3. Evaluate the role of ideology in shaping the narratives and themes of Indian films, as discussed in "Popular Cinema and the Culture of Indian Politics" by Vinay Lal and Ashish Nandy.
4. Engage in meaningful discussions about the complexities of Indian cinema and its impact on society, using texts like "Fashion, Violence and the Body" by Vivek Dhareshwar and Tejaswini Niranjana.
5. Produce well-reasoned and well-supported analytical essays on Indian films, drawing upon theoretical frameworks from the course texts like "The Religious and the Secular in the Hindi film" by Rachel Dwyer.
6. Develop research skills to explore and analyse scholarly works in Indian cinema studies, including texts like "Fan Clubs and Politics" by Sara Dickey.
7. Enhance communication skills through written and oral presentations on Indian cinema-related topics, referencing texts such as "The Problems of Post-Colonial Cinema" by T.G. Vaidyanathan.

#### **Texts**

1. Parasakthi: Life and Times of a DMK Film - M.S.S. Pandian
2. The Aesthetic of Mobilization Ideology of Hindi Films - Madhav Prasad
3. Popular Cinema and the Culture of Indian Politics Fingerprinting Popular Culture - Vinay Lal and Ashish Nandy
4. The Comic collapse of Authority: An essay on the Fears of the Public Spectator - D.R. Nagaraj
5. The Problems of Post-Colonial Cinema Hours in the Dark|| Essays on Cinema - T.G. Vaidyanathan
6. Fan Clubs and Politics Cinema and the Urban Poor in South India - Sara Dickey
7. The Religious and the Secular in the Hindi film Filming the Gods - Rachel Dwyer
8. Kaadalan and the Politics of Re Signification, Fashion, Violence and the Body - Vivek Dhareshwar and Tejaswini Niranjana.

## Inter Departmental Elective Paper (III Semester)

### 3.2 - Appreciating Poetry

#### Course Objectives

1. To make the student understand the unique features of a poem.
2. To develop in the student an interest in poetry.

#### Course Outcomes

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

1. Recognize the important poetic devices
2. Write a critical appreciation of an unseen poem
3. Understand the concepts of stress and intonation

#### Section A

Rhythm and meter

Simile, metaphor, personification and alliteration

Rhyme and rhyme scheme

#### Section B

William Shakespeare - Shall I Compare Thee to a Summer's Day

William Blake - Tyger

Tony Harrison - 1. Long Distance I 2. Long Distance II

Hugo Williams - Her News

#### Reference Books

Brooks, Cleanth and Robert Pen Warren. *Understanding Poetry*.

Richards, I.A. *Practical Criticism*

**IV SEMESTER**  
**HARD CORE PAPERS**  
**HC - 4.1 - CULTURAL STUDIES**

**Course Description**

This paper includes 10 seminal essays from the field of cultural studies for close reading and analysing in the class room. These essays provide the conceptual bases for the study of cultures from a diversity of political ideologies viz. liberal, Marxist - Neo-Marxist, feminist-postcolonial feminist / inter-sectionalist and postmodernist perspectives. These essays will be read against the background of conceptual development of culture and the paradigm shifts this concept has undergone in the last 200 years.

**Course Objectives**

This paper aims to integrate the contemporary development of a new discipline called cultural studies into the literary program in view of its impact on reading practices in the literary field. It aims to give basic conceptual knowledge and definitions and the paradigm shifts. It also illuminates on the various cultural developments in our world today, and their impact on the intellectual scenario as well as lifestyle.

**Expected Learning Outcomes**

1. Learner will be able to understand the concept of culture and distinguish between the various ideological positions on it.
2. Learner will be able to understand the relation between culture, class, gender, ethnicity and race.
3. Learner will be able to understand and evaluate the impact of technology and capitalism on culture.
4. Learner will be able to understand and analyse the phenomenon of contemporary mass medias including news medias.
5. Learner will be able to understand and evaluate the impact of culture on human life.
6. Learner will be able to understand the group identity dynamics of culture and contemporary cultural conflicts.
7. Learner will be able to develop paradigms for the study and research of literature as a cultural phenomenon.

## **Unit one**

1. Introduction to cultural Studies Background; shift from literary studies to cultural studies;  
Raymond Williams and the development of cultural studies as a discipline.
2. Theoretical underpinning's; influences and ideological positions.  
What is culture?

Raymond Williams - The Analysis of Culture

Pierre Bourdieu - Symbolic Power

## **Unit Two**

Class and Culture

Raymond Williams - Base and Superstructure in Marxist Cultural Theory

Pierre Bourdieu - Distinction

Dick Hebdige - Subculture: The Meaning of Style

## **Unit Three**

Gender, women and cultural production

Celia Lury - The Rights and Wrongs of Culture

Janice Radway - Reading the Romance

Betty Friedan - The Sexual Sell

## **Unit Four**

Contemporary culture

Walter Benjamin - The Work of Art in the Age of Mechanical Reproduction

Stuart Hall - Encoding / Decoding

Herman Bausinger - Media Technology and Daily Life

Popular Culture: Perspectives; Changing attitude to popular culture; Popular culture and ideology; The politics of popular culture; popular culture, globalization and consumption

## **Suggested Reading**

Adorno and Horkheimer - On Culture Industry

Clayton Kopp - Defining Popular Culture

Lana Rakov - Feminist Perspectives on Popular Culture

Frederic Jameson - Reifications and Utopia in Mass Culture

John Storey - Cultural theory and Popular culture

Roland Barthes - Mythologies

Tony Bennett - Popular Culture: Themes and Issues

Pierre Bourdieu - The Field of Cultural Production, Language and Symbolic Power

Michel de Certeau - The Practice of Everyday Life

Ann Douglas - The Feminization of American Culture

Ann Cranny Francis - Feminist Fiction: Feminist Uses of Generic Fiction

Richard Hoggarth - The Uses of Literacy

Raymond Williams - Culture and Society

Raymond Williams - The Long Revolution

Raymond Williams - The Country and the City

Frederic Jameson - Postmodernism or The Cultural Logic of Late Capitalism

The Political Unconscious: Narrative as a Socially Symbolic Act.

## HC - 4.2 - LITERARY THEORY - PART - II

### Course Description

This course delves into advanced literary theories and critical approaches that have shaped literary analysis in the modern era. Students will explore the works of key theorists such as Bakhtin, examine the influence of cultural materialism and the New Historicism, and engage with theories surrounding gender and sexuality, Marxism, post-colonialism, and ecological criticism.

### Course Objectives

1. To understand and critically analyse the key concepts and principles of Bakhtinian theory.
2. To examine the foundational ideas of Cultural Materialism and the New Historicism and their impact on literary studies.
3. To explore the nuances of Gay and Lesbian theories in literature and culture.
4. To evaluate Neo-Marxist literary theory and its application to literary analysis.
5. To analyse the complexities of post-colonial theories and their implications in literature.
6. To understand the fundamentals of Eco-criticism and its relationship to literary texts.

### Learning Outcomes

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

1. Demonstrate a deep understanding of Bakhtinian dialogism and its relevance to literary interpretation.
2. Critically analyse texts using the principles of Cultural Materialism and the New Historicism.
3. Evaluate literary works through the lens of Gay and Lesbian theories, understanding the impact of gender and sexuality on literary production and reception.
4. Apply Neo-Marxist theory to analyse the socio-political dimensions of literary texts.
5. Critically engage with post-colonial theories, recognizing the complexities of power, identity, and representation in post-colonial literature.
6. Evaluate ecological themes in literature, applying Eco-critical approaches to analyse the relationship between literature and the environment.
7. Synthesize various theoretical approaches to produce original analyses of literary texts.

## **Concepts to be discussed**

1. Mikhail Bakhtin
2. Cultural Materialism, The New Historicism
3. Gay and Lesbian Theories
4. Neo-Marxist Theory
5. Post-colonial theories
6. Eco Criticism

## **Suggested Reading**

- Marxism and Literature - Raymond Williams
- Selected Subaltern Studies - ed, Ranajit Guha et. al
- Prison Note Books - Antonio Gramsci
- A Bakhtin Reader - (Writings of M. Bakhtin)
- The New Historicism - ed. Aaram Vesser
- Modern Literary Theory - ed. David Lodge
- Feminisms - ed. Robyn R. Warhol, Diane Price Herndl
- Beginning Post Modernism
- Post - Colonial Theory - Leila Gandhi

## **SOFT CORE PAPER**

### **SC - 4.1 - SOUTH ASIAN WOMEN'S WRITING**

#### **Course description**

This course introduces students to postcolonial South Asian women's writing, focusing on how women writers explore issues of identity, space and violence. It offers unique insights into meanings of gender, ideology, social conditioning and family; and testifies to women's struggle toward social and economic freedom, intellectual engagement, and social acceptance. Through readings, class discussions, and written assignments, the course is designed to foster the development of essential analytical and critical skills that students can apply to diverse historical periods and cultural frameworks.

#### **Course objectives**

1. To introduce students to post-colonial women writers of South Asia and the diaspora.
2. To learn and understand concepts of gender, space, writing, violence, diaspora etc in the south Asian context.
3. To introduce students to trends and thoughts in women writing in the South Asian diasporic context.
4. To critically engage in an understanding of South Asia, its historical, social and political atmosphere and theoretical frameworks.
5. To understand South Asian women writers, concepts, theories and their preoccupations through literary and film texts.
6. To critically examine, in particular, how poetry, short stories, novels etc by South Asian women and the diaspora offer unique insight into meanings of gender, ideology, space and violence.
7. To demonstrate how South Asian women's writings offer new models of agency and resistance to women's marginalization within patriarchal culture.

## **Learning outcomes**

By the end of the course, students will be able

1. to demonstrate an in-depth understanding of the key social, cultural, and gender issues shaping women's lives and literary production in the post-colonial South Asian context and also the diaspora
2. to critically look at creative writing by women and understand and explain their unique insights into gender, ideology and concepts of space, writing and violence.
3. To engage, understand and demonstrate an ability to identify characteristics in South Asian women writing and the diaspora.
4. To identify the new models of agency and resistance in women's writing.

## **SECTION A**

Introduction and Background:

South Asia – Politics / Culture / Society - Brief Perspective

South Asian Writing – general characteristics, perspectives, themes.

Colonialism - resistance - negotiations - negations - boundaries - Communalism - power structures - knowledge - subaltern

South Asian Women's Writing - Perspectives, themes. Home – Space – identity - gender power

## **SECTION B**

### **Fiction**

- Bapsi Sidhwa - Ice Candy Man / Cracking India  
Kavery Nambisan - A Town Like Ours  
Sunithi Namjoshi - Feminist Fables  
Chitra Banerjee Divakarani - Mistress of Spices

### **Poetry**

Imtiaz Dharker - 1. Purdah I, 2. Postcards from God - I, 3. The Right Word

Moni Alvi - Presents from My Aunts in Pakistan

Eunice de Souza - 1. Marriages are Made, 2. Catholic Mother

**Movie** - Earth

## Suggested readings

- Brians, Paul. *Modern South Asian Literature in English (Literature as Windows to World Cultures)*. Greenwood, 2003.
- Chatterjee, Partha. *The Nation and its fragments. Colonial & Post Colonial Histories*. Princeton, 1993.
- Digital South Asia Library, Guha, Ranjit. Ed: *Subaltern studies: Writings on South Asian History and Society*. OU 1982-89.
- Colonialism and Culture: Ed. Nicholas B. Dirks. Ann Arbor. The University of Michigan Press 1992.
- Forbes, Geraldine. *Teaching South Asia*. Internet Journal.
- Jalal, Ayesha. *The Sole Spokesman: Jinnah, the Muslim League and the Demand for Pakistan (Cambridge South Asian Studies)*. Cambridge University Press, 1985.
- Jalal, Ayesha and Sugatha Bose. *Modern South Asian History. Culture and Political Economy*. 3<sup>rd</sup> Edition, Routledge, 2011.
- Ramusack, Barbara and Antoinette Burton. *Journal of Women's History*. South Asian Women; Gender and Transnationalism Winter, 2003.

## **SC - 4.2 - Modern Indian Literatures in English and English Translation**

### **Course Description**

This course examines the development of modern Indian literatures in English and English translation. It explores key concepts, theories, and controversies surrounding Indian literature, focusing on themes such as Indianness, nationhood, modernity, tradition, caste, gender, and history as depicted in various literary works.

### **Course Objectives**

1. To introduce students to the major concepts and theories in modern Indian literatures.
2. To analyse the representation of Indianness and the anxieties associated with it in Indian literature.
3. To explore the relationship between nation, modernity, and tradition in Indian literary texts.
4. To examine the depiction of caste and its impact on Indian society in literary works.
5. To investigate gender roles and representations in Indian literature.
6. To analyse how history is represented and interpreted in modern Indian literary texts.

### **Learning Outcomes**

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

1. Demonstrate a critical understanding of the major concepts and theories in modern Indian literatures.
2. Analyse and interpret literary texts to identify representations of Indianness and anxieties related to it.
3. Evaluate the relationship between nation, modernity, and tradition as depicted in Indian literary works.
4. Critically assess the depiction of caste and its social implications in Indian society in literary texts.
5. Analyse and critique gender representations and roles in modern Indian literature.
6. Interpret and evaluate the representation of history in modern Indian literary texts.

## **UNIT I: Concepts, Theories and Controversies**

1. Meenakshi Mukharjee - "Anxiety of Indianness" from *The Perishable Empire*
2. Ganesh Devy - Selections from "Of Many Heroes" in *The G N Devy Reader*

Following Chapters:

- a) Some Indian Questions
  - b) History and Literary History
  - c) Jones and Gentoos
  - d) Nation in Narration
3. Aijaz Ahmed – "Introduction: Literature among the Signs of Our Time" from *In Theory*

## **UNIT II: Nation, Modernity and Tradition**

1. Rabindranath Tagore - Home and the World
2. Arundathi Roy - The God of Small Things

## **UNIT III: Caste**

Mulk Raj Anand - Untouchable (Novel)

Ajay Navaria - "New Customs" (Short Story) from *Unclaimed Terrain*

## **UNIT IV: Gender**

Shivaram Karanth - Sarasamma Samadhi

## **UNIT V: History**

Amitav Ghosh - In an Antique Land

## SC - 4. 3 - DISCOURSE ANALYSIS

### Course Description

This course introduces students to the principles and methods of discourse analysis. It covers basic concepts such as sentence grammar vs. utterance grammar, text, discourse, context, presupposition, reference, inference, deixis, and scheme. The course also explores textuality, coherence, and cohesion at microstructure, macrostructure, and superstructure levels, as well as speech acts, performatives, direct and indirect speech acts, and the concept of locution, illocution, and perlocution. Additionally, it examines the politeness principle, the concept of face, face-saving and face-threatening acts, conversational analysis, speech events, holding the floor, turn-taking, power relations in conversation, and women's role in conversation. The course concludes with an analysis of oral narratives, including Labov's grammar of oral narratives.

### Course Objectives

1. To understand the fundamental concepts and theories of discourse analysis.
2. To analyse and interpret different types of discourse, including written and spoken language.
3. To examine the coherence and cohesion of texts at various levels.
4. To identify and analyse speech acts and their functions in communication.
5. To understand the principles of politeness and face-saving in communication.
6. To analyse conversational structures and dynamics, including turn-taking and power relations.
7. To apply discourse analysis methods to analyse oral narratives.

### Learning Outcomes

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

1. Define and explain key concepts in discourse analysis.
2. Analyse and interpret various types of discourse using discourse analysis techniques.
3. Evaluate the coherence and cohesion of texts at different levels of structure.
4. Identify and classify different types of speech acts in communication.
5. Apply the principles of politeness and face-saving in communication contexts.
6. Analyse conversational structures and dynamics in real-life interactions.

7. Apply discourse analysis methods to analyse oral narratives effectively.

### **Concepts to be discussed**

1. Some basic concepts - sentence grammar vs. utterance grammar; text; discourse; context; presupposition; reference; implicative; inference; deixis; scheme; anaphora
2. Textuality; Coherence and cohesion - microstructure, macrostructure, superstructure, frame
3. Speech acts; performatives; direct speech acts and indirect speech acts; locution, illocution and per locution;
4. Politeness principle; concept of face; face saving and face threatening acts
5. Conversational analysis; speech events; holding the floor; turn taking; power relations as expressed in conversational roles; women and conversation
6. The cooperative principle; the four maxims
7. Analysis of oral narratives; Labov's grammar of oral narratives

### **Suggested Reading**

Brown, G. and G. Yule. *Discourse Analysis*. C.U.P. 1983

Hoey, Michael. *Textual Interaction*. Routledge. 2001.

Labov, William. *Language in the Inner City*. University of Pennsylvania Press. 1972.

Sara Mills. *Discourse (The New critical idiom Series)*. Routledge.1997.

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