



ST ALOYSIUS COLLEGE (AUTONOMOUS)
MANGALURU

Re-accredited by NAAC “A” Grade
Course structure and syllabus of
OF

M.A. ENGLISH

CHOICE BASED CREDIT SYSTEM (CBCS)

(2021 –22 BATCH ONWARDS)

ಸಂತ ಅಲೋಷಿಯಸ್ ಕಾಲೇಜು
(ಸ್ವಾಯತ್ತ)
ಮಂಗಳೂರು- 575 003



ST ALOYSIUS COLLEGE
(Autonomous)

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Re-accredited by NAAC with 'A' Grade - CGPA 3.62

Recognised by UGC as "College with Potential for Excellence"

College with 'STAR STATUS' conferred by DBT, Government of India

3rd Rank in "Swacch Campus" Scheme, by MHRD, Govt of India

Date: 12-08-2021

NOTIFICATION

Sub: Syllabus of **M.A. ENGLISH** under Choice Based Credit Scheme.

Ref: Decision of the Academic Council meeting held on 19-06-2021.

Pursuant to the above, the Syllabus of **M.A. English** under Choice Based Credit Scheme which was approved by the Academic Council at its meeting held on 19-06-2021 is hereby notified for implementation with effect from the academic year **2021-22**.


PRINCIPAL




REGISTRAR

To:

1. The Chairman/Dean/HOD. ✓
2. The Registrar Office
3. Library
4. PG Office

SYLLABUS STRUCTURE - M.A. ENGLISH						
I Semester = (Hard Core 3 papers and Soft Core 3 papers)						
Code	Papers	Duration of Exam	Marks		Total	Credits
			IA	End Semester		
PH 121.1	Paper I: British Literature I (Medieval Literature to Neoclassical Literature)	3	30	70	100	4
PH 122.1	Paper II: Literary Criticism	3	30	70	100	4
PH 123.1	Paper III: Research Methodology and Ethics	3	30	70	100	4
PS 124.1	Paper IV: Modern Indian Theatre	3	30	70	100	4
PS 125.1	Paper V: Children's Literature					
PS 126.1	Paper VI: Linguistics and Semiotics	3	30	70	100	4
PS 127.1	Paper VII: European Literature					
PS 128.1	Paper VIII: Ecocriticism	3	30	70	100	4
PS 129.1	Paper IX: Literature from Canada, Australia and New Zealand					
					600	24
II Semester = (Hard Core 3 papers , Soft Core 2 papers and Open Elective 1 paper)						
PH 121.2	Paper X British Literature II (The Romantics and the Victorians)	3	30	70	100	4
PH 122.2	Paper XI: Literary Theories	3	30	70	100	4
PH 123.2	Paper XII: Indian Writing in English I	3	30	70	100	4
PS 124.2	Paper XIII: Film Studies	3	30	70	100	4
PS 125.2	Paper XIV: Twentieth Century Asian and Middle Eastern Fiction					
PS 126.2	Paper XV: Fantasy Literature	3	30	70	100	4
PS 127.2	Paper XVI: Literature from Africa and the Caribbean Islands					
PO 128.2	Paper XVII: CBCS – Reading Literature	3	30	70	100	3
					600	23

III Semester = (Hard Core 4 papers, Soft Core 1 paper and Open Elective 1 paper)						
Code	Paper s	Duration of Exam	Marks		Total	Credits
			I A	End Semest er		
PH 121.3	Paper XVIII: British Literature III (Modernism to Postmodernism)	3	3 0	70	100	4
PH 122.3	Paper XIX: English Language Teaching	3	3 0	70	100	4
PH 123.3	Paper XX: American Literature I	3	3 0	70	100	4
PH 124.4	Paper XXI: Indian Writing in English II	3	3 0	70	100	4
PS 125.3	Paper XXII: Science Fiction	3	30	7 0	100	4
PS 126.3	Paper XXIII: Folklore and Mythology					
PO 127.3	Paper XXIV: CBCS – Interpreting Literature	3	3 0	70	100	3
					600	23
IV Semester = (Hard Core 4 papers (including project) and Soft Core 2 papers)						
PH 121.4	Paper XXV: Postcolonialism	3	3 0	70	100	4
PH 122.4	Paper XXVI: Cultural Studies	3	3 0	70	100	4
PH 123.4	Paper XXVII: American Literature II	3	3 0	70	100	4
PH 124.4	Paper XXVII Project	3	3 0	70	100	4
PS 125.4	Paper XXIX: Cultures of Dakshina Kannada in Translation	3	30	7 0	100	3
PS 126.4	Paper XXX: Diaspora Literature					
PS 127.4	Paper XXXI: Gender Studies	3	30	7 0	100	3
PS 128.4	Paper XXXII: Literature from the Margins					
					600	22
					240 0	92

Hard Core: Total Credits = 56 (Weight age in % = 60.86)

Soft Core: Total Credits = 30 (Weight age in % = 32.60)

Optional: Total Credits = 06

Grand Total = 92

MA ENGLISH – PO, PSO and CO

PROGRAMME OUTCOMES (POs)

PO- 1 Greatly enhance their foundational knowledge about the history, literature, gender, culture, race and other perspectives of comprehending human experience.

PO-2 Independently enquire into the pre-existing knowledge sources and assess them.

PO-3 Efficiently take up competitive exams, interviews and other similar situations to excel.

PO-4 Design and undertake individual research which will contribute significantly to the future ideological and societal developments.

PO -5 Analyze and articulate the range of position that challenges the prevailing social, political, economic, ontological and ethical framework.

PO-6 Integrate various theories and methodologies with social and environmental consciousness

PROGRAMME SPECIFIC OUTCOMES (PSOs)

PSO – 1 Create a social awareness in terms of society, culture, ethnicity, ecology and gender backgrounds of literature.

PSO - 2 Utilize the different critical approaches and demonstrate them in the prescribed texts.

PSO -3 Develop skills of research through interpretation, critical thinking and clear writing.

PSO -4 Compile their research by applying research methodology.

PSO – 5 Evaluate teaching-learning process through various teaching aids.

PSO – 6 Identify the significance of internationally acclaimed works through the writings of highly celebrated writers including translated versions.

PSO - 7 Recognize the significance of their social and professional responsibilities as citizens with integrity.

PSO - 8 Develop analytical, research-oriented and organizational skills

CO (Course Outcomes)

I SEMESTER

PH 121.1 - Paper I: British Literature I (Medieval Literature to Neoclassical Literature)

- CO 1: Enabling the students to understand the beginnings of English Literature
- CO-2: To gain an in-depth knowledge about the age and authors
- CO 3: To gauge how the era began to formulate the notions of England and English
- CO-4: Express the socio-cultural and religious practices of British people during that period

PH 122.1 - Paper II: Literary Criticism

- CO 1: To introduce the students to the concept of Literary Criticism
- CO 2: To create a working knowledge of the different types of 'criticisms'
- CO 3: Understanding the 'establishing' of the canon
- CO 4: To be able to apply some criticism to the texts

PH 123.1 - Paper III: Research Methodology and Ethics

- CO 1: To introduce the students to the basics of doing research.
- CO 2: The paper will focus on how to use the correctly write and document the thesis
- CO 3: Give information various approaches to studying and doing research in literature
- CO 4: Will guide the students to do ethical and original research

PS 124.1 - Paper IV: Modern Indian Theatre

- CO 1: To introduce the students to origins of theatre in in India
- CO 2: To help students to critically learn to evaluate and read plays
- CO 3: Understand the contributions made by the theaters to Indian art and culture
- CO 4: To be made familiar with the various techniques employed in plays

PS 125.1 - Paper V: Children's Literature

- CO 1: Introduce the students to the genre as a serious academic activity
- CO 2: Highlight the way in how a children's text can be 'read'
- CO 3: Discuss the complexities of the genre, Children's Literature
- CO 4: Examine the role and popularity of the authors of these texts

PS 126.1- Paper VI: Linguistics and Semiotics

- CO 1: equip the students with the various techniques of phonology, morphology, syntax
- CO 2: Understand and analyse the relationship between language and society

CO 3: Analyse the nuances associated with study of semiotics

CO 4: Practical experience in reading and analyzing signs

PS 127.1 - Paper VII: European Literature

CO 1: To help students read texts in the wider context of European history.

CO 2: Contextualize the text and read it in relation to the immediate present.

CO 3: Understand the contributions of the authors to European Art and Culture

CO 4: Understand the nuances of various movements associated with European Literature

PS 128.1 - Paper VIII: Ecocriticism

CO 1: Introduce the students to the genre of Ecocriticism

CO 2: Examine the relation between environment and humanity

CO 3: Analyse the texts to enable a deeper understanding of the complexities of our environment and its protection

CO 4: Understand related theoretical frameworks like ecofeminism, eco aesthetics, so on

PS 129.1 - Paper IX: Literature from Canada, Australia and New Zealand

CO 1: Understand the contribution of Canada, Australia and New Zealand to Literature in English

CO 2: Master the major literary trends in these countries

CO 3: Analyse the ethnic and cultural diversity present in these countries

CO 4: Examine the art form of these place's Literature

II SEMESTER

PH 121.2 - Paper X British Literature II (The Romantics and the Victorians)

CO 1: To introduce the Romantic and Victorian eras to the students

CO 2: To critically analyse the texts of the authors of the time

CO 3: To gauge the rise of industries and technology in the socio-cultural context

CO 4: Comprehend Britain's growing domination around the world

PH 122.2 - Paper XI: Literary Theories

CO 1: Introduce the students to the concept of "Literary Theories"

CO 2: Develop a thorough understanding of the texts prescribed for study

CO 3: Enhance their critical skills by learning to read and interpret texts

CO 4: Application of relevant theories to the concerned texts

PH 123.2 - Paper XII: Indian Writing in English I

- CO 1: Understand the origins of the term, Indian Writing in English
- CO 2: Critically examine the writers in the early days of Indian Writing in English
- CO 3: Examine the term Indian and the nuances associated with it
- CO 4: Evaluate the role of English in the context of the Indian subcontinent

PS 124.2 - Paper XIII: Film Studies

- CO 1: To learn and have a greater understanding on how to read and analyze film
- CO 2: To familiarize major film theories and movements
- CO 3: To understand major concerns in Indian Films
- CO 4: To study the cultures as represented in Kannada films on the region Dakshina Kannada

PS 125.2 - Paper XIV: Twentieth Century Asian and Middle Eastern Fiction

- CO 1: Introduce the students to the canon fiction of Asia and the Middle East.
- CO 2: Examine the role played by these writers in the literary scenario of their country
- CO 3: Understand the individual countries culture and ideology
- CO 4: Understand the diversity of cultures, ideologies and beliefs that are present in the world.

PS 126.2 - Paper XV: Fantasy Literature

- CO 1: Examine the origins of the, genre Fantasy Literature
- CO 2: Evaluate the role played by the authors in the development of the genre
- CO 3: Understand and evaluate the various worlds of fantasy
- CO 4: Understand and evaluate Fantasy as a serious academic pursuit

PS 127.2 - Paper XVI: Literature from Africa and the Caribbean Islands

- CO 1: Introduce the students to the Literature from Africa and the Caribbean Islands
- CO 2: Evaluate the cultural diversities present in the texts prescribed for study
- CO 3: Understand the histories of these people
- CO 4: Examine the texts from the perspectives of colonisation and slavery

PO 128.2 -Paper XVII: CBCS – Reading Literature

- CO 1: Introduce students to the various genres in literature
- CO 2: Evaluate the concept of the text, the work and the canon
- CO 3: Help students develop the basic skills in reading the texts
- CO 4: Employ Reading strategies to analyse the text

SEMESTER III

PH 121.3- Paper XVIII: British Literature III (Modernism to Postmodernism)

- CO 1: Introduction of the terms Modernism and Postmodernism
- CO 2: Evaluate the devastating histories of the time and its impact
- CO 3: Examine the rise of new movements in art
- CO 4: Evaluate the texts prescribed for study on the basis of the socio cultural circumstances

PH 122.3- Paper XIX: English Language Teaching

- CO 1: Familiarize the learners with the basics of language teaching
- CO 2: Make the learners understand the basics of language learning
- CO 3: Help the students in learning how testing is done for English as a discipline
- CO 4: Make them understand the process of generating learning material

PH 123.3-Paper XX: American Literature I

- CO 1: Identify and recognize the modes and motifs of American Literature
- CO 2: Compare, contrast and co-relate American literature with other national and regional literatures
- CO 3: Evaluate the history to understand the formation of the American State
- CO 4: Evaluate the texts to understand the essence of American Culture

PH 124.4-Paper XXI: Indian Writing in English II

- CO 1: To understand the latter trends in Indian Writing in English
- CO 2: To examine the formation of India as an independent state
- CO 3: Evaluate the continued role played by the English in the Indian Subcontinent
- CO 4: Discuss the role played by the authors in the final development of the genre

PS 125.3-Paper XXII: Science Fiction

- CO 1: Examine the origins of the, genre Science Fiction
- CO 2: Evaluate the role played by the authors in the development of the genre
- CO 3: Understand and evaluate the various worlds of Science Fiction
- CO 4: To evaluate the cultural nuances present in the science fiction world

PS 126.3- Paper XXIII: Folklore and Mythology

- CO 1: Familiarize the students with the theories of folklore and myths
- CO 2: Introduce them to the inter-disciplinary nature of the study of folklore and myth
- CO 3: Examine the rendition of the original myths and the texts prescribed for study
- CO 4: Develop interpretative skills to analyse folktales and myths on their own

PO 127.3-Paper XXIV: CBCS – Interpreting Literature

- CO 1: To understand some basic literary criticism concepts
- CO 2: To understand the application of criticism to select texts
- CO 3: The students will be able to interpret the text by themselves
- CO 4: To be able to apply some basic theory to the texts chosen

SEMESTER IV

PH 121.4 - Paper XXV: Postcolonialism

- CO 1: To make the students familiar with terms of colonial, postcolonial, neocolonial, so on
- CO 2: Make use of postcolonial critical concepts to analyse cultural and sociopolitical conditions
- CO 3: Critique the specific meanings of the postcolonial condition
- CO 4: Will be able to understand the dimensions of colonialism in the postcolonial world

PH 122.4 - Paper XXVI: Cultural Studies

- CO 1: To make students familiar with the term, Culture and its nuances
- CO 2: Evaluate the role how culture is a social construct that needs to be analysed
- CO 3: Evaluate the role of hegemony, media, institutions, so on in creating culture
- CO 4: Analyse the texts from the perspective of Cultural Studies

PH 123.4- Paper XXVII: American Literature II

- CO 1: To continue examine the growth of American Nation into a super power
- CO 2: To discuss the experiences of other ethnic groups in America
- CO 3: To evaluate the texts from the perspective of various theories
- CO 4: To evaluate modern day America as a melting pot

PH 124.4-Paper XXVII Project

- CO 1: To produce a research project at the end of the academic year
- CO 2: To follow all rules related to academic and research writing
- CO 3: To produce quality research
- CO 4: To try to publish the work if possible

PS 125.4- Paper XXIX: Cultures of Dakshina Kannada in Translation

- CO 1: To introduce the students to basic concepts in translation.
- CO 2: Highlight the rich tradition available in the regional literature of Dakshina Kannada
- CO 3: Enable students to form their own interpretations of the multihued culture of modern day India
- CO 4: Be able to perform some basic translation activities

PS 126.4- Paper XXX: Diaspora Literature

- CO 1: To critically examine the term, Diaspora and Dispora theory
- CO 2: To examine the texts and understand the nuances of Diaspora
- CO 3: To evaluate the problems of the diaspora community
- CO 4: To understand the culture and needs of the diaspora community

PS 127.4- Paper XXXI: Gender Studies

- CO 1: To critically examine the term, Gender
- CO 2: To evaluate the problems of the groups that forms the gender minority
- CO 3: To critically evaluate on the role of patriarchy in society
- CO 4: To examine the texts and understand the nuances of gender

PS 128.4-Paper XXXII: Literature from the Margins

- CO 1: To critically examine the term, subaltern, hegemony, margins, so on
- CO 2: To examine the plight of the various oppressed classes around
- CO 3: To critically evaluate the role of hegemonic institutions in creating the marginalized
- CO 4: To examine the texts and understand the plight of the marginalized

Certificate Courses

Coordinated by Dr Girish N

1. Applied Phonetics

2. Understanding Cultures of Dakshina Kannada through Films

3. Science Fiction Films

4. Translation Studies: Theory and Practice

- Certificate courses in addition to the core areas of study offer knowledge and training in specialised skill sets.
- Additional skills and knowledge enables the students to compete and enhance their employable opportunities.
- These are short, focussed and run concurrently with the undergraduate and postgraduate program spread over 30 to 40 hrs of solid theoretical foundation and practical applications.
- The courses are held both offline and online.

SEMESTER I

PH 121.1 - PAPER I: BRITISH LITERATURE I (MEDIEVAL LITERATURE TO NEOCLASSICAL LITERATURE)

HARD CORE: 4 CREDITS

CONTACT HOURS: 60

LEARNING OBJECTIVES: This paper aims at enabling the students to understand the beginnings of English Literature and how the Renaissance and Reformation began to formulate the notions of England and English and to provide a framework wherein the various texts are read, interpreted analysed, evaluated and criticized from various critical perspectives

UNIT I: BACKGROUND

Study of Medieval Society and its social, historical, cultural background

The Renaissance and the Reformation, Rise of the Elizabethan theatre

Metaphysical poetry, The Puritan spirit The Glorious Revolution - 1688

Neoclassicism, The Rise of Periodicals, The Rise of the English novel, Enlightenment Period, The age of Reason, The age of Transition – precursor to Romanticism

UNIT II: POETRY

Geoffrey Chaucer: *The Prologue* from *The Canterbury Tales*

John Donne: “The Canonization”, “A Valediction Forbidding Mourning”, “The Sun Rising”

Andrew Marvell: “To His Coy Mistress”, “The Definition of Love”, “Bermudas”

George Herbert: “The Collar”, “The Pulley”

John Milton: *Paradise Lost*, Book IX - Lines 1 to 48, 205 to 392

Alexander Pope: *The Rape of the Lock* (Canto I - The Toilette scene)

John Dryden: “Mac Flecknoe”

Thomas Gray: “Elegy written in a Country Churchyard”

Aphra Behn: “Epitaph on the Tombstone of a Child”, “The Willing Mistress”

UNIT III: DRAMA

Elizabethan Theatre: The stage, Acting Companies, Elizabethan Audience, Elizabethan Costume, boy actors, Globe Theatre, Indoor theatres, difference between Greek Theatre and Elizabethan Theatre, University Wits (special reference to Christopher Marlowe)

Introduction to Shakespeare, Shakespearean Tragedies, comedies, histories, common elements in Shakespearean tragedies. Reconstruction of Globe Theatre (1997) - Sam Wanamaker, colonialism and post colonialism in Shakespeare

Text: William Shakespeare: *Macbeth*

Neo Classical Theatre: heroic tragedy, Comedy of Manners, imitation of classics, concept of man and nature, proscenium theatre, female actors, lighting, prop, costume

Text: William Congreve: *The Way of the World*

UNIT IV: FICTION

Aphra Behn, *Oroonoko: or, the Royal Slave*

Jonathan Swift : *Gulliver's Travels*

Daniel Defoe: *Robinson Crusoe*

REFERENCES

1. Abrams, M.H., *English Romantic Poets: Modern Essays in Criticism*, 2nd ed., Oxford: Oxford
2. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. USA: OUP, 2009 (3ed.). Print.
3. Bennett, Joan. *Five Metaphysical Poets*. Cambridge: Cambridge University Press, 1964.
4. Benson, Robert G. and Susan J. Ridyard. eds. *New Readings of Chaucer's Poetry (Chaucer Studies)*.
5. Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. New Delhi: Dodo Press, 2009. Print. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. USA: OUP, 2009 (3ed.). Print.
6. Edward Albert, *History of English Literature*, 1971.
7. Harbage, Alfred. *Shakespeare: The Tragedies (A Collection of Critical Essays)*. New Delhi: Pearson, 2005.
8. Loftis, J. *Comedy and Society from Congreve to Fielding*. Stanford: Calif, 1959. Print.
9. Ronald Carter and John Mcrae, *The Routledge History of Literature in English* 2001.
10. Sampson, *Concise Cambridge History of English Literature*, 1975

PH 122.1- PAPER II: LITERARY CRITICISM

HARD CORE: 4 CREDITS

CONTACT HOURS: 60

LEARNING OBJECTIVES: To introduce the students to the concept of Literary Criticism and to create a working knowledge of the different types of 'criticisms' from the classics of the West and India to the early twentieth century; 'establishing' the canon.

UNIT I: WESTERN CRITICISM

Plato: Theory of Ideas, *Ion*

Aristotle: *Poetics*

Philip Sidney: "An Apology for Poetry"

UNIT II: INDIAN AESTHETICS

Introduction to various schools of Criticism: Rasa, Dhvani, Alamkara, Riti, Vakrokti and Auchitya

G.N. Devy: "Tradition and Amnesia" in *After Amnesia*.

UNIT III: 18 -20th CENTURIES

William Wordsworth: "Preface to the *Lyrical Ballads*"

Matthew Arnold: "The Study of Poetry"

T.S. Eliot: "Tradition and Individual Talent"

UNIT IV: 'THE LITERARY CANON'

F.R. Leavis: "Introduction" from *The Great Tradition*

Terry Eagleton: "Introduction: What is Literature?" from *Literary Theory*

REFERENCES:

1. Abrams (M H). *Glossary of Literary Terms*.
2. Arnold, Matthew. *Essays in Criticism*. New York: MacMillan and Company, 1865.
3. Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001.
4. Daiches, David. *Critical Approaches to Literature*, 2nd ed. Hyderabad: Orient Longman, 2001.
5. Ernst De Chickera D J Enright: *English Critical Texts*
6. Ford, Boris (ed). *The Pelican Guide to English Literature*, Vols. 4 & 5. London: Pelican, 1980.
Habib, M. A. R.
7. Guerin (Wilfred L); others *Handbook of Critical Approaches to Literature*
8. House, Humphrey. *Aristotle's Poetics*. Ludhiana: Kalyani Publishers, 1970.
9. Lucas, F. L. *Tragedy in Relation to Aristotle's Poetics*. New Delhi: Allied Publishers, 1970.
10. Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*. Hyderabad: Orient Longman, 2006.
11. Nanda, B.K. *Advanced Literary Criticism*
12. Seturaman (V S); others, Ed, *Practical Criticism*.
13. Terry Eagleton: *Literary Theory*
14. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006.
15. *A Modern Introduction to Indian Aesthetic Theory: The Development from Bharata to Jagannātha* by Surendra Sheodas Barlingay
16. *Indian Aesthetics: An Introduction* by V S Seturaman

PH 123.1 - PAPER III: RESEARCH METHODOLOGY AND ETHICS

HARD CORE: 4 CREDITS

CONTACT HOURS: 60

LEARNING OBJECTIVES: The paper aims to introduce the students the basics of writing a research paper or thesis. The paper will focus on how to use the correctly document the thesis and introduce the students to various approaches to studying and doing research in literature

UNIT I: INTRODUCTION

What is Research? Meaning, Objectives and Motivation

Basic types of research – Basic, Applied, Qualitative, Quantitative

Steps of Research:

- Identifying a Research Problem/Research Gap
- Literature Review
- Setting and Fixing of Hypotheses
- Methodology / Finalising the Primary Sources
- Collection of secondary sources/data/materials – libraries, websites, questionnaire
- Analysis & Interpretation
- Findings & conclusions

UNIT II: STRUCTURAL LAYOUT OF THE THESIS

- Difference between a thesis/dissertation/research papers
- Writing the thesis – Research Language – The Thesis Statement
- How to draft a research proposal
- Parts of thesis – abstract, contents, survey of literature, chapters
- Spelling and punctuation/capitalization, underlining and italics
- Footnotes and endnotes/ Appendix/tables/pictures
- Preparing Works Cited

UNIT III RESEARCH ETHICS AND IPR

- Ethics – meaning and definition - Rights and obligations of Research Participants
- Falsification, fabrication, plagiarism and Self plagiarism
- Publication ethics - Types of publication misconduct- Redundant publications – duplicate and overlapping publications, salami slicing
- Predatory journals and the relevant case studies
- Origin, development, nature and characteristics of IPR

- Forms of IPR
- Filing and Registration process of IPRs

UNIT IV RESEARCH AND PUBLICATION

- Scholarly/research article – meaning and features of scholarly article.
- Successful scientific writing – process
- Referencing Journal data bases
- Data bases– indexing data base, citation data base, Web of science, Scopus, so on
- Research Metrics – Impact Factor of Journal as per Journal Citation Report
- Practical hands on experience in writing a research paper for a Humanities subject

REFERENCES:

1. Correa, Delia Sousa Da and W.R. Owens: *The Handbook to Literary Research*
2. Gabrielle, Griffin ed. *Research Methods for English*
3. Kothari , C.R. *Research Methodology: Methods and Techniques*
4. *MLA Handbook* – 8th Edition
5. *Modern Rhetoric* - Brooks and Warren.
6. New Delhi. Sinha, M.P. *Research Methods in English*
7. Paul Oliver. *Writing your Thesis*.
8. *Thesis and Assignment Writing*– Anderson, Durston and Poole.
9. *Thesis Writing* (Prentice Hall) - Iverson
10. *Thesis Writing*. - C.J. Parsons
11. Thorpe, James. Ed. *The Aims and Methods of Scholarship in Modern Languages and Literatures*, New York, PMLA

PS124.1 – PAPER IV: MODERN INDIAN THEATRE

SOFT CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: The paper aims at introducing the students to theatrical traditions of India beginning with Girish Karnad.

UNIT I

Origin and development of modern Indian theatre with reference to region, state and personalities

Brief study of new trends in theatre since Independence movement both at national and regional level, such as, IPTA movement, Navanatya movement, Root Theatre movement, Third

Theatre, Alternate theatre, Street theatre, Theatre of the Oppressed, Applied theatre, Forum Theatre, Site Specific theatre

An overview of major playwrights, directors and other contributing personalities of various regions, whose plays are widely performed at the national level.

Popular Play Houses, Theatre Companies, Institutions and Groups in India and their contribution

Modern Indian Theatre in English: Essay: Mahesh Dattani, 'Contemporary Indian Theatre and its Relevance' Karnad's World Theatre Day address

UNIT II

Girish Karnad: *Tughlaq*

Vijay Tendulkar: *Ghāshirām Kotwāl*

UNIT III

Badal Sirkar: *Evam Indrajit*

Mahashweta Devi: *Mother of 1084*

Habib Tanvir: *Charandas Chor*

UNIT IV

Manjula Padmanabhan: *Harvest*

Jameela Nishat: *Purdah*

Mahesh Dattani: *The Big Fat City*

REFERENCES:

1. An introductory textbook for theatre and theatrical performance in India -
2. <http://www.yavanika.org/theatreinindia/>
3. *Modern Indian Theatre: A Reader* by Nandi Bhatia*
4. Nandi Bhatia - *Modern Indian Theatre: A Reader*, Oxford India Paperbacks
5. *Stages of Drama: Classical to Contemporary Theater* - by Carl H. Klaus...
6. *The English Stage: A History of Drama and Performance* by J L Styan
7. *The Oxford Illustrated History of Theatre* by John Russell Brown
8. *The Theatre of the Absurd* - Martin Esslin
9. *Theatre Histories: An Introduction* by Phillip B. Zarrilli^{c^}
10. *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947* - Aparna Bhargava Dharwadker
11. *Visual Text: Indian Theatre*, Directed by Jabbar Patel (available at FDI-Film Division of India)

PS 125.1- PAPER V: CHILDREN'S LITERATURE

SOFT CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: This paper aims to introduce the students to the serious academic study of children's literature. This paper aims to explore how writing for children redirects the way in which genres, texts, and new techniques interact creatively with childhood and youth culture.

UNIT I: BACKGROUND

Peter Hunt: "Introduction" from *Understanding Children's Literature*

Roderick McGillis: "Looking in the Mirror: Pedagogy, Theory, and Children's Literature"

UNIT II: PICTURE BOOKS AND COMICS

Dr Seuss: *The Cat in the Hat*

Ezra Jack Keats: *Snowy Day*

Sharanya Manivannan: *The Ammuchi Puchi*

Herge: *Tintin: The Blue Lotus*

Albert Uderzo (Rene Goscinny): *Asterix and the Secret Weapon*

UNIT III: FICTION

Enid Blyton: *Five get into Trouble*

Salman Rushdie: *Haroun and the Sea of Stories*

Marcus Zusack: *The Book Thief*

Philip Pullman: *The Golden Compass*

UNIT IV: VISUAL TEXTS

Mark Andrews and Brenda Chapman: *Brave*

Hayao Miyazak: *Spirited Away*

REFERENCES:

1. Butler, Charles. Ed. *Teaching Children's Fiction*. New York: Palgrave Macmillan, 2006.
2. *Children's Literature: A Very Short Introduction*, by Kimberley Reynolds.
3. Hughes, Ted. *Collected Poems for Children*. London: Faber and Faber, 2005.
4. Kipling, Rudyard. *Just So Stories*. 1902. New Delhi: Tiny Tot Publications, 2004.
5. Peter Hunt: *Understanding Children's Literature*
6. Suchismita Banerjee. "Contemporary Children's Literature in India: New Trajectories". *Journal of Children's Literature* 2.2. (July 2008). Thrissur: Children's Literature Association of India. (p. 6-25).

7. Zipes, Jack et al. *The Norton Anthology of Children's Literature: The Traditions in English*. New York: Norton, 2005.

PS 126.1 – PAPER VI: LINGUISTICS AND SEMIOTICS

SOFT CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: The aim of the paper is to equip the students with the various techniques of phonology, morphology, Syntax and the relationship between language and society. What constitutes a sign? What of meaning is stable, and what is contingent? What is the analytical value of “semiotic excess”? How do people mobilize semiotic excess to try to fix or contest what a sign means?

UNIT I: INTRODUCTION TO LINGUISTICS AND PHONOLOGY

Theory of Language, Linguistics and various branches of Linguistics, Schools of Linguistics
Organs of speech, Classification of speech sounds - Consonants, Vowels, Syllables, Stress and Intonation, Transcription- Recording and transcribing speech sounds, phonetic transcription

UNIT II: SYNTAX AND SEMANTICS

Syntax - IC analysis, constitutes and constituents, Tree Structures, D-Structure, S-structure, Theta Structure

Semantics - Stylistic analysis of a poem, novel, short story, drama and Discourse Analysis

UNIT III WHAT IS SEMIOTICS?

A Historical Sketch, The Science of Meaning, Two Fundamental Models of the Sign, Relation to linguistics, Models of Signs: Saussurean, Peircean, Jakobson, Hjelmslev's Signs and things: Referentiality, modality, reflections

Structure: Paradigmatic and Syntagmatic Structure, Associative Structure, Horizontal and vertical axes, The semiotic square, Spatial relations, Sequential relations, Structural reduction, Challenging the literal,

Rhetorical tropes: Metaphor, Metonymy, Synecdoche, Irony, Master tropes, Denotation and connotation, Myth

UNIT IV CODES

Codes: What Is a Code?, Opposition and Markedness, Types of Codes, Codes and Perception
Codes: The language model, interpretative codes, social codes, representational codes, codification

Text and Representation: Narrative Texts, Visual Texts, Texts and Culture, Representation and Myth, Representation and Reality, Intertextuality, Problematizing authorship, Reading as rewriting, structuralist semiotics, Poststructuralist semiotics

REFERENCES

1. Catford, J.C. 1990. *A Practical introduction to Phonetics*. Oxford: Clarendon Press.
2. Chechamma, Issac. 1974. *An Introduction to the Theory of Transformational Generative Grammar*. Trivandrum: College Book House
3. Chomsky, N. 1984. *Lectures on Government and Binding*, USA: Foris Publication.
4. Danesi, Marcel. The Quest for Meaning: A Guide to Semiotic Theory and Practice. Toronto: University of Toronto Press, 2007.
5. Eco, Umberto. *A Theory of Semiotics* Indiana University Press, 1979.
6. Ferdinand de Saussure, *Course in General Linguistics*
7. Hoffmeyer, Jesper. *Signs of Meaning in the Universe*. Trans. Barbara J. Haveland. IUP, 1996.
8. Jappy, Tony. *Introduction to Peircean Visual Semiotics*. New York: Bloomsbury, 2013
9. Jappy, Tony. *Introduction to Peircean Visual Semiotics*. New York: Bloomsbury, 2013.
10. Lakoff, George, and Mark Johnson. *Metaphors We Live By*. Chicago: The University of Chicago Press.
11. Lyons, J. 1968. *Introduction to Theoretical Linguistics*. OUP: Cambridge.
12. Peter Trudgill. 1974. *Sociolinguistics: Charmond Sworth*, Penguin.
13. Roland Barthes, *Image, Music, Text*

PS 127.1 – PAPER VII: EUROPEAN LITERATURE

SOFT CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: To help students read texts in the wider context of European history. It aims at not only contextualizing the text but also read it in relation to the immediate present.

UNIT I: POETRY

Wisława Szymborska: "The Joy of Writing", "Utopia", "Possibilities"

Charles Baudelaire: "Hymn to Beauty", "The Albatross"

Tomas Tranströmer: "The Half-Finished Heaven", "After A Death"

Karin Boye: "Yes, of course it Hurts", "My Skin is Full of Butterflies"

UNIT II: SHORT STORIES/NOVELLA

Gogol: *The Overcoat*

Thomas Mann: *The Clown*

Albert Camus: *Outsider*

Franz Kafka: "The Metamorphosis"

UNIT III: PLAYS

Samuel Becket: *Waiting for Godot*

Ionesco: *Rhinoceros*

UNIT IV: FILM TEXTS/ADAPTATIONS

Joe Wright: *Anna Karenina*

Sophie Barthes: *Madame Bovary*

REFERENCES:

1. Baz Kershaw: "The Politics of Performance in a Postmodern Age" in *Analysing Performance: Issues and Interpretations*. Ed. Patrick Campbell. Manchester Univ. Press.
2. Bell, Michael, ed. *The Cambridge Companion to European Novelists*.
3. Bertolt Brecht: *A Short Organum for the Theatre*
4. Eric Bentley: *The Playwright as Thinker: A Study of Modern Drama in Modern Times*
5. Erving, Donna Trussing, ed. *The Cambridge Companion to Tolstoy*.
6. Evans, Mary, *Anna Karenina*.
7. Georg Lukács: *Studies in European Realism*
8. Graham Bartram: *The Cambridge Companion to the Modern German Novel*
9. *History of European Literature* by Benoit-Dusauso, Annick and Guy Fontaine. Translated by Michael Wooff.
10. John Fletcher and James McFarlane: "Modernist Drama: Origins and Patterns" in *Modernism: A Guide to European Literature*. Eds. Malcolm Bradbury and James McFarlane.
11. John Willet : *Brecht on Theatre: The Development of an Aesthetic*
12. Keir Elam : *Semiotics of Theatre and Drama*
13. Lowe, Margaret. *Towards the Real Flaubert: A Study of 'Madame Bovary.'*
14. Martin Esslin : *The Theatre of the Absurd*
15. Milan Kundera: *The Art of the Novel*
16. Peter Bondanella, Andrea Ciccarelli: *The Cambridge Companion to the Italian Novel*
17. Preece, Julian, ed. *The Cambridge Companion to Kafka*.
18. Richard Gilman: *The Making of Modern Drama*
19. Robert W Corrigan: *The New Theatre of Europe*

20. Timothy Unwin: The Cambridge Companion to the French Novel
21. Unwin, Timothy, ed. *The Cambridge Companion to Flaubert*.
22. Zygmunt G. Barański, LinoPertile: The New Italian Novel

PS 128.1- PAPER VIII: ECOCRITICISM

SOFT CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: The prime objective of this paper is to introduce the students with an overall view of literature and ecological thinking and to facilitate the understanding of ecofeminist theory and practice

UNIT I: BACKGROUND

Cheryll Glotfelty: "Introduction" from *The Ecocriticism Reader*

Vandana Shiva: "Women in Forest" from *Staying Alive*

Rachel Carson: "A Fable for Tomorrow" from *Silent Spring*

UNIT II: POEMS

Amelia Layner: "The Description of Cooke Ham"

Mary Oliver: "Sleeping in the Forest"

Balloon Dhingre: "Factories are Eyesore"

Gieve Patel: "On Killing a Tree"

Margret Atwood: "Rat Song"

Temsula Ao : "Prayer of a Monolith"

Ted Hughes: "Jaguar", "Second Glance at a Jaguar"

UNIT III: FICTION

Ursula K. Le Guin: *The Word for the World is Forest*

Amitav Ghosh: *The Hungry Tide*

UNIT IV: PLAY AND VISUAL TEXT

Mahashwetha Devi: *Arjun*

Jeremy Irons: *Trashed* (Documentary)

REFERENCES:

1. David Abram. *The Spell of the Sensuous*.
2. Dreese, Donelle N. *Ecocriticism*. New York: Peter Lang Publishing, Inc., 2002.
3. Eiseley, Loren. *The Unexpected Universe*. University of Pennsylvania: Bison Books, 1972.

4. Garrard, Greg. *Ecocriticism*. New York: Routledge, 2004.
5. Lawrence Buell. *The Environmental Imagination*.
6. Shiva, Vandana. *Staying Alive- Women, Ecology and Development*. New York: South End Press, 2010. Print.
7. Warren, J.Karen, ed. *Ecofeminism -Women, Culture, Nature*. Indiana: Indiana University Press. 1997. Print.

PS 129.1- PAPER IX: LITERATURE FROM CANADA, AUSTRALIA AND NEW ZEALAND

SOFT CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: The paper aims to give the students an introduction to specifically literature from Canada, New Zealand and Australia. The paper focuses on the various genres from the focus area. The paper aims to examine the role played by globalisation and multiculturalism in the creation of this literature.

UNIT I: BACKGROUND

David Damrosch: Chapter 6, "Going Global" from *How to Read World Literature?*

Franco Moretti: "Conjectures in World Literature" from *Debating World Literature*, ed by Christopher Prendergast

UNIT II: POETRY

Dennis Lee: "The Secret Place", "Blue Psalm"

F. R Scott: "The Canadian Authors Meet", "W.L.M.K"

Duke Redbird: "The Beaver", "I am a Canadian"

Oodgeroo Noonuccal: "Dreamtime", "We are Going", "Not My Style"

A D Hope: "Australia", "As Well As They Can", "Beware of Ruins"

Allen Curnow: "A Time of Day", "Continuum"

Katherine Mansfield: "A Little Boy's Dream", "Now That I Am a Plant, a Weed"

UNIT III: NOVELS

Margaret Atwood: *Surfacing*

Joy Kogawa: *Obasan*

Murray Bail: *Eucalyptus*

Kim Scott: *Benang*

UNIT IV: DRAMA

George Ryga: *The Ecstasy of Rita Joe*

Louis Nowra: *Radiance*

REFERENCES:

1. A Companion to Australian Literature since 1900 Edited by Nicholas Birns and Rebecca McNeer.
2. An Anthology of Canadian Native Literature in English, Oxford University Press.
3. Anderson, Benedick, Emily Apter and Stanley Corngold. *Debating World Literature*: Verso, 2004. Print.
4. Anthologizing Canadian Literature: Theoretical and Cultural Perspective by Robert Lecker.
5. Clinck et al Ed. A Literary History of Canada.
6. D'haen, Theo, et. al., eds., *World Literature: A Reader*. London: Routledge, 2012. Print.
7. Damrosch, David. *How to Read World Literature*. London: Wiley-Blackwell, 2008. Print.
8. English Postcoloniality: Literatures from around the World By Radhika Mohanram; Gita Rajan
9. Hornstein, Lillian Herlands and G. D. Percy. *The Reader's Companion to World Literature. USA: Penguin, 2002. Print.*
10. Linda Hutcheon: Introduction" The Canadian Postmodern: A Study of Contemporary English-Canadian Fiction.
11. Native Poetry in Canada: A Contemporary Anthology: Jeannette Armstrong, Lally Grauer
12. Teaching Australian and New Zealand Literature by Nicholas Birns, Nicole Moore and Sarah Shieff.
13. The Commonwealth Pen: An Introduction to the Literature of the British Commonwealth By A. L. McLeod
14. The Norton Anthology of World Literature.
15. Thomas King: "Godzilla versus Postcolonial" New Contexts of Canadian Criticism. ed. Ajay Heble et al.
16. W.H. New. A History of Canadian Literature Carl F.

SEMESTER II

PH 121.2 - PAPER X – BRITISH LITERATURE II

(THE ROMANTICS AND THE VICTORIANS)

HARD CORE: 4 CREDITS

CONTACT HOURS: 60

LEARNING OBJECTIVES: The paper aims at understanding the transition from Neo-Classicism to Romanticism, and the growing influence of the Enlightenment in Mainland Europe and England. The paper also aims to introduce Victorian England to the students – and explain the rise of new concepts like industrialisation, colonialism, women's movements, loss of faith, and development of science

UNIT I: BACKGROUND

The influence of the Enlightenment and French Revolution on Romanticism

Features of Romanticism

Features of the Victorian age and literature

Rise of the New Woman and Beginning of Women Issues

UNIT II: POETRY

William Wordsworth: "Lines Written a few miles above Tintern Abbey"

William Blake: "The Lamb", "The Tiger", "Chimney Sweeper", "London"

Shelley: "Ode to the West Wind", "England in 1819", "To a Skylark"

John Keats: "Ode on a Grecian Urn", "Ode to Nightingale"

Alfred Tennyson: "In Memoriam"

Robert Browning: "My Last Duchess", "Fra Lippo Lippi", "Andrea delSarto".

Matthew Arnold: "Dover Beach", "Shakespeare", "Below the surface-stream, shallow and light"

Elizabeth Barrett Browning: "How I Love Thee", "A Musical Instrument"

UNIT III: NOVEL

Mary Shelly: *The Last Man*

Jane Austen: *Pride & Prejudice*

Charles Dickens: *Hard Times*

Thomas Hardy: *Jude the Obscure*

UNIT IV: PROSE

William Godwin: Chapter 3: "The Moral Characters of Men originate in their perceptions"

Chapter 4: "Three Principal cause of moral improvement considered"

Matthew Arnold: *Culture and Anarchy*

REFERENCES

1. Abrams, M.H., *English Romantic Poets: Modern Essays in Criticism*, 2nd ed., Oxford: Oxford
2. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. USA: OUP, 2009 (3ed.). Print.
3. Bate, Walter Jackson. ed. *Keats: A Collection of Critical Essays*, New Delhi: Prentice Hall India Pvt. Ltd., 1978. Print.
4. Compton Rickett: *A History of English Literature*.1981.
5. Hudson, *Outline History of English Literature*. G. Bell and Sons Ltd, 1947.

PH 122.2- PAPER XI: LITERARY THEORIES

HARD CORE: 4 CREDITS

CONTACT HOURS: 60

LEARNING OBJECTIVES: The paper aims to continue from where literary criticism was left of and it examines the need and the rise of literary theory and thus provides a framework to the various theoretical movements and its influence on literature and culture.

UNIT I – FORM &STRUCTURE

Cleanth Brooks: “Irony as a Principle of Structure” from *The Well -Wrought Urn*

Victor Shklovsky: “Art as Technique”

Claude Levi – Strauss: “The Structural Study of Myth”

UNIT II: POSTSTRUCTURALISM

Roland Barthes: “Death of the Author”

Michel Foucault : “What is an Author?”

Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Sciences”

UNIT III: PSYCHOANALYSIS

Sigmund Freud: Psycho-Sexual Stages, Divisions of the Human Psyche

Jacques Lacan Psycho-Sexual Stages, Divisions of the Human Psych, Other and other

Julia Kristeva: The Theory of Abjection

UNIT IV: NEW HISTORICISM /READER RESPONSE

Harold Bloom: Excerpts from, *The Anxiety of Influence: A Theory of Poetry*

Stephen Greenblatt: “Resonance and Wonder”

Stanley Fish: “What makes an Interpretation Acceptable” from *Is there a Text in this Class?*

REFERENCES:

1. Barry ,Peter: *Beginning Theory; An Introduction to Theory and Cultural Studies*:
2. Culler, Jonathan 1975: *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*. Cornell Univ. Press
3. Eagleton, Terry: *Literary Theory: An Introduction*:
4. Eco, Umberto 1990: *Limits of Interpretation*. Indiana Univ. Press.
5. Fish, Stanley 1980: *Is There a Text in Class? : The Authority of Interpretive Communities*. 1980.
6. Freud, Sigmund 1957: *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Ed & trans. James Strachey. Hogarth Press and the Institute of Psychoanalysis.
7. Greenblatt, Stephen J 1980: *Renaissance Self-Fashioning: From More to Shakespeare*. Univ. of Chicago Press.
8. Julie, Rivkin and Michael Ryan: Ed, *Literary Theory: An Anthology*:
9. Klages, Mary: *Literary Theory: A Guide for the Perplexed*

10. Kristeva, Julia : Powers of Horror: An Essay on Abjection
11. Lacan, Jacques 1977: *Ecrits: A Selection*. Trans. Alan Sheridan. WW Norton.
12. Leitch, Vincent B: Ed. *Norton Anthology of Theory and Criticism*
13. Lodge, David: *Modern Criticism and Theory*:
14. Waugh, Patricia: *Literary Theory and Criticism*
15. Young, Robert. Ed. 1981: *Untying the Text: A Poststructuralist Reader*. Routledge and Kegan Paul.

PH 123.2- PAPER XII: INDIAN WRITING IN ENGLISH I

HARD CORE: 4 CREDITS

CONTACT HOURS: 60

LEARNING OBJECTIVES: The paper aims to introduce the students to the early days of Indian Writing in English and make the students aware of the development of the same, while at the same time to problematize the concept of 'Indian'.

UNIT I: CONCEPTS

Macaulay's Minute of 1835

Rammohan's Letter to Amherst

The Renaissance in Indian Writing in English

UNIT II: POETRY

Henry Derozio: "The Fakeer of Jungheera", "To India- My Native Land", "Lines to an Infant"

Toru Dutt: "The Tree of Life", "Baugmaree", "Our Casuarina Tree"

Sarojini Naidu: "The Silence of Love", "If You Were Dead", "Supplication"

Joseph Furtado: "Across the Ghats", "The Fortune-Teller", "Lakshmi"

UNIT III: NOVELS

Ramabai Ranade: *Himself: The Autobiography of a Hindu Woman*

Bankimchandra Chattopadhyaya: *Rajmohun's Wife*

Mullkraj Anand: *Untouchable*

R K Narayan: *The Guide*

UNIT IV: PROSE

Swami Vivekananda: "Chicago Address"

Tagore: "Nationalism in India"

Pandita Ramabai: "The Condition of Women" (Chapter in *Pandita Ramabai's America: Conditions of Life in the United States*)

REFERENCES:

1. A K Mehrotra, ed.: *An Illustrated History of Indian Literature in English*.

2. A.B. Shah, ed. *The Letters and Correspondence of Pandita Ramabai*.
3. Early Indian Poetry in English: An Anthology 1829-1947 by Eunice de Souza.
4. Gokak, V.K. : *English in India: Its Present and Future*.
5. Iyengar, K.R. Srinivas. Indian Writing in English. New Delhi: Sterling, 1984.
6. K R Sreenivasa Iyengar: Golden treasury of Indian Writing.
7. M. K Naik – Critical Essays in Indian Writing in English.
8. Makarand Paranjape (ed)- Indian Poetry in English.
9. Meera Kosambi, ed. *Pandita Ramabai Through Her Own words: Selected Works*.
10. Nine Indian Women Poets by Eunice de Souza.
11. Pandita Ramabai. *Pandita Ramabai's America: Conditions of Life in the United States*. Ed. R.E. Frykenberg.
12. Rosinka Chaudhuri: A History of Indian Poetry in English.
13. Susie Tharu and K. Lalita, eds. *Women Writing in India: 600 B.C. to the Present. Volume I*.
14. Thorner, Alice and Krishnaraj Maithreyi, eds. *Ideals, Images and Real Lives: Women in Literature and History*.
15. Uma Chakravarti. *Rewriting History: The Life and Times of Pandita Ramabai*.

PS 124.2 – PAPER XIII- FILM STUDIES

SOFT CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES To learn and have a greater understanding on how to read and analyze film

To familiarize major film theories and movements

To understand major concerns in Indian Films

To study the cultures as represented in Kannada films on the region Dakshina Kannada

UNIT I: LANGUAGE OF FILMS

Mise en scene: Shot, Setting, Props, Costume, Lighting, Acting

Cinematography –Framing, Distance, Height, angle and level, masking, focus

Colour and its meaning, Sound –Diegetic and Non Diegetic, silence, Music for films

Editing: Types, Principles and practices of continuity editing, Montage, jump cut

UNIT II: FILM AND NARRATIVE

Mimetic theory, Diegetic theory

Story and Plot, characters, narrative patterns of time, Analyzing narrative

Film and Genre: history, early film genres,

Elements of film genre: conventions, formulas, and expectations, six paradigms

Film and Authorship: Auteur Studies, death of the author

Film and Ideology, Class struggle, Gender in film, Spectatrix, psychoanalysis, Racism in films

UNIT III: HISTORY OF CINEMA

Birth of the cinema, early cinema, silent films, rise of Hollywood, Studio system, genre, modern cinema

National Cinema: Italian neo realistic cinema. French New Wave, Russian films under Stalin, Iranian cinema

Cinema and Avant Garde: Cubism, Abstraction, Surrealism, Dadasim

Indian cinema: Origin to Independence: Ashish Rajyadaksha

Parsi Theatre, Silent Era, The Talkie, Studio System, Narrating the Nation in Films, Nation Building

Indian New Wave, Parallel Cinema, Liberalisation and Indian films, Rise of multiplex Films

India: Filming the Nation: Ashish Rajyadaksha

UNIT IV: FILMS IN KANNADA

10 Hours

Films in Kannada representing cultures of Dakshina Kannada

Sarakari Hiriya Prathamika Shale, Ulidavaru Kandanthe, Rangi Taranga, Paddayi, Ondu Motteya Kathe

Recommended Texts:

1. Beginning Film Studies by Andrew Dix
2. Narration in the Fiction Film by David Bordwell
3. The Film Experience: An Introduction by Corrigan & White
4. The Oxford History of World Cinema by Geoffrey Nowell Smith

Additional Reading:

1. A History of Narrative Film – David A Cook
2. A History of the French New Wave Cinema - *Richard John Neupert*
3. Bollywood: A Guidebook to Popular Hindi Cinema – *Tejaswini Ganti*
4. Chick Flicks: Theories and Memories of the Feminist Film Movement - *B. Ruby Rich*
5. Cinema Studies: The Key Concepts - *Susan Hayward*
6. Film History: An Introduction - *Kristin Thompson, David Bordwell*
7. Film Studies: An Introduction - *Ed Sikov*
8. German Expressionist Films (Pocket Essentials) - *Paul Cooke*

9. Gilles Deleuze: Cinema one and Cinema Two
10. Grammar of the Shot - *Christopher J. Bowen*
11. How to read a Film – James Monaco
12. Introduction to Film Studies - *Jill Neldes*
13. Italian Neorealism and Global Cinema - *Laura E. Ruberto, Kristi M. Wilson*
14. Locating World Cinema: Interpretations of Films as Culture: M K Raghavendra
15. Looking at Films- Richard Barsam
16. New Queer Cinema: The Director's Cut - *B. Ruby Rich*
17. Our Films, Their Films - *Satyajit Ray*
18. Questions of Third Cinema - *Jim Pines*
19. The 5 C's of Cinematography: Motion Picture Filming Techniques - *Joseph V. Mascelli*
20. The Film Book: A Complete Guide to the World of Film - *Ronald Bergan*
21. The History of Film - *David Parkinson*
22. The History of Italian Cinema: A Guide to Italian Film from Its Origins to the Twenty-first Century – *Gian Piero Brunetta*

PS 125.2- PAPER XIV: TWENTIETH CENTURY ASIAN AND MIDDLE EASTERN FICTION

SOFT CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: The paper plans to introduce the students to some of the canon fiction written and or translated to English in Asia and in the Middle East. It is hoped that this will enable the students to understand and appreciate the diversity of cultures, ideologies and beliefs that are present in the world.

UNIT I: IRAN AND TURKEY

Marjane Satrapi: *Persepolis*

Elif Shafak: *Forty Rules of Love*

UNIT II: SAUDI ARABIA AND ISAREL

Rajaa Alsanea: *Girls of Riyadh*

Amos Oz: *Tale of Love and Darkness*

UNIT III: PAKISTAN AND SRI LANKA

Mohsin Hamid: *The Reluctant Fundamentalist*

Michael Ondaatje: *Anil's Ghost*

UNIT IV: CHINA AND JAPAN

Ma Jian: *The Dark Road*

Haruki Murakami: *Kafka on the Shore*

REFERENCES:

1. An Anthology of Middle Eastern Literature from the Twentieth Century: James Roy King and C. George Fry
2. Literary Cultures in History: Reconstructions from South Asia: Sheldon Pollock
3. Modern South Asian Literature in English: Paul Brians
4. Religion and Political Conflict in South Asia: India, Pakistan, and Sri Lanka: Douglas Allen
5. The Columbia History of Chinese Literature: Victor H. Mair
6. The Other Middle East: An Anthology of Modern Levantine Literature: Franck Salameh

PS 126.2- PAPER XV: FANTASY LITERATURE

SOFT CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: The paper plans to act an introduction to the popular genre of Fantasy Literature, to examine its nuances and to highlight the serious research potential of the paper; thereby eliciting an area for potential research.

UNIT I: BACKGROUND

Edward James: "Tolkein, Lewis and the Explosion of Genre Fantasy" from *The Cambridge Companion to Fantasy Literature*

C N Manlove: "Introduction: Traditional and Modern Fantasy" from *The Impulse of Fantasy Literature*

UNIT II: FICTION

Bram Stoker: *Dracula*

J. R. R Tolkien: *The Hobbit*

C.S. Lewis: *The Lion, the Witch and the Wardrobe*

Neil Gaiman: *The Ocean at the End of the Lane*

C.J Archer: *The Last Necromancer*

UNIT III: VISUAL TEXTS

Peter Jackson: *Lord of the Rings: The Fellowship of the Ring*

Chris Columbus: *Harry Potter and the Sorcerer's Stone*

Guillermo del Toro: *Pan's Labyrinth*

UNIT IV: POEMS AND GRAPHIC NOVEL

Lewis Carroll: "Jabberwocky"

Neil Gaiman: "Instructions"

John Keats: "La Belle Dame sans Merci"

Bill Willingham: *Fables: Legends in Exile: Vol. 1*

REFERENCES:

1. Brian Stableford: *The A to Z of Fantasy Literature*
2. C N Manlove: *The Impulse of Fantasy Literature*
3. Douglas A. Anderson, ed., *Tales before Tolkien: The Roots of Modern Fantasy*
4. Edward James and Farah Mendlesohn: *The Cambridge Companion to Fantasy Literature*
5. J. R. R. Tolkien, *The Hobbit and The Lord of the Rings Trilogy*
6. Lewis Carroll, *Alice's Adventures in Wonderland*
7. Philip Martin: *A Guide to Fantasy Literature: Thoughts on Stories of Wonder & Enchantment*
8. Richard Mathews, *Fantasy: The Liberation of Imagination* Routledge
9. Ruth Nadelman Lynn: *Fantasy Literature for Children and Young Adults: A Comprehensive Guide*
10. Ursula K. Le Guin, *A Wizard of Earthsea*

PS 127.2- PAPER XVI: LITERATURE FROM AFRICA AND THE CARIBBEAN ISLANDS

SOFT CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: The paper aims to give the students an introduction to specifically literatures from Africa, Caribbean and West Indies. The paper focuses on the various genres from the focus area.

UNIT I : POETRY

Kofi Awoonor: "The Weaver Bird", "We have found a New Land"

Abioseh Nicol: "The Continent that lies within us", "The Meaning of Africa"

David Rubadiri: "A Negro Labour in Liverpool", "An African Thunder Storm"

Derek Walcott: "Ruins of a Great House", "A Far Cry from Africa"

Wole Soyinka: "I Think It Rains", "Dedication"

Gabriel Okara: "You Laughed and laughed and laughed", "Once upon a time"

Grace Nichols: "Praise Song for My Mother", "Blackout"

UNIT II: NOVELS

Chimamanda Ngozi Adichie: *Purple Hibiscus*

J M Coetzee: *Disgrace*

UNIT III: DRAMA

Wole Soyinka: *The Lion and the Jewel*

J.P. Clarke : *Song of a Goat*

UNIT IV: FILM TEXTS

Wide Sargasso Sea: John Duigan

Heart of Darkness: Nicolas Roeg

REFERENCES:

1. Achebe : Colonialist Criticism (from Post Colonial Studies Reader eds. Helen Tiffin, Chris Tiffin & Bill Ashcroft)
2. Anthology of African and Caribbean Writing in English by John J. Figueroa (Editor).
3. Chinua Achebe: "An Image of Africa: Racism in Conrad's Heart of Darkness" in *Hopes and Impediments*. Random Hous, 1988.
4. V.S. Naipaul-India : A Wounded Civilization

PO 128.2- PAPER XVII: READING LITERATURE

OPEN ELECTIVE: 3 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: The paper is targeted for those students with an interest in literature. The paper will introduce students to the various genres in literature, the concept of the text and the canon. It also plans to introduce students to reading and analysing texts by employing various theoretical concepts.

UNIT I: INTRODUCING LITERATURE

What Is Literature? Discussion

Major Literary Terms

Genres of Literature

Interpretation of Literature

UNIT II: POETRY

William Shakespeare: "Shall I compare thee to a summer's Day?"

Langston Hughes: "Harlem"

Maya Angelou: "Still I Rise"

Wallace Stevens: "Anecdote of the Jar"

Paul Celan: "Death Fugue"

A. K Ramanujan: "Small Scale Reflections on a Great House"

Nissim Ezekiel: "Enterprise"

Adrienne Rich: "Aunt Jennifer's Tigers"

UNIT III: SHORT STORIES

Edgar Allan Poe: "The Tell-Tale Heart"

Guy de Maupassant: "The Diamond Necklace"

Kate Chopin: "Désirée's Baby"

Shashi Tharoor: "The Five Dollar Smile"

UNIT IV: ONE ACT PLAYS

Girish Karnad: "Broken Images"

Susan Glaspell: "Trifles"

* **Note:** Unit I is an introduction and it should be taught aligning it with the other units in the syllabus, for instance "Harlem" with racism and slavery or "Death Fugue" with the Holocaust. The pattern of testing may follow this line of thought.

REFERENCES:

1. Bennet, Andrew and Nicholas Royle: *An Introduction to Literature, Criticism and Theory*, 2004.
2. Daiches David: *Critical History of English literature*
3. Evans, Sir Ifor,; *Short History of English literature*
4. Kusch, Celena: *Literary Analysis: The Basics*

SEMESTER III

PH 121.3 - PAPER XVIII: BRITISH LITERATURE III (MODERNISM TO POSTMODERNISM)

HARD CORE: 4 CREDITS

CONTACT HOURS: 60

LEARNING OBJECTIVES: The aim of this paper is to introduce the students to the Modernist movement and the impact of the World Wars on the life, culture and Literature of the people of Europe. It plans to analyse how the disillusioned and fragmented society gave way to new era of postmodernism.

UNIT I: BACKGROUND

The Influence of the Symbolist Movement, The Avant Garde Movements, Modernity and Modernism, The Absurd Theatre, Simulacra, Pastiche, Panopticon, Kitsch, Hyperreality, Alterity, Bricolage,

Raymond Williams: "When was Modernism?"

Fredric Jameson: Postmodernism and Consumer Society

Jean-François Lyotard: *The Postmodern Condition: A Report on Knowledge*

UNIT II: POETRY

Wilfred Owen: "Anthem for Doomed Youth", "Strange Meeting", "Dulce et Decorum Est"

Rupert Brooke: "Peace", "Soldier", "The Dead"

T.S. Eliot: *Waste Land*, *A Love Song of Alfred J Prufrock*

W.B. Yeats: "Easter 1916", "The Second Coming", "The Byzantine Poems"

W.H. Auden: "The Unknown Citizen" "Musée des Beaux Arts", "In Memory of W. B. Yeats"

Seamus Heaney: "Digging", "Blackberry-Picking", "Death of a Naturalist"

Dylan Thomas : "After the Funeral", "Fern Hill", "And Death shall have no Dominion"

Ted Hughes: "View of a Pig", "The Thought Fox," "Night-Ride on Ariel", "Hawk Roosting"

G M Hopkins: "The Windhover", "The Pied Beauty"

UNIT III: FICTION & PROSE

Joseph Heller: *Catch 22*

Zadie Smith: *On Beauty*

UNIT IV: DRAMA

Harold Pinter: *Betrayal*

Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

REFERENCES

1. Allen, Walter Ernest: *Tradition and Dream: The English and American novel from the twenties to our time*. London: Hogarth Press, 1986.
2. Blamires, Harry: Ed. *A Guide to twentieth-century literature in English*. London; New York: Methuen, 1983.
3. Cassis, A. F: *The twentieth-century English novel: An annotated bibliography of general criticism*. New York: Garland Pub. Co., 1977.
4. Klein, Leonard S: Ed. *Encyclopedia of world literature in the 20th century*
5. *Twentieth Century Literature*. Hempstead, NY: Hofstra University Press, 1955-

PH 122.3 - PAPER XIX: ENGLISH LANGUAGE TEACHING

HARD CORE: 4 CREDITS

CONTACT HOURS: 60

LEARNING OBJECTIVES: The paper aims to familiarize the learners with the basics of language teaching, language learning and testing and to make them understand the process of generating learning material

UNIT I: ELT IN INDIA

- English in India: History of English Education under the British Rule, English Education in Independent India (1947-1965), English Education in India (1966-Present), English Language and Literature Teaching: Practical applications in India
- LEARNING OBJECTIVES of Teaching English at the +2 and Degree Level
- The Nature of English Studies in India and the relevance of TESOL
- National Curriculum Framework (2005) and National Education Policy (2020)
- Functions of English in contemporary India

UNIT II: THEORIES OF LANGUAGE LEARNING

- GTM and Direct Method
- Behaviorist theory : Skinner's behaviorism
- Rationalistic theory : Chomsky's Innateness hypothesis and his language acquisition device
- Stepehn Krashan: Difference between First Language acquisition and Second language learning

UNIT III: SYLLABUS DESIGN AND METHODS OF TEACHING

- Principles of syllabus design
- Formulation of LEARNING OBJECTIVES
- Types of syllabuses – structural , situational , communicative, notional-functional , procedural and others
- Relation between syllabus, classroom teaching /learning and testing and target situation of use
- Classroom Strategy and Techniques – The Problem of Motivation-Lecture Method, Strengths and Weaknesses – Group Work, Use of Audio-Visual Teaching Aids – Monolingual and Bi-Lingual Methods of Instruction.
- Introduction to the Teaching of Poetry, Prose, Drama and Fiction to General English Students.
- Lesson Plan

UNIT IV: TEACHING – LEARNING PROCESS: TECHNIQUES & MATERIALS

- Language skills; techniques for teaching the skills of listening, reading , writing and speaking
- Descriptive and pedagogical grammar; techniques for teaching grammar and vocabulary
- Principles of selection and production of materials ; adaptation and simplification
- Theories of Testing and Evaluation –Essay Type (Traditional) vs New Type (Objective) – Using questions for Teaching vs Testing
- Modes of Testing – Their Strengths and Weaknesses: Comprehension Questions (Informative, Interpretative and Evaluative). Open Questions, Multiple Choice Questions, Matching Sets, Cloze, etc. Criteria for a good test : validity (face validity, content validity, construct validity, Empirical validity, concurrent and predictive validity) ; reliability ; feasibility

REFERNECES

1. Brown, H. D. 1994. Teaching by Principles. Upper Saddle River: Prentice Hall Regents
2. Brumfit, C.J. & Johnson, K. 1979. The Communicative Approach to Language Teaching. Oxford: OUP. Ellis, R. 2003. Task-Based Language Teaching and Learning. Oxford: Oxford University Press.
3. Ellis, R. 1990. Instructed Second Language Acquisition: Learning in the Classroom. Oxford: Basil Blackwell.
4. Feez, S., & H. J. 1998. Text-Based Syllabus Design. Australia: Macquarie University
5. Harmer, J. 2009. The Practice of English Language Teaching (2nd edn.). London: Longman.
6. Harmer, Jeremy. 1989. The Practice of English Language Teaching. Lond.& N.Y.: Longman.
7. Howatt, A.P.R. 2004. A History of English Language Teaching. Oxford: Oxford University Press.
8. Hutchinson, T. & Waters, A. (1987). English for Specific Purposes: A Learning Centred Approach. Cambridge: Cambridge University Press. Hymes, D. H. 1971. On Communicative Competence. In J. B. Pride & J. Holmes (Eds.), Sociolinguistics. London: Penguin Books Inc.
9. Johnson, K. 1982. Communicative Syllabus Design and Methodology. Oxford: Oxford University Press.
10. Krahnke, K. 1987. Approaches to Syllabus Design for Foreign Language Teaching. Washington, DC: Centre for Applied Linguistics. Larsen-Freeman, D. 2000. Techniques and Principles in Language Teaching, 2nd edition. New Delhi: Oxford University Press.
11. Littlewood, W. 2008. Communicative Language Teaching. New York: Cambridge University Press.
12. Markee, N. 2002. Managing Curriculum Innovation. Cambridge University Press.

13. Mukharjee, Alok. *This Gift of English*.
14. Nostrand, H. (1978). The 'emergent model' structured inventory of a sociocultural system applied to contemporary France. *Contemporary French Civilization* II, ii, 277-294.
15. Nunan, D. 1991. Communicative Tasks and the Language Curriculum. *TESOL quarterly*, 25(2).
16. Prabhu, N. S. 1987. *Second Language Pedagogy*. Oxford: Oxford University Press. Richards, J.C. 2006. *Communicative Language Teaching Today*. New York: Cambridge University Press. Richards, J.C. & T.S. Rodgers. 2001. *Approaches and Methods in Language Teaching*, 2nd Edition. New York: Cambridge University Press. Richards, J.C. & Renendya, W. 2007. *Methodology in Language Teaching*. New York: Cambridge University Press. Richards, J.C. 2001. *Curriculum Development in Language Teaching*. Cambridge University Press.
17. Richards, Jack & Ted Rodgers. 2001. *Approaches and Methods in Language Teaching*. Cambridge University Press
18. Stern, H.H. 1983. *Fundamental Concepts of Language Teaching*. Oxford University Press.
19. Tomlinson, B. 2003. *Materials Development in Language Teaching*. Cambridge University Press.
20. Tudor, I. 1996. *Learner-Centeredness as Language Education*. Cambridge University Press.
21. Widdowson, H. 1987. Aspects of Syllabus Design. In M. Tickoo (ed). *Language Syllabuses: State of the Art*. Singapore: Regional Language Centre. Widdowson, H. G. 1998. Context, Community, and Authentic Language. *TESOL Quarterly*, 32(4).
22. Wilkins, D.A. (1976). *Notional Syllabuses*. London: Oxford University Press.
23. Willis, J. 1996. *A Framework for Task-Based Learning*. Harlow: Longman.
24. Yalden, J. 1983. *The Communicative Syllabus: Evolution, Design and Implementation*. Oxford: Pergamon.

PH 123.3- PAPER XX: AMERICAN LITERATURE - I

HARD CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: To introduce the students to the concept of American Literature and the various nuances associated with the culture, ideology and formation of the nation and its literature and to critically interpret the texts prescribed

UNIT I: BACKGROUND

The Puritan Heritage

Transcendentalism

Harlem Renaissance

The Civil Rights Movement

UNIT II: POETRY

Anne Bradstreet: "The Author to Her Book", "By Night When Others Soundly Slept"

Edgar Allan Poe: "A Dream within a Dream", "Eldorado"

H W Longfellow: "The Reapers and the Flowers", "Hymn to the Night"

Emily Dickinson: "Because I could not stop for Death", "Bring me the Sunset in a Cup"

Walt Whitman: "I hear America Singing", "Come up from the Fields Father"

Robert Frost: "Mending Wall", "Fire and Ice"

Sylvia Plath: "The Applicant", "Mad Girl's Love Song"

Langston Hughes: "As I Grew Older", "Harlem"

Amiri Baraka: "Ka'Ba", "Legacy"

Hilda Doolittle: "Adonis", "The Pool"

David Berman: "Snow", "Self-Portrait at 28"

UNIT III: SHORT STORIES

Nathaniel Hawthorne: "Young Goodman Brown"

Herman Melville: "Bartleby the Scrivener"

Shirley Jackson: "The Possibility of Evil"

UNIT IV: FILM TEXTS

Norman Jewison: *Fiddler on the Roof*

Volker Schlöndorff: *Death of the Salesman*

REFERENCES:

1. A Companion to the American Short Story edited by Alfred Bendixen, James Nagel
2. Bradbury, Malcolm and Howard Temperley. eds. *Introduction to American Studies*. 3rd edition. London: Longman, 1998.
3. Current, Richard N., et al. *The Essentials of American History*.
4. Gattel, F. O. and Allen Weinstein, eds. *American Themes: Essays in Historiography*.
5. Gray, Richard. *A History of American Literature*. Wiley-Blackwell, 2004.
6. Hart: *The Oxford Companion to American Literature* (OUP)
7. Journal - Studies in the American Short Story: James Nagel, Editor
8. Modern American Drama on Screen: Edited by William Robert Bray, R. Barton Palmer
9. Moreley, Catherine. *Modern American Literature*. Edinburgh University Press, 2012.

10. Oxford Book of American Poetry: Edited by **David Lehman**
11. Palwekar, SD: *Literature and Environment: A Select Study of British, American and Indian Writings*, Lambert Academic Publishing, Germany, 2012.
12. The Cambridge History of African American Literature
13. The Cambridge Introduction to the American Short Story: Martin Scofield
14. The Oxford Book of American Short Stories: Joyce Carol Oates
15. Twentieth-Century American Poetry: Christopher MacGowan

PH 124.4- PAPER XXI: INDIAN WRITING IN ENGLISH II

HARD CORE: 4 CREDITS

CONTACT HOURS: 60

LEARNING OBJECTIVES: The paper aims to introduce the students to the later trends of Indian Writing in English and make the students aware of the diverse nature of this genre, while at the same time to problematize the concept of 'Indian' and look at the current trends in the field.

UNIT I: CONCEPTS

Meenakshi Mukherjee: The first chapter from *The Perishable Empire*

Aijaz Ahmad : Excerpts from *In Theory*

A.K. Ramanujan : Is there an Indian Way of thinking?

U R Ananthamurthy: On Indian Writing in English

UNIT II: POETRY

Nizzim Ezeikel: "After Reading a Prediction", "For Love's Record", "Two Images"

Kamala Das: "The Old Playhouse", "Honour", "Words"

Mamta Kalita: "Tribute to Papa", "Compulsions", "Dubious Lovers"

Arun Kolatkar: "A Low Temple", "The Railway Station", "Woman"

Keki N Daruwala: "The King Speaks to the Scribe", "Night Fishing", "Hawk"

Eunice de Souza: "For a Child, Not Clever", "Pilgrim", "It's Time to Find a Place"

Melanie Silgado: "For the Father on the Shelf", "Do Not Tell the Children", "Bird Broken"

Jayantha Mahapatra: "A Rain of Rites", "The Vase", "Hunger"

UNIT III: DRAMA

Vijay Tendulkar: *Silence! The Court is in Session*

Poile Sengupta: *Mangalam*

UNIT IV: FICTION

Khushwant Singh: *Train to Pakistan*

Arundhati Roy: *The God of Small Things*

Jahnavi Barua: *Next Door*

Vaidehi: *Gulabi Talkies and other Short Stories*

REFERENCES:

1. Ahmed, Aijaz. Indian Literature – Notes Towards a Definition of Category.
2. Chaudhuri, Amit. The Picador Book of Modern Indian Literature.
3. Eunice D'Souza, ed. : Nine Indian Women Poets: an Anthology
4. Kirpal, Viney (ed). The Post Modern Indian Novel in English.
5. Mehta, Kamal (ed). The Twentieth Century Indian Short Story in English.
6. Mukherjee, Meenakshi. The Twice Born Fiction: Themes and Techniques of the Indian Novel in English.
7. Pandey, Gyan. Remembering Partition.
8. Paranjape, Makarand. Towards a Poetics of the Indian English Novel.
9. Parthasarthy, R. (ed.) : Ten Twentieth Century Indian Poets (Poems by Keki N. Daruwalla, Kamala Das, Nissim Ezekiel, JayantMahapatra, A.K. Ramanujan)
10. PeeradinaSaleem : Contemporary Indian Poetry in English (ed.) : An Assessment and Selection.
11. Ramakrishnan E V- Locating Indian Literature
12. SaleemPeeradina (ed); Contemporary Indian Poetry in English
13. Sarang, Vilas : Indian English Poetry since 1950: An Anthology
14. Tharu, Susie and K. Lalita, eds. Women Writing in India.
15. The Oxford India Anthology of Twelve Modern Indian Poets by Arvind Krishna Mehrotra.
16. Williams, H.M. Studies in Modern Indian Fiction in English.

PS 125.3 - PAPER XXII: SCIENCE FICTION

SOFT CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: The paper aims at introducing the students to some of the major texts of science fiction.

UNIT I BACKGROUND

Brooks Landon: "Exploration and Speculation," *The Oxford Handbook of Science Fiction*

Peter Stockwell. "Aesthetics," *The Oxford Handbook of Science Fiction*

Istvan Csicsery-Ronay Jr. "Introduction," *The Seven Beauties of Science Fiction*

John Rieder: "On Defining SF, or Not: Genre Theory, SF, and History," *Science Fiction Studies*, Vol. 37, No. 2 (July 2010), pp. 191-209

Susan Sontag. "Imagination of Disaster"

Vivian Sobchak. "Images of Wonder: The Look of Science Fiction"

UNIT II ALIEN LIFE AND MONSTERS

Mary Shelly: *Frankenstein*

Ted Chiang: *Stories of Your Life and Others*

Ursula K. Le Guin: *The Left Hand of Darkness*

Outer Space and Time Travel

HG Wells: *Time Machine*

Arthur C. Clarke: *The Sentinel*

UNIT III: CYBERPUNK AND DYSTOPIA

Philip K. Dick: *Do Androids Dream of Electric Sheep?*

William Gibson: *Neuromancer*

Margaret Atwood: *The Handmaid's Tale*

Amitav Ghosh: *The Calcutta Chromosome: A Novel of Fevers, Delirium & Discovery*

UNIT IV SCIENCE FICTION FILMS

Andrei Tarkovsky: *Solaris*

Ridley Scott: *Alien*

Wachowskis: *The Matrix*

James Cameron: *Avatar*

Christopher Nolan: *Inception*

Alex Garland: *Annihilation*

REFERENCES:

1. Adam Roberts: *The History of Science Fiction*
2. Annet Kuhn. *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*, Verso
3. Brian Attebery, *Decoding Gender in Science Fiction* 006E
4. Brian Baker, *Science Fiction (Readers' Guides to Essential Criticism)*, Palgrave Macmillan
5. Carl Freedman: *Critical Theory and Science Fiction*
6. Christine Cornea. *Science Fiction Cinema: Between Fantasy and Reality*. Cambridge University Press

7. David Seed: Science Fiction: A Very Short Introduction
8. Donna Haraway, *Simians, Cyborgs and Women: The Reinvention of Nature*, Free Association Books
9. Edited by Edward James , Edited by Farah Mendlesohn , *The Cambridge Companion to Science Fiction*, CUP
10. Edward James, Farah Mendlesohn (Editors) *The Cambridge Companion to Science Fiction*
11. Fiona Hovenden (Editor), Linda Janes (Editor), *The Gendered Cyborg: A Reader*, Routledge
12. Gregg Rickman. *The Science Fiction Film Reader*. Limelight Editions
13. *Inside Black Mirror: The Illustrated Oral History* by Charlie Brooker (Author), Annabel Jones (Author), Jason Arnopp (Author)
14. Istvan Csicsery-Ronay Jr. *The Seven Beauties of Science Fiction*
15. J. P. Telotte. *Science Fiction Film (Genres in American Cinema)*. Cambridge University Press
16. Jeff Prucher , *Brave New Words: The Oxford Dictionary of Science Fiction*
17. John Rieder, *Colonialism and the Emergence of Science Fiction*
18. Randall Frakes. *James Cameron's Story of Science Fiction*. Insight Editions
19. Rob Latham, *Oxford handbook of science fiction*. Oxford University Press.
20. Rob Latham: *Science Fiction Criticism: An Anthology of Essential Writings*
21. Sean Redmond. *Liquid Metal – The Science Fiction Film Reader*. Wallflower Press
22. Sherryl Vint, *Science Fiction and Cultural Theory: A Reader*, Routledge
23. William Whittington . *Sound Design and Science Fiction*. University of Texas Press

PS 126.3 PAPER XXIII: FOLKLORE AND MYTHOLOGY

SOFT CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: To familiarize the students with the theories of folklore and introduce them to the inter-disciplinary nature of the study of folklore and myth. It also aims to facilitate the students to develop interpretative skills to analyse folktales on their own borrowing tools from varied disciplines such as literature, psychology, and folklore and myth analysis.

UNIT I

Northrop Frye: "Archetypal Criticism: Theory of Myths"

M. H. Abrams : *Introduction to Myth, Folklore*

A.K. Ramanujan: *Who needs Folklore?*

UNIT II

Tulunada Siri (From the Translated text excerpt will be taught)(Tulu Folk)

C.N Sreekantan Nair: *Kanchana Seeta* (Malayalam Play)
Chandrashekhara Kambara: Jokumaraswamy (Kannada Play Trans.)
P. Lal: *Mahabharatha* (Excerpt)

UNIT III: TRANSLATING 'MYTHIC IMAGES'

Thomas Mann: *The Transposed Heads* [German]
Girish Karnad: *Hayavadana* [Kannada/English]
Sir William Jones: *Saontala or The Fatal Ring* & Chandra Rajan's Kalidasa: *The Loom of Time* (*Abhijnanasakuntalam*) Reworkings of Sanskrit Play

UNIT IV: FILM TEXTS/ADAPTATIONS

Girish Karnad: *Cheluvi* (1992)
Alexander Sokurov: *Faust* (2011)
Robert Lee Zemeckis: *Beowulf* (2007)
Mani Ratnam: *Raavan* (Hindi)
Lijo Jose Pellissery: *Jallikattu* (2019)

REFERENCES:

1. Amit Basole: 'Subverting Our Epics: Mani Ratnam's Retelling of the Ramayana.
2. Anand Mahadevan: 'Switching Heads and Cultures: Transformation of an Indian Myth by Thomas Mann and Girish Karnad.', *Comparative Literature*, Vol. 54, No. 1 (Winter, 2002)
3. Andre Bazin: "Adaptation, or the Cinema as Digest" (1948), in *Bazin at Work* by Bert Cardullo, Routledge, 1997
4. Brian McFarlane: *Novel to Film: An Introduction to the Theory of Adaptation*;
5. Dorairaj, A. Joseph *Myth And Literature*
6. Eleanor Grigg: 'Beowulf, the film.'
7. Epic laws of folk-narrative Axel Olrik
8. *Folk Tales From India*. A.K. Ramanujam.
9. *Folklore and the student of Literature*: Archer Taylor
10. *Four functions of folklore* William R Bascom
11. *Four functions of folklore* William R Bascom
12. James Naremore: *Film Adaptation*
13. Jay Gould Boyum: *Double Exposure: Fiction into Film*
14. Kaven Armstrong *A short History of Myth Perspective* Bopoks, India 2005

15. Leach, Maria (Ed) Standard Dictionary of Folklore, Myth and Legends Funk and Wagnalis, New York 1972
16. Lindiwe Dovey: 'Towards an Art of Adaptation: Film and the New Criticism-as-Creation.'
17. Pratibha Umashankar: 'Thomas Mann and Girish Karnad'
18. Psycho analysis and Folklore E. E. Jones
19. Retelling the Ramayana: Voices From Kerala: 'Kanchana Sita' & 'Five Ramayana Stories' Hardcover – 18 Jul 2005 by Nair Sreekantan (Author), Joseph Sara (Trans. Sankaranarayanan Vasanthi (Author)
20. Robert Stam: 'Revisionist Adaptation: Transtextuality, Cross-Cultural Dialogism, and Performative Infidelities.'
21. Sacontala: Or, the Fatal Ring: an Indian Drama Paperback – Import, 19 Nov 2017 by Kalidasa (Author), Sir Jones, William (Author)
22. Siri Sampige & Jokumaraswamy Paperback – Import, 2 Oct 2013 by Chandrasekhar Kambar (Author), Rajeev Taranath (Translator), Rowena Hill (Translator), K. P. Vasudevan (Translator), M. S. Ramaswamy (Translator)
23. The Loom of Time Paperback – 15 Sep 2005 by Kalidasa (Author), Chandra Rajan (Editor, Translator)

PO 127.3- PAPER XXIV: INTERPRETING LITERATURE

SOFT CORE: 3 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: This paper will continue from where the previous paper left. It will attempt to delve deeper into the nuances of interpreting literature and will attempt to help the understand literature from cultural and ideological perspectives

UNIT I: POETRY

T S Eliot: "The Journey of the Magi", "Aunt Helen"

W H Auden: "Shield of Achilles", "September 1, 1939"

Sylvia Plath: "Lady Lazarus", "Mirror"

W C Williams: "This is just to Say", "The Red Wheelbarrow"

Kamala Das: "Introduction", "Dance of the Eunuchs"

Pablo Neruda: "The Dictators", "Hunger in the South"

UNIT II: PLAYS

George Bernard Shaw: *Arms and the Man*

William Shakespeare: *The Merchant of Venice* – Act IV, Scene 1 – The trial scene

UNIT III: PROSE

Charles Lamb: "Dream Children"

Salman Rushdie: "Imaginary Homelands"

UNIT IV: FICTION

R K Narayan: *Swami and Friends*

REFERENCES:

1. *A Glossary of Literary Terms*: MH Abrams
2. *Penguin Anthologies*
3. *Understanding Literature*: Robin Mayhead
4. *Understanding Poetry*: Walter Kalaidjian

SEMESTER IV

PH 121.4 - PAPER XXV: POSTCOLONIALISM

HARD CORE: 4 CREDITS

CONTACT HOURS: 60

LEARNING OBJECTIVES: The paper aims to introduce the students to the term, 'Postcolonialism' and to critically analyse texts that once came from countries that were under colonial rule. It aims to examine the impact on the life, culture, language and thinking of the people of these nations.

UNIT I: THEORY

Pramod Nayar	:	<i>Postcolonial Literature</i> - An introduction- (pp1-35)
Edward Said	:	"Introduction" from <i>Orientalism</i>
Homi K. Bhabha	:	"Of Mimicry and Man: The Ambivalence of Colonial Discourse"
Ashis Nandy	:	"The Intimate Enemy"
Ngugi WaThiong'o	:	"The Quest for Relevance" from <i>Decolonising The Mind: The Politics of Language in African Literature</i>

UNIT II: POETRY

Agha Shahid Ali	:	"Tonight", "A Lost Memory of Delhi"
Judith Wright	:	"At Coolool", "Bora Ring"
Léopold Sedar Senghor	:	To the Senegalese riflemen who died for France, "To the negro-American soldiers"

M. NourbeSe Philip	: “She Tries Her Tongue”, “Her Silence Softly Breaks”
RukminiBhaya Nair	: “Via Ayodhya”
Derek Walcott	: “Forest of Europe”, “A Far Cry from Africa”, “The Sea is History”
OodgerooNoonuccal	: “We are Going”, “Ballad of the Totems”, “Dreamtime”
Michael Ondaatje	: “A Gentleman Compares His Virtue”, “The First Rule of Sinhalese Architecture”

UNIT III: DRAMA

Wole Soyinka	: <i>Death and the King's Horseman</i>
BadalSircar	: <i>Indian History Made Easy</i>

UNIT IV: FICTION

Salman Rushdie: *Midnight's Children*

Ben Okri: *The Famished Road*

REFERENCES

1. Hiddlestone, Jane. *Understanding Postcolonialism*. New Delhi :Rawat, 2012.
2. Innes, C.L. Ed.*Cambridge Introduction to Postcolonial Literatures in English*. USA : Cambridge University, 2007. Print.
3. Loomba, Ania. *Colonialism/Postcolonialism*. 3rd ed., New Delhi :Routledge India. 2016. Print.
4. McLeod ,John. *Beginning Postcolonialism*. New Delhi : Viva Books, 2011. Print. Print.
5. Said, Edward W. *Orientalism*. New Delhi : Penguin India, 2001. Print.

PH 122.4 - PAPER XXVI: CULTURAL STUDIES

HARD CORE: 4 CREDITS

CONTACT HOURS: 60

LEARNING OBJECTIVES: The paper aims to introduce the students to the concept of Cultural studies. It will highlight that ‘culture’ is that which is socially constructed and needs to critically analysed. It proposes to portray how it works hand in hand to create various aspects of human life, including our ‘identity’.

UNIT I: INTRODUCTION – CULTURE & CULTURAL STUDIES

Shift from literary studies to cultural studies; Raymond Williams and the development of cultural studies as a discipline.

Simon During: "The Introduction" from *The Cultural Studies Reader*- 2nd edition, edited by Simon During, 1999.

Raymond Williams: "The Analysis of Culture" from *Cultural Theory and Popular Culture: A Reader*- 2nd edition, edited by John Storey, 1998.

Pierre Bourdieu "Symbolic power"

UNIT II: Class, HEGEMONY, IDEOLOGY AND CULTURE

Raymond Williams "Base/superstructure in Marxist theory today"

Pierre Bourdieu "Distinction"

Dick Hebdige "Subculture: the meaning of style"

Michel Foucault: "Panopticism" from *Discipline and Punish*, 1977.

John Fiske: "Culture, Ideology and Interpellation" from *Literary Theory: An Anthology*, 2nd edition, edited by Julie Rivkin and Michael Ryan, 1998, 2004

UNIT III: IDENTITY

bell hooks: "A Revolution of Values: A Promise of Multicultural Change", from *The Cultural Studies Reader*- 2nd edition, edited by Simon During, 1999.

Celia Lury: "The Rights and Wrongs of Culture"

Janice Radway: "Reading the Romance"

Betty Friedan: "Sexual Sell"

UNIT IV: CYBERCULTURE AND MEDIA

Walter Benjamin "The Work of Art in the Age of Mechanical Reproduction" Herman Bausinger "Media Technology and Daily Life"

Jonathan Sterne: "The Historiography of Cyberculture" from *Critical Cyberculture Studies*, edited by David Silver and Adrienne Massanari, 2006.

Theodor Adorno and Max Horkheimer: "The Culture Industry: Enlightenment as Mass Deception" from *The Cultural Studies Reader*- 2nd edition, edited by Simon During, 1999.

REFERENCES:

1. Ann Cranny Francis *Feminist Fiction: Feminist Uses of Generic Fiction*
2. Ann Douglas *The Feminization of American Culture*
3. Barker, Chris: *Cultural Studies: Theory and Practice*
4. *Cultural theory and Popular culture* - by John Storey
5. *Defining Popular culture* - Claim Mac Cabe
6. Dipanker Gupta "Culture, Space and Nation State"
7. During, Simon: Ed. *The Cultural Studies Reader*- 2nd edition

8. *Feminist Perspectives on Popular Culture'* - Lana Rakov
9. *Frederic Jameson Postmodernism or The Cultural Logic of Late Capitalism*
10. *Language and Symbolic Power*
11. Longhurst, Brian: *Introducing Cultural Studies*
12. *Michel de Certeau The Practice of Everyday Life*
13. Nayar, Pramod: *An Introduction to Cultural Studies*
14. *On Culture Industry - Adorno and Horkheimer*
15. *Pierre Bourdieu The Field of Cultural Production;*
16. *Raymond Williams Culture and Society*
17. *Raymond Williams The Country and the City*
18. *Raymond Williams The Long Revolution*
19. *Reifications and Utopia in Mass Culture' – Frederic Jameson*
20. *Richard Hoggart The Uses of Literacy*
21. *Roland Barthes Mythologies*
22. Storey, John: *What is Cultural Studies: A Reader*
23. *The Political Unconscious: Narrative as a Socially Symbolic Act*
24. Thwaites, Tony: *Introducing Cultural and Media Studies: A Semiotic Approach.*
25. *Tony Bennet Popular Culture: Themes and Issues*

PH 123.4- PAPER XXVII: AMERICAN LITERATURE - II

HARD CORE: 4 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: To introduce the students to the concept of American Literature and the various nuances associated with the culture, ideology and formation of the nation and its literature and to critically interpret the texts prescribed

UNIT I: PROSE

Henry David Thoreau: *Civil Disobedience*

Ralph Waldo Emerson: *The American Scholar*

Robert E Spiller: Chapter 1 from *The Cycle of American Literature*

John Paul Pritchard: Chapter 1 of *Criticism in America*

UNIT II: NOVELS

Ernest Hemmingway: *The Old Man and the Sea*

J D Salinger: *Catcher in the Rye*

Toni Morrison: *Beloved*

Zora Neale Hurston: *Their Eyes Were Watching God*

UNIT III: DRAMA

Edward Albee: *Who's Afraid of Virginia Woolf?*

Tennessee Williams: *A Streetcar Named Desire*

UNIT IV: FILM TEXTS

A Delicate Balance: Tony Richardson

The Shadow Box: Paul Newman

REFERENCES:

1. *American Literature*, Nandana Dutta
2. Balachandran, K. *Critical Essays on American Literature*.
3. Graham, Maryemma and Jerry Ward (eds)., *Cambridge History of African American Literature*. Cambridge, 2011.
4. Kalaidjian, Walter, ed. *The Cambridge Companion to American Modernism*.
5. Kar, P. C., and Ramakrishna, eds. *American Classics Revisited*.
6. Levander, Caroline F. *Where is American Literature?* Wiley, 2013
7. Matterson, Stephen. *American Literature: The Essential Glossary*
8. McDermott, John J. *Streams of Experience: Reflections on the History and Philosophy of American Culture*.
9. McDonald, Gail. *American Literature and Culture 1900-1960*. Oxford: Blackwell, 2007.
10. Moreley, Catherine. *Modern American Literature*. Edinburgh University Press, 2012.
11. Porter, Thomas E. *Myth and Modern American Drama*.
12. Rajnath, ed. *Twentieth Century American Criticism*.
13. Ruland, Richard & Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. London: Penguin Books, 1991.
14. Tucker, Sterling. *For Blacks Only: Black Strategies for Change in America*.
15. Woodward, Vann C. *A Comparative Approach to American History*.

PH 124.4 - PAPER XXVII: PROJECT

Project Guidelines - Introduction:

The Choice Based Credit System (CBCS) suggested by UGC has given an opportunity to every Post Graduate student to undertake project in their respective subject specialization at their IV

Semester. Project is a research study wherein a student must make a detailed study with scientific methodology and analysis on a particular issue relating to English Literature and Language. The findings of the study must be presented in the form of a Report. The student must select a topic of her/his interest which is socially relevant and useful to the society and the student in particular.

LEARNING OBJECTIVES of the Project:

The main objective of the project is to develop a research and scientific temper in the student which would further motivate her/him take up full-fledged research.

The other LEARNING OBJECTIVES are:

- To create an independent aptitude towards research
- To explore the various possibilities of research
- To instil a sense of persuasion
- To arrive at scientific conclusions
- To provide useful results for the betterment of the society
- To provide practical knowledge and exposure in their area of interest

Planning and Preparation of the Project:

The project is a compulsory paper of four credits to be undertaken under the supervision of a guide in the IV semester. However, preparation for the project commences in the third semester. Detailed orientation is given in the third semester regarding the purpose of the project, identification of the problem, methodology to be followed, teacher and guide responsibilities, method of evaluation and presentation of the report. Allotment of guides/project supervisors and selection and finalization of topics will be completed in the third semester. The project calendar is given in the third semester. Students must undertake individual project and group projects are not permitted.

Area to be chosen for the Project:

A student can choose a project which has relevance in English Literature and Language. However inter language/literature, trans/cross disciplinary projects are encouraged as these areas would widen their horizon and lead them to further related fields.

Project Calendar:

The Project calendar is spread over the entire period of IV semester. The Department must prepare a calendar of events to be followed by the student and guide to complete the project on time

Report to be submitted
Selection and submission of the project title to the project supervisor
Confirmation of the title
Submission of the project proposal/synopsis
Report of review of literature (desired 20)
Submission of chapters in consultation with guide
Submission of Project

Research Proposal:

A Student should prepare in detail the research proposal of the project and submit well in advance of starting the project work. The proposal must be approved by the project committee of the Department, which includes Chairperson of the Department and Faculty members.

Format of the Project Report:

The Project Report covers the following aspects:

- **Title Page:** College Name and address with College Logo, Title, name of the student with Register Number, Project Supervisors name and date.
- **Preliminary Pages:** Declaration of originality, certificate from the supervisor, certificate from the Head/College, contents with page numbers and acknowledgement
- **Abstract:** Abstract in 250-300 words covering the issue covered, LEARNING OBJECTIVES, methodology and major findings of the study.
- **Works Cited** (minimum 20 Books/Journals)

Valuation of Project Report:

Internal Assessment Marks (continuous evaluation): Internal assessment 30 marks distributed as follows

Criteria	Marks
Proposal/synopsis	10
Submission of chapters/reports and regularity in meeting the guide meeting	15
Presentations in seminars/conferences/publication of research articles in the project area	05
Total	30

External Valuation of the Project Report:

Project is evaluated against 70 marks of which external valuation is done for 50 marks and viva voce is for 20 marks.

Division of marks as follows:

Viva voce Examination:

Viva voce examination will be conducted by the Department. The panel of examiners includes the chairperson of the department, project guide and a competent external.

Criteria	Marks
Depth of Knowledge in the area	05
Content of the presentation	05
Communication	05
Level of Confidence & presentation of self	05
Total	20

Submission:

- 3 Bound copies of the project report
- CD in Pdf format

PS 125.4- PAPER XXIX: CULTURES OF DAKSHINA KANNADA IN TRANSLATION**SOFT CORE: 3 CREDITS****CONTACT HOURS: 45**

LEARNING OBJECTIVES: The paper aims to introduce the students to the some of the basic concepts in translating a text and the problems involved in doing so. The paper will then highlight the rich tradition available in the regional literature of Dakshina Kannada by dealing with various translated texts, thus helping the students form their own interpretations of the multihued culture present in modern day India.

UNIT I

Aspects of Translation: Types of translation, Decoding and recoding, Problems of equivalence - Loss and gain, Untranslatability, Language and culture

Historical background of Dakshina Kannada, its cultures, communities and literature

UNIT II

Gulvadi Venkata Rao :*Indira Bai: The Triumph of Truth and Virtue*

K. Shivaram Karanth: *Choma's Drum*

UNIT III

Gopalakrishna Pai: *Swapna Saraswatha*

Na D'Souza: *Bamonn*

Sara Aboobacker: *Breaking Ties*

UNIT IV

Vaidehi: *Just a Few Pages: Some Memories of Saraswatibai Rajwade*

D K Chauta: *Mittabail Yamunakka*

Mahalinga Bhat: *Unheard Sounds Flow on*

References:

1. K. Shivaram Karanth : *A Shrine for Sarasamma, Return to Earth*
2. "Dakshina Kannada District Gazetteer"
3. Amitav Ghosh. *In an Antique Land*
4. Bassnett, Susan. *Translation Studies*. 4th ed., London :Routledge. 2013. Print.
5. Catford, JC. *A Linguistic Theory of Translation*. London: OUP, 1965. Print.
6. House, Juliane. *Translation*. New Delhi. Oxford University Press India. 2012. Print.
7. K V Ramesh. *A History of South Canara*
8. Kothari, Rita. *Decentring Translation Studies*. New Delhi : Orient Blackswan , 2014. Print.
9. Riccardi, Alessandra. *Translation Studies: Perspectives on an Emerging Discipline*. USA : Cambridge University Press, 2008. Print.

PS 126.4 - PAPER XXX: DIASPORA LITERATURE

SOFT CORE: 3 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: To engage the students in the study of Diaspora, Diaspora Theory and a few Diaspora texts to further enable them to develop their understanding of Diaspora texts in global contexts.

UNIT I: BACKGROUND

Stuart Hall: 'Cultural Identity and Diaspora' (From *Theorizing Diaspora*)

Vijay Mishra: *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*

Jana Evans Braziel and Anita Mannur: 'Modernity, Globalism and Diaspora' (From *Theorizing Diaspora*)

UNIT II: POETRY

A.K Ramanujan: "A River", "Obituary", "Breaded Fish", "Looking for a
a Swing", "Self-Portrait", "Love Poem for a Wife", "Chicago Zen"

Cousin on

R. Parthasarathy: *From Exile, From Trial, From Homecoming* (from *Rough Passage*, 1977)
Agha Shahid Ali: "Postcard from Kashmir", "Snowmen", "Cracked Portraits", "The Previous Occupant"

UNIT III: NOVELS/SHORT STORIES

Khaled Hosseini: *The Kite Runner*

Bharathi Mukherjee: *Jasmine*

Jhumpa Lahiri: "Interpreter of Maladies" from *Interpreter of Maladies*

Rohinton Mistry: "Swimming Lessons" from *Tales from Firozsha Baag*

UNIT IV: FILM TEXTS

Ang Lee: *The Life of Pi*

Deepa Mehta: *1947, Earth*

REFERENCES:

1. Bharucha, Nilufer. Rohinton Mistry: Ethic Enclosures and Transcultural Spaces.
2. Braziel, Jana Evans and Anita Mannur. Eds. *Theorizing Diaspora: A Reader*.
3. Brown and Coelho (eds.) *Migration and Modernization: The Indian Diaspora in Comparative Perspective*.
4. Carter P. *The Lie of the Land*.
5. Cohen, Robin. *Global Diasporas*
6. Dodiya, Jaydipsingh. ed. *The Fiction of Rohinton Mistry*.
7. Goldberg, David Theo. Ed. *Multiculturalism: A Critical Reader*.
8. Hall, Stuart. "Cultural Identity and Diaspora".
9. Mcleod, A. L. *The Literature of Indian Diaspora*
10. Nelson ES (ed.) *Writers of the Indian Diaspora*
11. Nelson, Emmanuel. ed. *Reworlding: The literature of the Indian Diaspora*.
12. Parmeswaran, Uma. *Writing the Diaspora: Essays on Culture and Identity*.
13. Raghuram, Parvati. ed. *Tracing an Indian Diaspora : Contexts, Memories, Representations*
14. Rajan G and Mohanran R. (eds.) *Postcolonial Discourse and Changing Cultural Context: Theory and Criticism*
15. *Reworlding: The Literature of the Indian Diaspora* By Emmanuel S. Nelson
16. Rushdie, Salman. *Imaginary Homelands*.
17. Trivedi, Deepkumar. *Indian Diasporic Literature : Theory Themes and Problems*

18. Vijay Mishra: *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*

PS 127.4 PAPER XXXI: GENDER STUDIES

SOFT CORE: 3 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: The aim of this paper is to introduce the reader/learner to the origin, development, and theories of Gender Studies, the complex nuances involved with the association of genders, sexualities and identities.

UNIT I: CRITICISM

Rita Banerji : Excerpts from *Sex and Power: Defining History, Shaping Societies*

Judith Butler : Gender: "The Circular Ruins of Contemporary Debate" *Gender Trouble* (Chapter 3)

R W Connell : "The Social Organization of Masculinity" (Chapter from *Masculinities*)

UNIT II: FICTION

Gita Hariharan : *The Thousand Faces of Night*

Michael Cunningham: *The Hours*

A Revathi: *The Truth about Me: A Hijra Life Story*

UNIT III: DRAMA

Manjula Padmanabhan: *Lights Out*

Lorraine Hansberry: *A Raisin in the Sun*

Henrik Ibsen: *A Doll's House*

UNIT IV: VISUAL TEXTS

Tom Hooper: *The Danish Girl* (2015)

Sarah Blout Rosenberg: *Girl Power All Dolled Up*

Lisa Leeman: *Metamorphosis: Man into Woman*

REFERENCES:

1. Alice Munro: *Lives of Girls and Women*
2. Ann Snitow : *Gender Diary*
3. AzarNafisi: Reading Lolita in Tehran
4. Dale Spender : Women and Literary History
5. Elaine Showalter: A Literature of their own
6. Gayle Rubin: *The Traffic in Women: Notes on the 'Political Economy' of Sex*
7. Geetha, V. *Gender: Theorisng Feminism*. New Delhi: Bhatkal&Sen, 2012. Print.

8. Genz, Stephanie and Benjamin A Barbon. *Post-feminism: Cultural Texts and Theories*. New Delhi :Rawat, 2011. Print.
9. Glover, David and Cora Kaplan. *Genders: New Critical Idiom*. 2nd ed., London: Routledge, 2008. Print.
10. Helen Cixous : The Laugh of the Medusa in *New French Feminism*
11. Isobel Armstrong: New Feminist Discourses
12. Judith Butler: “*Imitation and Gender Subordination*” in Diana Fuss (eds) *Inside Out: Lesbian Theories*
13. Judith Butler: “Subversive Bodies” (Chapter from *Gender Trouble*)
14. Kate Millet: Sexual Politics
15. Monique Witting: The Straight Mind and other essays.
16. Niveditha Menon: “Body” (Chapter from *Seeing like a Feminist*)
17. Sandra Gilbert and Susan Gubar : “*Towards a Feminist Politics*” – *Mad Woman in the Attic*
18. Simone de Beauvoir: *Second Sex*
19. Singh, Sushila. *Feminism: Theory, Criticism, Analysis*. New Delhi :Pencraft International , 2004. Print.
20. Susie Tharu and K Lalita : Women Writing in India (2 Vols)
21. Tandon, Neeru. *Feminism: A Paradigm Shift*. New Delhi : Atlantic, 2008. Print.
22. Toril Moi : Feminist, Feminine , Female
23. Toril Moi : Sexual/Textual Politics
24. Uma Chakravarti: “Caste, Class and Gender: The Historical Roots of Brahminical Patriarchy” (Chapter from *Gendering Caste: Through a Feminist Lens*)
25. Virginia Woolf: *A Room of One’s Own*

PS 128.4- PAPER XXXII: LITERATURE FROM THE MARGINS

SOFT CORE: 3 CREDITS

CONTACT HOURS: 45

LEARNING OBJECTIVES: The aim of this paper is to provide a deeper insight into the concepts of marginalised literature with respect to the Dalits of India and the First Nations People around the globe – America, Canada and Australia

UNIT I: THEORETICAL WRITINGS

T M Yesudasan, “Towards a Prologue to Dalit Studies,” from *No Alphabet in Sight: New Dalit Writing from South India*. eds. Susie Tharu & K. Satyanarayana (Penguin India, 2011)

Ranajit Guha: "On Some Aspects of the Historiography of Colonial India" from *Selected Subaltern Studies*

Belinda Wheeler: "Introduction: The Emerging Canon" from *A Companion to Australian Aboriginal Literature*

Gayatri Spivak: Excerpts from *Can the Subaltern Speak?*

UNIT II: POETRY

Waman Kardak: "Send my Boy to School"

G. Sasi Madhuravelli: "Shambuka"

M R Renukumar: "The Silent Beast" (*Oxford India Anthology of Malayalam Dalit Writing*)

Sivadas Purameri: "A Leaky Room" (*Oxford India Anthology of Malayalam Dalit Writing*)

Jeanette C Armstrong : "Indian Woman", "History Lesson"

Joy Harjo: "How to Write a Poem in a Time of War", "For Calling the Spirit back from
Wandering the Earth in its Human Feet"

Sherman Alexie: "The Powwow at the End of the World", "Holy Crow"

Lionel Fogarty: "Dreamtime", "Planet Earth"

Claire G Coleman: "Forever, Flag", "I am the Road"

UNIT III: AUTOBIOGRAPHIES

Maria Campbell: *Halfbreed*

Sharankumar Limbale: *Akkarmashi*

Bama: *Karukku*

UNIT IV: PLAY AND VISUAL TEXT

Tomson Highway: *The Rez Sisters* (Play)

Philip Noyce: *Rabbit Proof Fence*

REFERENCES

1. Ahmad, Imtiaz and Upadhyay. *Dalit Assertion in Society Literature and History*. Hyderabad: Orient Blackswan, 2010.
2. Bama. *Sangati: Events*. OUP, 2008.
Controversies and Considerations. New Delhi :Orient Longman, 2004. Print.
3. Dangle, Arjun. Ed. *No Entry for the New Sun: Translations from Modern Marathi Dalit*. Orient Blackswan, 1992.
4. ---. ed. *Poisoned Bread*. Hyderabad: Orient Blackswan, 2009.

5. Datta, Prithvi and Chandra Shobhi. *The Flaming Feet and Other Essays: The Dalit Movement in India*. University of Chicago Press, 2011.
6. Gajarawala, ToralJatin. *Untouchable Fictions: Literary Realism and the Crisis of Caste*. Fordham University Press, 2012.
7. Ganguly, Debjani. *Caste and Dalit Lifeworlds: Postcolonial Perspectives*. Orient Longman, 2008.
8. Ilaiah, Kancha. *Why I am Not a Hindu: A Sudra Critique of Hindutva Philosophy, Culture and Political Economy*. Samya, 2005.
9. Jaffrelot, Christopher. *Dr.Ambedkar and Untouchability: Analysing and Fighting Caste*. C. Hurst & Co. Publishers, 2005.
10. Kumar, Raj. *Dalit Personal Narratives*. Hyderabad: Orient Blackswan, 2010.
11. Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*. trans. Alok Mukherjee. Orient Blackswan, 2004.
12. Limbale, Sharankumar. *Towards An Aesthetic Of Dalit Literature: History,*
13. Michael, S M. *Dalits in Modern India: Visions and Values*. New Delhi: SagePublications , 2007. Print.
14. Omvedt, Gail. *Dalit Visions*. New Delhi :Orient Longman, 1995. Print.
15. Omvedt, Gail. *Dalit Visions*. Orient Blackswan, 2006.
16. Rao, Anupama. *The Caste Question: Dalits and the Politics of Modern India*. Permanent Black, 2009.
17. Rege, Sharmila. *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies*. New Delhi: Zuban, 2006. Print.
18. Beatrice Culleton: *In Search of April Raintree*
