

**CHRIST UNIVERSITY**  
**Bangalore -29**  
Department of English  
**BA Honours in English Studies**

**COURSE DESCRIPTION**

The Departments of English have been at the forefront of some of the most exciting and socially relevant experiments and shifts in the past century. They have laid the seeds for newer fields like Postcolonial Studies, Gender Studies, and Cultural Studies to emerge. Keeping such a tradition alive, the Honours in English Studies is conceived with a vision of exposing our students to a rich array of new, diverse and vibrant areas in the domain. Most of the papers have their individual autonomy and hence there is no compulsory, binding factor in the selection or arrangement of papers. The course will hopefully serve as a common spring board for varied intellectual, cultural, and job-oriented possibilities.

**OBJECTIVES**

- To address a spectrum of interdisciplinary concerns of the Arts and Humanities
- To traverse exciting and diverse curricular and extracurricular landscapes
- To stimulate a critical, contemporary and futuristic intellectual exploration
- To foster research culture, prompting creation rather than mere consumption

## COURSE STRUCTURE

### V SEMESTER

Sub Code	Subject Title	Hours per week	Marks	Credits
HEN 551	Indian Literatures	5	100	4
HEN 552	<u>Introduction to Linguistics</u>	5	100	4
HEN 553	East-West Encounters: Shifting Perspectives	5	100	4
HEN 554	Approaches to Reading and Writing	5	100	4
HEN 555	Colonialism and Postcolonialism	5	100	4
HEN 556 a	Revisiting Indian Epics	5	100	4
HEN 556 b	European Literatures			
HEN 556 c	Comparative Drama			

### VI SEMESTER

Sub Code	Subject Title	Hours per week	Marks	Credits
HEN 651	World Literatures	5	100	4
HEN 652	Cultural Studies	5	100	4
HEN 653	<u>Introduction to Gender Studies</u>	5	100	4
HEN 654	Narratology	5	100	4
HEN 655	Teaching of English Language	5	100	4
HEN 666 a	Creative Writing	5	100	4
HEN 666 b	<u>Introduction to Popular Culture</u>			
HEN 666 c	Film Studies			
HEN 666 d	Reading Poetry			
HEN 667	Internship	60 (total)	100	4

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### Indian Literatures

**Paper code:** HEN 551**Marks** 100**Credits:** 4**Total no of hours:** 75**Objectives:**

- To expose the students to the variety and richness of Indian culture and literature.
- The paper attempts to probe and problematize the whole process of translation.
- The selection intends to familiarize the students with the important preoccupations of the contemporary writers.
- Introduce the students to the manifestations of the global issues in India through its literatures.

**Level of Knowledge:** Working knowledge of English and at least one regional language**Expected Learning Outcome:** Awareness of how Indianness is debated through literary material; a refined sense of the plurality of cultures that populate the 'Indian', etc.**Unit I****12 Hours****Poetry**

This module of Indian poetry tries to sensitize the students along the line of linguistic, regional, sexual and ethnic identities. These issues are to be discussed from an Indian perspective as the pieces obviously show the Indian version of these global concerns.

A Very Indian Poem in English	Nissim Ezekiel (English)
Women Empowerment	Sucheta Mishra (Oriya)
A Requiem to Mother Earth	O.N.V. Kurup (Malayalam)
Father Returning Home	Dilip Chitre (English)
I Think of Death	Naa. Kamarasam (Tamil)
Two Women	Anitha Verma (Hindi)

**Unit II****16 Hours****Short Story**

This module is a collection of contemporary Indian short stories. It is designed to give a bird's-eye-view of the Indian social, political and cultural scenario as represented in the writings from across the nation. Gender, culture and caste issues are recurrent in these works.

Aditi Nilakshi Borgohain (Mizo)



[Under Section 3 of the UGC Act, 1956]

The Depraved Girl	Priyamvad (Hindi)
The Flight	Kamala Das (English)
Annayya's Anthropology	A.K.Ramanujan (Kannada)
Rain	Raavi Sastry (Telugu)
The Last Show	Paul Zacharia (Malayalam)
Sand	Ashok Mithran (Tamil)
The Actress	Ashapura Devi (Bengali)

### **Unit III** **Essays**

**12 Hours**

The essays in this module critically probe into issues of translation. The prescribed pieces are meant to problematize the process of translating and translated literature as such. These essays will equip the students to identify and analyse some of the preoccupations of the writers in terms of caste, class and gender dimensions.

Writing Between The Lines: The politics and Poetics of Translation	R .Parthasarathy
Is there an Indian way of thinking?	A. K. Ramanujan
Why I am not a Hindu? (Excerpt)	Kancha Illiah
Some issues in the Analysis of Caste and Gender in Modern India	G.Arunima

### **Unit IV**

**25 Hours**

#### **Plays**

These plays explore how the individual-society tensions are played out. The use of Folk tale is used to reveal the social and individual relations and social stigmas prevailing. This can give a broad view of the issues Indian theatre is pre-occupied with. These plays are not to be done in class in detail; discussions about the issues will be meaningful.

Poile Sengupta	<i>Keats Was a Tuber</i>
Girish Karnad	<i>Nagamandala</i>

### **Unit –V**

**10 hours**

#### **Novel**

This module debates issues of religion, caste, identity, displacement and communal riots during partition and there after. It will help the students to explore how strongly the religious, communal paradigms work in the contemporary scenario.

Bhisham Sahni	<i>Tamas</i>
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### **Testing pattern**

*Syllabus 2012*

**CIA II**

- Comparative study of the issues of any one prescribed piece with another one piece from any Indian language
- written assignment on any of the typical Indian issues discussed as part of the syllabus.

**CIA III**

- could be a translation assignment of any contemporary literary work (Poems or short stories).
- written assignment on any prescribed piece bringing out the problems of translation
- If the students do not know how to read a regional language, they can listen to a story/poem from the oral tradition and translate that.
- Some students might not have the linguistic competence to translate then, they can learn a folk art form/gather some folk, oral narratives, recipes, sports and analyze them.

For CIA II and III, the Media Studies Department will collaborate with Departments of Languages for the selection and evaluation of pieces. Students should take prior permission before working on these assignments.

The number of pieces could be decided looking into the time that would require for the completion of the task.

**Mid-Semester Exam**

Module I	3 Short Answer Questions	5 Marks each	15 Marks
Module II	3 Short Answer Questions	5 Marks each	15 Marks
Module III and Module IV:	one essay each---	10 Marksx2 =	20 Marks
Total:			50 marks

**End Semester Exam**

	Number of answers	Marks	Total marks
Section A	5	8	40
Section B	4	15	60
			100

**Bibliography**

Chakrovorty - Spivak, Gayatri. *The politics of Translation* Tutun Mukherjee, Lawrence Venuti. (ed). *Translation Studies Reader*. London/New York; Routledge, 2003.  
*Studies in Culture and Translation*. Vol. 2 'Translating Caste' Basu, Tapan. Katha, 2002.



[Under Section 3 of the UGC Act, 1956]

New Delhi.

Das, Kamala. *The Sandal Trees and Other Stories*. Disha Books. 1995, New Delhi.

*Fresh Fictions, Folk Tales, Plays and Novellas from the North East*. Katha. New Delhi, 2005

*Indian Short Stories.1900-2000*. Ramakrishnan, E.V. (ed). Sahithya Academy New Delhi, 2003.

*Indian Literature*, Sahithya Academy, bi-monthly journal. Vol.167, New Delhi, 1995.

*Indian Literature*, Sahithya Academy, bi-monthly journal. Vol .168, New Delhi, 1995.

*Indian Literature*, Sahithya Academy, bi-monthly journal. Vol.169, New Delhi, 1995.

*Journal of Literature and Aesthetics*. Vol.7, Numbers 1&2 Jan- Dec.2007.Kollam, 2008.

Nandy, Ashis. *The Intimate Enemy*, New Delhi : O.U.P. 1989.

*Short Fiction from South India*, Krishna Swami, Subasree. Sreelatha.K (ed), - New Delhi: Oxford University Press, 2008.

Stuart Blackburn and Vasudha Dalmia (ed). *India's Literary History. Essays on the Nineteenth Century*. New Delhi: Permanent Black, 2008.

Tendulkar, Vijay. *Five Plays*. Bombay: 1992.OUP. 2007, New Delhi.

*Tamil Poetry Today*, K.S. Subramanian(ed). International Institute for Tamil Studies, Chennai 2007.

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## Introduction to Linguistics

**Paper code:** HEN 552

**Marks** 100

**Credits:** 4

**Total no. of hours:** 75

**General Description:** The economic globalisation since the early 90s has had a consequent interest in language studies for various socio-political, communicative and technological reasons. With communication - both oral and textual - becoming crucial to widen the global impact of

political and economic organisations, and the consequent struggles of resistance to economic imperialism have contributed to the renewed interest in linguistics in multiple domains – Media studies, corporate communication, advertising and marketing, anthropology, and health. In the case of India, in the wake of language becoming a major site of identity politics and the consequent interest of the state through increased funding and establishment of research centres is a testimony for the relevance and need for this paper.

### Objectives

- To introduce the students to the scientific study of language
- To locate language in a broader socio-political, and economic setting
- To expose students to the use of scientific study of language in multiple domains

**Unit I****7 Hrs**

- Introduction to Linguistics. Concept of Linguistics. Branches of Linguistics
- Language : Definition, nature, properties and functions of language, sub-systems of language
- Communication: Definition, nature, requirements and types of communication

**Unit II****13 Hrs**

- Phonetics: Definition and branches. Brief sketch of articulatory, acoustic and auditory phonetics
- Speech: Formation of speech. Speech mechanisms: Air stream, phonatory, articulatory and resonatory mechanisms
- Classification of speech sounds: Segmentals and suprasegmentals
- a. Segmentals : Vowels and Consonants
- Classification of consonants: Place and manner of articulation, voiceless and voiced consonants
- Classification of vowels: Concept of cardinal vowels
- b. Suprasegmentals: Stress, pitch, tone, and intonation
- c. Semivowels and diphthongs: Formation and classification
- d. Sounds formed using non-pulmonic air stream: Ejectives, implosives and clicks
- Phonology: Definitions of phoneme and allophones. Phonemic analysis with reference to Indian languages. Distinctive feature analysis. Syllable: Types and structure of Syllables

**Unit III****15 Hrs**

- Morphology: Concepts of morph, morpheme, and allomorph and their relationship. Morphemic analysis. Morpheme types-inflectional and derivational. Word: Definition, types, process of word formation
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- Syntax: Syntactic analysis, I.C. Analysis, Phrase structure grammar, Transformational grammar, components of functions of grammar. Acceptability and grammaticality of sentences.

**Unit IV****10 Hrs**

- South Asia as a linguistic area. Identifying a linguistic area, language families, Indo European family, Austro Asiatic, Sino Tibetan, and Dravidian. Language isolates, Language change, Pidgins and creoles.
- Introduction to Sociolinguistics

**Unit V****15 Hrs**

- Semantics: Concept of meaning. Different types of meanings. Concepts of synonyms, homonyms and antonyms. Semantic ambiguity.

- Psycholinguistics: Introduction to psycholinguistics. Competence and Performance. Language acquisition in children. Major theories

**Bibliography**

- Balasubramanian, T. *A Textbook of English Phonetics : For Indian Students*. Macmillan 2000
- Bansal R. K. and Harrison J. B., *Spoken English for India: A Manual of Speech and Phonetics*. Longman. Madras, 1983.
- Chandler, Daniel. *Semiotics: The Basics*. New York : 2002.
- Hockett. C.F. *A Course in Modern Linguistics*. New York: Macmillian, 1958.
- Krishnaswamy, N. and Archana S. Burde. *The Politics of Indians' English : Linguistic Colonialism and the Expanding English Empire*. New Delhi: OUP, 2004.
- Krishnaswamy, N. and SK Verma. *Modern Linguistics: An Introduction*. New Delhi: OUP, 2005.
- Leech G. N. *Principles of Pragmatics*. London: Longman, 1983.
- Levinson S. *Pragmatics*. Cambridge, CUP, 1983.
- O'Connor (1993) *Phonetics*. Hammonds worth: Penguin Books.
- Palmer, F. R. *Semantics : A New Outline* Cambridge, CUP, 1976.
- Prakasam, V. and Abbi. *A Semantic Theories and Language Teaching*. New Delhi, Allied Publishers, 1985.
- Saussure, Ferdinand de. *A Course in General Linguistics*. New York: McGraw-Hill. 1966.
- Thorat, Ashok. *Discourse Analysis of Five Great Indian Novels*. Macmillan, 2002.
- Widdowson, H. D. *Stylistics and the Teaching of Literature*. London: Longman, 1975

**Testing pattern**

CIA – Two written assignments. The Third CIA should to be a short research paper of about five to ten pages.

Mid-semester written exam based on modules 1 to 3 (2 hours)

End-semester written exam based on all the modules 4-6( 3 hours)

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**East-West Encounters: Shifting Perspectives**

**Paper code:** HEN 553

**Marks:** 100

**Credits:** 4

**Total no. of hours:** 75

**General Description:** In the restructured order of the world, it has become mandatory for almost all cultures to respond to the Western paradigms of functioning. The response could be one of admiration and acceptance, opposition and rejection, ignorance, unwillingness to respond, inability to ignore, etc. In this kind of a so-called 'global village' scenario, with unavoidable

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interactions between the west and the east becoming a regularity, it is difficult to retain local identities and cultures against the onslaught of the West.

This paper, with an awareness of the fluidity of the East-West identities and cultures, and of the other multiple identities and cultures that are bound to function simultaneously (blend, clash, or exist autonomously), shall have a critical look at the contemporary, complex network of relationships in the global context.

Further, the paper shall engage with these ideas.

- Globalisation - a need?
- Melting Pot - Salad Bowl debates
- Clash/blend of civilisations, civilisation of clashes/blendings
- Use of histories to construct pasts
- Newer modes of domination, suppression
- Dissent - its power and impotence

**Level of Knowledge:** Paper demands basic linguistic and literary exposure, competence

**Expected Learning Outcome:** Critical outlook at the contemporary, complex network of relationships in the global context

**Unit I**                      15 Hrs

Istanbul - Orhan Pamuk

*The Twentieth Century: The Ambivalent Homecoming of Homo Psychologicus* - Ashis Nandy

*My Father's Suitcase: Orhan Pamuk's Nobel Acceptance Speech*

**Unit II**                      15 Hrs

The Reluctant Fundamentalist: Mohsin Ahmed

*Orientalism: Edward Said*

**Unit III**                      15 Hrs

The Word and the Bomb: Hanif Kureshi

*Why Do They Hate Us?: Mohsin Hamid*

**unit IV**                      15 Hrs

Links: Nuruddin Farah

*The Clash of Civilisations: Samuel Huntington*

*Fear of Small Numbers: Arjun Appadurai*

**Unit V**                      15 Hrs

Khuda Ke Liye:              Shoab Mansoor

The Courtier (From East-West Short Story Collection): Salman Rushdie



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*The Intimate Enemy: Ashis Nandy*

### Testing Pattern

**CIA 1 and 3:** Class tests on prescribed texts

**Mid Semester:** Oral presentation on any specific aspect of one of the prescribed texts (Titles to be chosen with the consultation of the teacher)

### End Semester Exam: Testing Pattern.

	Number of answers	Maximum Marks	Total marks
Section A	5 out of 7	20 each	100

### Bibliography

- Bauman, Zygmunt, *Life in Fragments: Essays in Postmodern Morality*, Oxford: Blackwell.
- A Guide to twentieth-century literature in English*. Ed. Harry Blamires. London; New York: Methuen, 1983.
- Eco, Umberto, *The Role of the Reader*. Bloomington: Indiana University Press.
- Eco, Umberto, *On Literature*. London: Vintage, 2005.
- Calvino, Italo, *The Literature Machine*. London: Vintage, 1987.
- Farah, Nuruddin. *Links*. Penguin.
- Ghosh, Amitav. *Sea of Poppies*. Macmillan.
- Hannah Arendt, *Eichmann in Jerusalem*. New York: Viking, 1963.
- Robert J. Lifton, *The Nazi Doctors: Medical Killing and the Psychology of Genocide*. New York: Basic, 1986.
- M. Hollington, *Günter Grass: The Writer in a Pluralist Society*. 1980.
- Erich Fromm, *Escape from Freedom*. New York: Rinehart, 1941.
- Victor Frankl, *From Death-Camp to Existentialism*. New York: Alfred A. Knopf, 1979.
- Nuruddin Farah, *Yesterday, Tomorrow: Voices from the Somali Diaspora*. London and New York, Cassell, 2000.

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### Approaches to Reading and Writing

**Paper code:** HEN 554

**Marks** 100

**Credits:** 4

**Total no. of hours:** 75



[Under Section 3 of the UGC Act, 1956]

**Course Description:** The course attempts to introduce the students to the analytical reading of literature and writing about literature. It will look into the different ways of reading and interpreting short fiction, drama and in turn novels and translate their reading into critical/analytical research oriented papers. It will look into short stories and one act plays to read and analyse in class. This will be practical course with intense practice based on the aspects of reading and interpretation.

**Objective:**

- to equip students with ways of “close reading” texts (short stories, dramas and novels).
- to train the students to engage with the texts critically and
- to finally write critical essays

**Level of knowledge:** Basic familiarity with literary genres

**Learning outcome:** Students will be able to read literature and write well researched analytical essays

**Unit I**

**40 hrs**

**Ways of Reading**

1. Comprehension and Interpretive Variation
2. Types of Meaning
  - a. Intended Meaning
  - b. Text’s Own Meaning
  - c. Meaning and a Text’s Reception
  - d. Critical Social Meanings
3. Research: Introduction to Research Methodology

**Unit II**

**Analysis, Argumentation and Research**

**35 hrs**

4. Exploration
  - a. Genre
  - b. Elements of Literature
5. Analysis
  - a. Point of View
  - b. Syntax
  - c. Characters
  - d. Symbols
  - e. Setting
  - f. Themes
6. Argumentation: Writing a Critical Essay.

7. Research: Citing sources within an essay. Preparing a works cited, bibliography. Writing an abstract, literature review, introduction, body and conclusion.

### **Testing Pattern**

CIA's II and III will be compilation of portfolios which include all the writing assignments the students have done in the course of the paper. They will submit it after including all the constructive feedback the teacher has given to each of their assignments individually. Mid Semester exam can be a practical paper which will test their analytical and critical capabilities.

End semester exam is to be a research submission where each student will choose a literary genre examine it along the parameters of Unit 1 and II and write a semi-dissertation submission paper along the argumentation and critical and analytical frameworks.

### **Bibliography**

Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Oxon: Routledge, 2006.

Bain, Carl. E, Jerome Beaty and J. Paul Hunter. *The Norton Introduction to Literature*. 6<sup>th</sup> ed. New York: W.W. Norton Company, 1995.

Kennedy, X.J., and Dana Gioia. *Literature: An Introduction to Fiction, Poetry, and Drama*. 7<sup>th</sup> ed. New York: Longman, 1999.

Madden, Frank. *Exploring Literature: Writing and Arguing about Fiction, Poetry, Drama and the Essay*. New York: Pearson Longman, 2007.

Montgomery, Martin, et al. *Ways of Reading: Advanced Reading Skills for Students of English Literature*. New York: Routledge, 2007.

Woolf, Judith. *Writing about Literature*. London: Routledge, 2005.

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## **Colonialism and Postcolonialism**

**Paper code:** HEN 555

**Marks** 100

**Credits:** 4

**Total no. of hours:** 75

**General Description:** Postcolonial literatures usually attempts to contextualise the colonization and reaction to colonization. Political independence definitely does not suggest that the cultures have achieved freedom. This paper attempts to understand the continuing anxieties of the writers in independent nations, and the significant historical circumstance of colonization that has shaped them to be the writers they are today.

All the unit titles allude to the contexts the texts will be discussed. Language, nature of colonization, hybridity, gender and nation are the key areas that will be discussed in class. The students will be oriented to the concepts and the theoretical language of the Postcolonial Studies

**Level of Knowledge:** basic knowledge of empire building as discussed in British literature

**Learning outcome:** students will be familiar with historical and cultural anxieties of postcolonial cultures

**Unit I** **15 hrs**

Contextualising colonialism and postcolonialism

- **Beginning Postcolonialism – Mcleod (The entire book)**

**Unit II** **20 hrs**

Writers in a post - colonial context

- Recovering the original – Ngugi Wa Thi'ango
- Being a writer in India - U. R. Ananthmurthy

**Unit II** **20 hrs**

Hybridity and language

- Caribbean culture or mimicry? - Derek Walcott
- Coolie mother – David Dabydeen
- Caliban – Edward Kamau Brathwaite

**Unit III** **20 hrs**

Gender and nation

- Colonizing bodies and minds: Gender and Colonialism – Oyeronke Oyewumi
- *Second Class Citizens* – Buchi Emecheta

**Testing pattern**

CIAs can test the conceptual clarity of the postcolonial theory. Students can choose a text/rituals/festivals/practices of their choice and analyse the different influences that has prompted the changes in contemporary India.

End semester exam will be a three-hour exam on the texts discussed in the class.

**Bibliography**

Achebe, Chinua, *Anthills of the Savannah*, Doubleday: New York, 1989  
Ashcroft Bill, Gareth Griffiths and Helen Tiffin(eds), *Key Concepts in Post-Colonial Studies*, London: Routledge, 1998

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--- *The Post-Colonial Studies Reader*, Routledge, 1995

Birbalsingh, Frank, *Frontiers of Caribbean Literature in English*, Saint Martin's Press, 1996

Brathwaite, Edward, *The Arrivants: A New World Trilogy: Rights of Passage Island Masks*, London: Oxford University Press, 1967

Fanon, Franz, *Black Skin, White Masks*, Grove Press: New York, 1967

Gann L.H and Peter Duignan (Eds), *Colonialism in Africa 1870-1960*, Cambridge University Press: London, 1969

Gordimer, Nadine, *Burger's Daughter*, Viking Press: New York, 1979

Guha, Ranajit. "Preface" & "On Some Aspects of the Historiography of Colonial India." *Selected Subaltern Studies*. Ed. Ranjit Guha & G. C. Spivak. New York: OUP, 1988

Harris, Wilson, 'The Limbo Gateway', in *The Post Colonial Studies Reader* ed. By Bill Ashcroft, Gareth Griffiths and Helen Tiffins, London and New York: Routledge, 1995

Harris, Wilson, *The Palace of the Peacock*, Faber and Faber: London, 1988

JanMohmed, Abdul R., 'Worldliness-Without-World, Homelessness- As- Home: Definition Of The Specular Border Intellectual' From *Edward Said Critical Reader*, ed. by Michael Sprinker, Blackwell, 1992, Pg. 96-120

Loomba, Ania et al. *Postcolonial Studies and Beyond*. Durham, NC: Duke UP, 2006

Naipaul, Seepersad, *The adventures of Gurudeva and other stories*, London: Andre Deutsch, 1976

Naipaul, V.S., *India: A Wounded Civilization*, Knopf: New York, 1977

Naipaul, V.S., *The Loss of Eldorado: A history*, Deutsch: London, 1969

Rushdie, Salman *Imaginary Homelands: Essays and Criticisms 1981-1991*: Granta Books London in association with Penguin Books, 1991

Said, Edward W., *Culture and Imperialism*, New York: Random House, 1993

Soyinka, Wole, *Myth, Literature, and the African World*, Cambridge University Press: New York, 1976

Talbot, Ian. *Divided Cities: Partition and Its Aftermath in Lahore and Amritsar*. Oxford and Karachi: Oxford University Press

Viswanathan, Gauri. "Currying Favor: The Politics of British Educational and Cultural Policy in India, 1813-1854." *Colonialism & Other Essays*. Oxford: OUP, 1990. 85-104

Young, Robert, *Postcolonialism: an historical introduction*, Blackwell Publishers: Oxford, 2001

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### Revisiting Indian Epics

**Paper code:** HEN 556 a

**Marks** 100

**Credits:** 4

**Total no of hours:** 75

**General Description:** This paper will re-visit the popular two Indian epics – *Mahabharata* and *Ramayana*. *Mahabharata* and *Ramayana* are not mere literary texts in India; no Indian reader

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reads them for the first time. As Prof Anantamurthy points out they function as languages and prompt new narratives in literary traditions.

The paper intends to read the critical discussions and creative re-presentations of the epics – *Mahabharata* and *Ramayana*. The essays will probe the questions about authorship/authority, orality, and the posited meanings in the tellings of the epics. The other two modules will look at the creative interpretations, re-presentations of certain episodes, marginal characters from the epics.

As we read, discuss the re-visited tellings of the epics, we would need a specific telling to refer to. C Rajagopalachari's telling of *Mahabharata*, *The Epic* and *The Ramayana* can be considered as a reference point. Pertinent episodes can be read or discussed in class or if time permits the entire narrative can be read/discussed in class.

### **Objective**

- Study the two Indian epics and literary works based on them
- To understand the process of re-visioning a text
- To understand the contexts that prompts the re-visioning of an epic

**Level of Knowledge:** Basic ability to read and interpret texts

**Expected Learning Outcome:** The students will be familiar with the cultural politics of Indian society

### **Unit I**

#### **Essays**

**25 hrs**

U. R. Ananthamurthy. "Towards the Concept of a New Nationhood: Languages and Literatures in India" ((Talk delivered at Institute of Physics, Bhubaneswar, India on 3 September, 2006)

A K Ramanujan. Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation, in *The Collected Essays of A. K. Ramanujan* (Delhi: OUP, 1999)

R. K. Narayan. "Valmiki" in *Gods, Demons and Others* (New York: Viking, 1967)

Draupadi's Disrobing: Meanings for Our Times – Rajeswari Sunder Rajan, in *Signposts: Gender Issues in Post-Independence India*, ed. Rajeswari Sunder Rajan, New Jersey and London: Rutgers University Press, 1999

Shambhuka's Story Anew: Basavalingahia re-presents *Shudra Tapasvi* – Performance Essay Tr. by Paula Richman in *Ramayana Stories in Modern South India*, compiled and edited by Paula Richman, Bloomington: Indiana University Press, 2008

### **Unit II**



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## **Ramayana**

**25 hrs**

C N Sreekantan Nair, *Kanchana Sita* –Tr. Vasanti Sankranarayanan, *Retelling the Ramayana: Voices from Kerala*, New Delhi: Oxford University Press, 2005

Pudumaippittan C Virudhachalam, ‘Deliverance from the Curse’ – Tr Laxmi Holmstrom, in *Ramayana Stories in Modern South India*, compiled and edited by Paula Richman, Bloomington: Indiana University Press, 2008

Volga, ‘Reunion’ – Tr. Krishna Rao Maddipati, in *Ramayana Stories in Modern South India*, compiled and edited by Paula Richman, Bloomington: Indiana University Press, 2008

## **Unit III**

### **Mahabharata**

**25 hrs**

Irawati Karve, Excerpts from *Yuganta: The End of an Epoch* – Gandhari; Kunti Hyderabad: Orient Longman, 1999

Lf Hildebeitela, Excerpts from *Cult of Draupadi: Vol I . Mythologies: From Gingee to Kuruksetra*. Chicago: The University of Chicago Press, 1988.

Kuvempu, *A Throat for a Thumb* – (*Beralge Koral*) Tr. Dr Prabhu Shankara, Bangalore: Kannada Book Authority, 2003

### **Testing pattern**

CIAs can look at other creative interpretation and ask the students to analyse the cultural, ideological, political contexts that prompt the rewritings.

One episode, character can be selected from one of the tellings of the epics and students can rewrite them.

End semester exam will be a three-hour paper that test the texts discussed in class for 100 marks.

### **Bibliography**

Paula Richman.(ed) *Many Ramayanas: The Diversity of a Narrative Tradition in South Asia*. New Delhi: Oxford University Press, 1991

Nick Allen. “Just war in the Mahabharata” in *The Ethics of War: Shared Problems in Different Traditions* (eds) Richard Sorabji and David Rodin, Ahsgate. 2006/7

Bimal Krishna Matilal. “Krishna: In Defence of a Devious Divinity” & “The Throne: Was Duryodhana Wrong?” in *Ethics and Epics* edited by Jonardan Ganeri. New York: Oxford University Press, 2002

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Velcheru Narayana Rao. "A Ramayana of their own: Women's Oral Tradition in Telugu" in Paula Richman eds *Many Ramayanas*. Berkeley: University of California Press, 1991

Alf Hiltebeitel. "The Epic of Pabuji" & "Draupadi Becomes Bela, Bela Becomes Sati" in *Rethinking India's Oral and Classical Epics: Draupadi among Rajputs, Muslims, and Dalits*. Chicago: The University of Chicago Press, 1999

Marie Gillseppe. "The Mahabharata: From Sanskrit to Sacred Soap. A case study of the Reception of Two Contemporary Televisual Versions" in "Reading audiences Young People and the Media" Manchester and New York: Manchester University Press, 1993

Laurie J. Sears. "Mysticism and Islam in Javanese Ramayana Tales". Mandakranta Bose. *The Ramayana Revisited*. New York: Oxford University Press, 2004.

Julie B. Mehta. "The Ramayana in the Arts of Thailand and Cambodia". Mandakranta Bose. *The Ramayana Revisited*. (New York: Oxford University Press, 2004.

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## European Literatures

**Paper code:** HEN 556 c

**Marks** 100

**Credits:** 4

**Total no. of hours:** 75

**General Description:** The paper aims to help our students to get a more in depth understanding of certain classical texts which are frequently referred to, but are not specifically engaged with. The paper is consciously bounded to classical texts. However, the readings are bound to be done using contemporary literary understandings.

### Objective

- To take a chronological survey of literary texts through the Ancient Greek, Roman, Medieval and the Renaissance period
- To gain insights into social, religious and philosophical dimensions of these ages

**Level of Knowledge :** Working knowledge of English and analytical skills

**Learning outcome:** Understanding of the native roots and derivations of text

### Units

- Ancient Literature (800BC to the birth of Christ)

[Under Section 3 of the UGC Act, 1956]

- Masterpieces of Medieval Literature (Birth of Christ to 1500 AD)
- Masterpieces of the Renaissance (1500-1660)

## Unit I

25 hrs

**Objectives:** students should be familiar with the various devices and methods of each literature, individual author's styles and be able to distinguish between myth, legend and heroic forms with specific examples from the prescribed texts.

### Texts

- The book of Job or selections from the Book Of Psalms- Ancient Hebrew texts
- Excerpts from Homer's *Iliad or Odyssey*/ Greek epic
- Greek play / Sophocles- *Oedipus the King*
- Excerpts from Virgil's *Aeneid*/ Roman epic
- Selections from Sappho/ Ovid

## Unit II

25 hrs

**Objective:** To familiarise students with the development of social classes, feudalism, institutional [Learning. To](#) understand the characteristics of the medieval romance, Dante's concept of the damned, his symbols, and Chaucer's use of the frame narrative, fableau

- Selections from Dante Alighieri's *Divine Comedy*
- Excerpts from Chaucer's *Canterbury Tales/ the Miller's Tale*
- Novella -Giovanni Bocaccio *Decameron*

## Unit III

25 hrs

**Objective:** To comprehend renaissance ideals, and to discern the classical roots and derivations of renaissance drama. To understand the complexities of characterisation and the Renaissance hero.

- Renaissance Drama – Marlowe's *Faustus*
- Prose- Selection from More's *Utopia*

### Testing Pattern

**CIA II** - Written Assignment . testing critical knowledge and application skills



[Under Section 3 of the UGC Act, 1956]

**CIA III-** Seminar, Colloquia, Presentations in groups

**Mid Sem-** 50 marks written exam

End Sem Exam: 5 out of 8 essay type questions carrying 20 marks each.

### **Bibliography**

Damrosch, David. *How to Read World Literature*, John Wiley & Sons, 2009.

Knox, E. Peter. *A Companion To Ovid*, John Wiley & Sons, 2009.

Farrell, Joseph & Putnam, CJ Michael. *A Companion To Virgil's Aeneid And It's Tradition*, John Wiley & Sons, 2009.

Ross, David. *Virgil's Aeneid: A Reader's Guide*, John Wiley & Sons, 2009.

Gutzwiller, Karhryn. *A Guide to Hellenistic Literature*, John Wiley & Sons, 2009.

Powell, B. Barry. *Homer*, John Wiley & Sons, 2009.

Stone , Packer, Hoopes. *The Short Story –An Introduction*, McGraw Hill, 1983.

Sanders, Andrew. *The Short Oxford history Of English Literature*, OUP, 2004.

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### **Comparative Drama**

**Paper code:** HEN 556 d

**Marks** 100

**Credits:** 4

**Total no. of hours:** 75

**General Description:** The syllabus intends to look at the origin and development of the prominent theatres of the world. The historical overview in the modules will equip the students to place the plays in the right social milieu and ensure a better understanding as well. The plays are selected to give a live experience of theatre with representative plays of different trends and movements.

#### **Objectives:**

- To introduce the student to various theatrical traditions
- To see the gaps and bridges between drama and theatre
- To identify and understand varied theatrical techniques
- To encourage theatrical productions

**Level of Knowledge:** The paper demands a working knowledge of dramatic and theatrical production



[Under Section 3 of the UGC Act, 1956]

**Expected Learning Outcome:** Sharpened awareness of varied theatrical production, performance and reception

**Unit I** **5 Hrs**

**Early Theatre**

Greek Theatre  
The Medieval Theatre  
The Renaissance Theatre  
Nineteenth Century Theatre  
Realism in Theatre  
(Ibsen, Strindberg, Tolstoy, Chekhov, Gorky)  
Irish National theatre  
(W.B. Yeats, J.M.Synge, Sean O, Casey)  
G.B.Shaw and Oscar Wilde

**Unit II** **5 Hrs**

**Modern Theatre**

Political Theatre  
Development of Working Class Theatre  
Epic Theatre  
Theatre and Ideology  
(Brecht, Miller, Eugene O'Neill, Tennessee Williams, Dario Fo)  
Expressionism in Theatre—(Strindberg, Brecht)  
Surrealism, Existentialism, Absurdity, Theatre of Cruelty – (Garcia Lorca, Arthaud Cenci, Sartre and Camus)

**Unit III** **5 Hrs**

**Indian Theatre**

Excerpts from K V Subbanna's *Community and Culture*  
Natya Sastra  
Sanskrit Dramaturgy and Early plays  
The Popular Playwrights  
Plays of Nationalism  
Post-Independent theatre

**Unit IV** **30 Hrs**

**Plays (Any three)**

Antegone-Jean Anouilh  
A Dream Play-Strindberg  
The Glass Menagerie-Tennessee Williams  
Mother Courage and Her Children—Brecht  
Evam Indrajith—Badal Sircar  
Blood Wedding --Lorca

**Unit V** **30 Hrs**

**Essays (Any five)**

Martin Esslin—Theatre of the Absurd (excerpts)  
Edward Bond—The Language of Violence  
Third Theatre –Badal Sircar  
The Indian theatre—B. Chandra Gupta  
Empty Space–Peter Brook  
An actor Prepares –Stanislavsky  
Theory of Modern Stage—Eric Bentley

**Testing Pattern**

**CIA I and CIA III**

Two Assignments based on Theatrical conventions /movements/Trends/Staging of a Play

**Mid Semester and End Semester**

Regular written exam

**Bibliography**

MacGowan, Kenneth, Melnitze,William and Armstrong,Gordon. *Golden Ages of the Theatre*: Prentice Hall-1980.

Blackburn,Stuart and Dalmia, Vasudha(ed) *India's Literary History,Essays on the Nineteenth Century*: Permanent Black-2008.

Lorca, Federico Garcia. *Four Major Plays* , *Oxford worlds Classics* : Oxford University Press-



[Under Section 3 of the UGC Act, 1956]  
1997.

*Drama, Narrative and Moral Education*, Winston, Joe: Falmer Press, London 1998.

Brecht, Bertold(1967) *Mother Courage and Her Children*: Bentley,E (Transl), Methuen, London.

Anouilh J.(1951) *Antigone* ,Galantiere,L.(Transl) London, Methuen.

Carlson, Harry Gilbert. 1930.*Strindberg and the Poetry of Myth*: University of California Press.

*Dramatic Strategies in The plays of Edward Bond* ( 1992) Spencer, Jenny S: Cambridge University Press1992.

*Modern Indian Drama: An Anthology*, Deshpande,Govin P(Ed)

*Musings on Indian Writing in English(Vol.3)* Iyer, Sharada: Oxford University Press.

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### World Literatures

**Paper code:** HEN 651

**Marks:** 100

**Credits:** 4

**Total no. of hours:** 75

**General Description:** The paper plans to introduce students to non-British, non-American and non-postcolonial literatures which are too often left unaddressed in the academic arena. The selection predominantly addresses European and Latin American literary works.

#### Objectives

- Introduce students to the less charted territories of world literatures
- Engage with a plurality of literary thought and expression and help the student to discover fresher perspectives
- Consciously attempt to keep the texts and as classroom-friendly as possible

**Level of Knowledge:** The paper demands the working knowledge of literary genres, devices and critical vocabulary

**Expected Learning Outcome:** Awareness of the literary sensibilities that promote literary production across varied cultures and time periods

#### Unit I

**20 Hours**

##### Drama

Bertolt Brecht      *The Threepenny Opera*

#### Unit II

**25 Hours**

**Novel**

Elie Wiesel                      *Night*

**Unit III**

**15 Hours**

**Poetry**

Pablo Neruda                      Nothing But Death/If You Forget Me  
 Anna Akhmatova                  Requiem/Why is This Century Worse  
 Wislawa Szymborska              The Three Oddest Words/The Joy of Writing  
 Petrou Cavafy – Ithaca/ Yehudi Amichai – All the Generations Before Me  
 Forough Farrokzhad – The Wind-Up Doll/ Faiz Ahmad Faiz – A Prison Evening

**Unit IV**

**15 Hours**

**Essays**

Italo Calvino's On Some Functions of Literature  
 Alexandr Solzhenitsyn Nobel Acceptance Speech/  
 The Dalai Lama's Nobel Acceptance Speech/  
 Albert Camus' Nobel Acceptance Speech

**Note:** The slashes that figure in the syllabus indicate the choice teachers of the paper can exercise.

**Testing Pattern**

**CIA 1 and 3:** Tests on prescribed texts. Five marks are reserved for active classroom participation.

**Mid Semester**

	Number of questions	Number of questions to be answered	Marks	Total marks
Section A One compulsory Annotation	6	4	5	20

[Under Section 3 of the UGC Act, 1956]

Section B	4	3	10	30
				50

### End Semester pattern

5x20 =100 choosing one question each from Poetry, Drama, Essay & Novel and one additional question.

### Bibliography

- Eco, Umberto. *Sulla letteratura*, (2003 – English translation by :[Martin McLaughlin](#) *On Literature*, 2004)
- Amichai, Yehudi. *The Slected Poetry of Yehuda Amichai*. USA: University of California, 1996.
- “Even A Fist Was Once an Open Palm With Fingers” *the Selected Poetry of Yahudi Amichai– Poetry in Translation* Trans. Bloch, Chana and Mitchell, Stephen.  
[http:// www-english.tamu.edu/pers/fac/myers/default.html](http://www-english.tamu.edu/pers/fac/myers/default.html).
- Arendt, Hannah. *Eichmann in Jerusalem*. New York: Viking, 1963.
- Bauman, Zygmunt, *Life in Fragments: Essays in Postmodern Morality*, Oxford: Blackwell.
- Calvino, Italo, *The Literature Machine*. London: Vintage, 1987.
- Cargas, Harry James, ed. *Telling the Tale: A Tribute to Elie Wiesel* – Saint Louis.
- Eco, Umberto, *The Role of the Reader*. Bloomington: Indiana University Press.
- , *On Literature*. London: Vintage, 2005.
- Farah, Nuruddin. *Links*. Penguin.
- *Yesterday, Tomorrow: Voices from the Somali Diaspora*. London and New York, Cassell, 2000.
- Fromm, Erich. *Escape from Freedom*. New York: Rinehart, 1941.
- Ghosh, Amitav. *Sea of Poppies*. Macmillan.
- A Guide to twentieth-century literature in English*. Ed. Harry Blamires. London; New York: Methuen, 1983.
- Lifton, Robert J. *The Nazi Doctors: Medical Killing and the Psychology of Genocide*. New York: Basic, 1986.
- M. Hollington, *Günter Grass: The Writer in a Pluralist Society*. 1980.
- Victor Frankl, *From Death-Camp to Existentialism*. New York: Alfred A. Knopf, 1979.
- Villet, John. *The Theatre of Bertolt Brecht, A Study from Eight Aspects*.
- Wiesel, Elie. *Night*. Trans. Stella Rodway – New York: Hill 7Wang, 1961.

### Cultural Studies

**Paper code:** HEN 652

**Marks** 100

**Credits:** 4

**Total no of hours:** 75

**Brief Description:** The course attempts to introduce the students to the contemporary academic



[Under Section 3 of the UGC Act, 1956]

discipline of Cultural Studies. It will look into the various debates, movements and issues within this field. This course aims to introduce students to the interdisciplinary field of 'culture'. It aims at opening up the field of 'culture' as an academic and empowering area to engage with. This can be an introductory course to various electives like Gender Studies, Popular Culture Studies etc.

**Objective:**

- To equip students with the basic skills to engage with the debates, issues, texts and theories from the cultural studies perspective
- To familiarize the readers with the domains that intersect and influence cultural, i.e., everyday life

**Level of Knowledge:** An interest in "culture" and rudimentary knowledge of Literary theory.

**Learning Outcome:** A refined sense of cultural politics is hoped for.

**Unit I**

**45 hrs**

**Introduction to Culture and Cultural Studies**

**20 hrs**

Mrinalini Sebastian: "Understanding Cultural Studies"  
Simon During: "Introduction" (Cultural Studies Reader, 3<sup>rd</sup> edition)  
Raymond Williams: "Introduction" from *Culture and Society*  
Stuart Hall: "Cultural Studies and its Theoretical Legacies"

**Culture and Society**

**25 hrs**

Karl Marx: "Ideology in General", "Concerning the Production of Consciousness"  
Louis Althusser: "Ideology and Ideological State Apparatuses"  
Theodore W. Adorno and Max Horkheimer: "The Culture Industry: Enlightenment as Mass Deception", "The Culture Industry Reconsidered."  
Walter Benjamin: "Art in the Age of Mechanical Reproduction"  
Pierre Bourdieu: "A Social Critique of the Judgement of Taste"  
Manuel Castells: "The Network Society and Organizational Change"

**Unit II**

**30 hrs**

**Culture and the Popular**

Roland Barthes: "Myth Today"  
Stuart Hall: "Encoding/Decoding"  
Frederic Jameson: "The Cultural Logic of Late Capitalism"  
Jean Baudrillard: "The Work of Art in the Electronic Age"  
Michel de Certeau: "Walking in the City"  
Ashis Nandy: "An Intelligent Critics Guide to Indian Cinema"

**Testing Pattern**

Paper 1 (CIA II): An Introductory paper on their understanding on Culture and Cultural Studies.



[Under Section 3 of the UGC Act, 1956]  
(750 words)

Paper 2: (CIA III): A research paper on any theoretical area of interest within the framework of the course. One could choose any cultural text and apply the theories that you have learnt.

End Semester Exam:

Written Exam: 100 marks.

**Section A: 4 questions out of 7. 25 marks each.**

### **Bibliography**

- Baker, Chris. *The Sage Dictionary Of Cultural Studies*. London: Sage Publications, 2004.
- Bennet, Tony, and John Frow, eds. *The Sage Handbook of Cultural Analysis*. London: Sage Publications, 2008.
- Brooker, Peter. *A Glossary of Cultural Theory*. London: Arnold Publishing, 2003
- During, Simon, ed. *The Cultural Studies Reader*. 3<sup>rd</sup> ed. London: Routledge, 1993.
- Edwards, Tim. *Cultural Theory: Classical & Contemporary Positions*. London: Sage Publications, 2007.
- Hall, Gary, and Claire Birchall. *New Cultural Studies: Adventures in Theory*. Edinburgh: Edinburgh UP, 2006.
- Hesmondhalgh, Desmond. *The Culture Industries*. London: Sage Publications, 2007.
- Milner, Andrew, and Jeff Browitt. *Contemporary Cultural Theory*. 3<sup>rd</sup> ed. Jaipur: Rawat Publications, 2003.
- Munns, Jessica, and Gita Rajan, eds. *A Cultural Studies Reader: History, Theory and Practice*. London: Longman, 1995.
- Payne, Michael, ed. *A Dictionary of Cultural and Critical Theory*. Malden: Blackwell Publishing, 1997.
- Smith, Phillip, and Alexander Riley. *Cultural Theory: An Introduction*. Malden: Blackwell Publishing, 2009.
- Nayar, Pramod K. *Introduction to Cultural Studies*.
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### **Introduction to Gender Studies**

**Paper code:** HEN 653

**Marks** 100

**Credits:** 4

**Total no of hours:** 75

**Description:** Gender Studies as an academic discipline has been gaining impetus in universities worldwide over the past two decades. However, it is still a burgeoning area of study in Indian academia. The Gender Studies paper for the Honours, aims at introducing the concept of gender to undergraduate students. The course will facilitate an understanding of dynamic discourses of gender that contribute significant trajectories of thought cutting across systemic and generic

boundaries while at the same time dismantling naturalized and systematized disciplines.

**Course Objectives:**

1. Understanding gender as a social, historical and cultural construct/ion rather than a natural, biological 'given'.
2. Exploration of the categories of sex and gender.
3. Critical analysis of the impact of gender on the individual and the society and its interaction with other social construct/ion/s such as race, ethnicity, class, caste, etc.,
4. Comprehensive survey of gender issues ranging from feminism to studies in masculinity.
5. Focus on the development of research skills as well as oral and written analytical skills.
6. The paper will make a conscious attempt to perceive 'Gender Studies' as a comprehensive study based on sociological, psychological, cultural and literary perspectives and not merely as an English or Literary Studies paper.

**Level of Knowledge:** Students are expected to have a sound understanding of basic theoretical and literary concepts.

**Expected Learning Outcome:** The course aims at sensitizing students to gender related concepts and enabling them to understand contemporary frames of reference and nascent theoretical perspectives.

**Unit 1:****30 Hrs****Understanding gender as a social, historical and cultural construct/ion:**

**Critical Framework:** Introduction to Gender Studies, Early Feminisms, First and Second Wave of Feminism, Normative constructions of Gender

**Milton Diamond:** “*Sex and Gender are Different: Sexual Identity and Gender Identity are Different*”

**Simone de Beauvoir:** *The Second Sex*

**Literary Framework:**

Anthology of Poems – Selections from Akka Mahadevi , Sappho, Emily Dickinson, Olga Broumas, Adrienne Rich and Hoshang Merchant  
Selected Essays from *Same Sex in India*

**Unit 2:****30 Hrs****Em/bodying discourses of identity in language:**



[Under Section 3 of the UGC Act, 1956]

**Critical Framework:** Feminism in India, Ecriture Feminine, Third wave feminisms, Masculinity Studies and Queer discourses

**Helene Cixous:** *The Laugh of the Medusa*

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

**Toril Moi:** *Sexual Textual Politics*

**Eve Kosofsky Sedgwick:** *The Epistemology of the Closet*

**Luce Irigaray:** *To Speak is Never Neutral*

**Kilmartin, C. T:** *The Masculine Self*

**Nancy Tuana:** *The Less Noble Sex: Scientific, Religious, and Philosophical Conceptions of Woman's Nature*

**Literary Framework:**

Nicole Brossard: *These Our Mothers* (Fiction Theory)

Mahaswetha Devi: *Breast-Giver* (Short Story)

**Unit 3:**

**10 Hrs**

**Representation and Culture: The Dialectics of Be/ing En/gendered:**

Lisa See: *Snow Flower and the Secret Fan* ( Popular Fiction)

Research Paper

**Note:**

**Critical essays to be handed out to students as Course Pack along with essays for Required Reading. Essays to be discussed in class as theoretical foundations for readings in Units 1, 2 & 3**

**Evaluation Pattern:**

Students will be evaluated based on their performance in the Continuous Internal Assessments (CIAs) during the semester.

CIA 1: Mid-semester Exam

CIA 2: Individual/ Group presentations based on readings of prescribed literary texts with submission of written abstracts.

CIA 3: **Research Paper**

**Bibliography of Required Reading:**

“*Defining and Locating Masculinities*”. The Masculinities Reader. Eds. [Stephen M. Whitehead](#) and [Barrett, Frank J.](#) Barret. [Cambridge: Polity Press, 2001](#)



[Under Section 3 of the UGC Act, 1956]

“*Materializing Male Bodies*”. Men and Masculinities : Key Themes and New Directions.  
[Stephen M. Whitehead](#). [Cambridge: Polity Press, 2002](#)

*Women’s Voices Feminist Visions: Classic and Contemporary Readings* .Eds. Susan M. Shaw and Janet Lee. McGraw Hill.

## Narratology

**Paper code:** HEN 654

**Marks** 100

**Credits:** 4

**Total no. of hours:** 75

**Brief Description:** We construct our realities through narratives. Understanding this process, and the reasons behind storytelling, has significance far beyond the written text. Whether we realize it or not, we use stories to understand our daily lives. The purpose of this course is to provide an understanding of narrative, how it is constructed, how we act upon it, how it acts upon us, how it is transmitted, how it changes when the medium or cultural context changes, and especially how we employ it in every aspect of our daily lives.

The paper will consciously avoid getting confined to a Formalist or Structuralist understanding and make sense in terms of Discourse Analysis. Other than the theory, texts will be chosen ranging from literary works to day-to-day conversations.

## Objectives

The paper attempts to make our students get a critical sense of

- the fundamentals of story telling
- the process of story telling
- different narrative forms
- our ways of ordering
- how we construct meaning through narratives
- how the processes of interpreting narratives operate
- how narratives shape any discourse

## Unit I

15 hrs

### Introduction to Narratives

- Narrative and Life: The universality of narrative; Narrative and time; Narrative perception

[Under Section 3 of the UGC Act, 1956]

- Defining Narrative: The bare minimum; Story and Narrative discourse; The mediation (construction) of story; Constituent and supplementary events; Narrativity
- The borders of narrative: Framing narratives; Paratexts, the outer limits of narrative; Hypertext narrative; Is it narrative or is it life itself?
- The rhetoric of narrative: The rhetoric of narrative; causation, normalisation; masterplots; narrative rhetoric at work
- Closure: Conflict: the agon; Closure and endings; Closure, suspense, and surprise; Closure at the level of expectations; Closure at the level of questions; the absence of closure
- Narration: A few words on interpretation; the narrator; Does the narrator narrate everything?; Voice; Focalization; Distance; Reliability; Free indirect style; Narration on stage and screen

## **Unit II**

**15 hrs**

### ***Interpreting Narratives and the Narrative Process***

- Hermeneutics: What is Hermeneutics?; Types of Hermeneutics
- Interpreting narrative: The implied author; Underreading; Overreading; Gaps; Cruxes; Repetition: themes and motifs
- Three ways to interpret narrative: The question of wholeness in narrative; Intentional readings; Symptomatic readings; Adaptive readings
- Adaptation across media: Adaptation as creative destruction; Duration and pace; Character; Figurative language; Gaps; Focalisation; Constraints of the marketplace
- Character and self in narrative: Character vs. action; Flat and round characters; can characters be real; types; Autobiography; Life writing as performative
- Narrative and truth: Fiction and nonfiction; How do we know it's a fiction or non-fiction?; Historical fact in fiction; the truth of fiction
- Narrative worlds: Narrative space; the mind of the storyworld; Multiple worlds: forking-path narratives; multiple worlds: narrative metalepsis
- Narrative contestation: A contest of narratives; A narrative lattice-work; Shadow stories; Motivation and personality; Master plots and types; Revising Cultural master plots; Battling narratives are everywhere
- Narrative negotiation: Narrative negotiation; Critical reading as narrative negotiation; Closure, one more time; The end of closure?

## **Unit III**

**15 hrs**

### ***Interpretation of Narratives in Literary texts***

Italo Calvino's *If on a Winter's Night a Traveller*

## **Unit IV**

**15 hrs**

*Syllabus 2012*

***Interpretation of Narratives in Cinema:***

*Ten Minutes Older: The Cello*

**Unit V**

**15 hrs**

***Interpretation of Narratives in non-fictional contexts\****

Satadru Sen's *History Without A Past: Memory and Forgetting in Indian Cricket*

Professor Stuart Schoenfeld's *The Environmentalists' Narrative*

Jasbir Jain's *Narratology and the Narrative of the Village*

'Introduction: The Archive without Walls' from *Reading the East India Company, 1720-1840: Colonial Currencies of Gender*

Shandler, Jeffrey. 'The Man in the Glass Box: Watching the Eichmann Trial on American Television' from *Visual Culture and the Holocaust* ed by Barbie Zelizer

Nayar, Pramod K. 'Borderless Bodies' from *Frontiers: Sarai Reader 07*

Mazumdar, Ranjini. 'Cracks in the urban frame: the visual politics of 9/11' from *Crisis/Media: Sarai Reader*

Bagchi, Jeebesh. 'CyberMohalla Diaries' from *The Cities of Everyday Life: Sarai Reader 02*

Shah, Nishanth. 'Once upon a Flash' from *Turbulence: Sarai Reader 06*

Mukhopadhyay, Baijayanta. 'The Terror of having a Body' from *Sarai Reader 06*

Popper, Karl. 'The myth of origin and destiny' from *The Open Society and its Enemies Vol One: The Spell of Plato*

Carr, E.H. 'Causation in history' and 'The Historian and his Facts' from *What is History?*

Jain, Jasbir. 'Introduction: Creativity and Narrativity' and 'Writing trauma and History: the self-in-the-world' from *Reading Partition/ Living Partition*.

\* Any five out of the prescribed non-fiction texts are to be taken to the class.

**Evaluation Pattern**

***CIA 2***

Written text on module 1 and 2

***CIA 3***

Open book test on any two of the prescribed Non-Fictional texts

***Mid Semester***

Written exam for 50 marks

Students have to answer 5 out of 7 questions. Each answer would carry a maximum of 10 marks.

***End Semester***

Written exam for 100 marks

Students have to answer 5 out of 7 questions. Each answer would carry a maximum of 20 marks.

## Bibliography

- Dorairaj. A. Joseph. (2011) *Philosophical Hermeneutics*. Chennai: Satya Nilayam
- Abbot, H. Porter. (2008) *The Cambridge Introduction to Narrative*. Cambridge: CUP
- Ricoeur, P.(1981) 'Narrative time' in W.J.T.Mitchell (ed.) *On Narrative* Chicago and London: University of Chicago Press
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- Toker,I.(1993) *Eloquent reticence: withholding information in fictional narrative* Kentucky: university press of Kentucky
- Murray, .(1997) *Hamlet on the Holodeck: The Future of Narrative in Cyberspace* Cambridge: MIT Press
- Ong, W.J.(1982) *Morality and Literacy : The technologies of the word*, London: Methuen
- Jenkins, H (1992) *Textual poachers: television and participatory culture*, London: Routledge
- Lothe ,J. (2000) *Narrative in fiction and film : An Introduction* Oxford: Oxford University Press
- Genette, G. (1982) *Narrative discourse* Oxford : Basil Blackwell
- \_\_\_\_ (1988) *Narrative Discourse Revisited* Ithaca and London : Cornell University Press
- Eco ,U .(1985) *Reflection on the Names of the Rose*, trans . W . Weaver , London: Secker and Warburg
- Eisenstein, E.(1979) *The Printing Press as an Agent of Change: Communication and Cultural Transformation in Early Modern Europe* 2 vols, New Cambridge University Press
- Fish, S. E.(1980) *Is there a text in the class ? the authority of interpretive Communities* Cambridge , MA: Harvard University Press
- Freeman, M.(1998) 'Mythical time , historical time, and the narrative fabric of the Self' *Narrative Inquiry* 8 (1): 27-50.
- Branigan, E (1992) *Narrative Comprehension and Film* London: Routledge
- Brecht, B. (1964) Brecht on theatre and trans .J. Willett, London: Methuen
- Breton, A. (1991) *What is surrealism?* London: Pluto.
- Cohn, D. (1996) ' Narrated monologue: definition of a fictional style ' *Comparative Literature* 18 (2)spring: 97- 112
- Adorno, T., Benjamin, w., Bloch, e., Breath, b. and Lukes, g. (1980) *Aesthetics and Politics*, London: Verso
- Berger, A. A. (1997) *Narratives in Popular culture , Media and Everyday life* Thousands oaks and London: sage
- Bhabha, H. K. (1990a) ' Dissemination: time , narrative and the margin of the modern Nation' in H.J. Bhabha (ed.) *Nation and Narration* London: Routledge

[Under Section 3 of the UGC Act, 1956]

- Bordwell, D. (1985) *Narration in the fiction film* London: Methuen
  - Cobley, Paul. (2001) *Narrative*: Routledge London
  - Slater, Robert (1975) *Partial Magic: The novel as a self-conscious genre*, Berkeley: University of California press
  - Amin, Shahid (1996) *Event, Metaphor, Memory: Chauri Chaura /1922-1992*, New Delhi: Oxford University Press
  - Anchor, Robert (1983) "Realism and ideology: The question of order," *History and Theory*, 22,1: 107-19.
  - Anchor, Robert (1985) "Bakhtin's truth of laughter," *Clio* 14,3 :237-57
  - Anchor, Robert (1987) "Narrative in the transformation of the historical consciousness," *Clio* 16,2: 121-37
  - Bal, Mieke, (1985) *Narratology: introduction to the theory of narrative*, trans Christine Van Boheemen, Toronto: University of Toronto press
  - Brodsky, Claudia (1987) *The imposition of form: Studies in narrative presentation and knowledge*, Princeton, NJ: Princeton University Press
  - Carr, David (1986) "Narrative and the real world: An argument for continuity," *History and Theory* 25,2: 117-31
  - Carr, David (1986) "Time, Narrative, and History," Bloomington: Indiana University Press
- 

### **Teaching English Language**

**Paper code:** HEN 655

**Marks** 100

**Credits:** 4

**Total no. of hours:** 75

#### Paper Description

English is the major international language of Science, Commerce, and International politics. Therefore, the teaching of English is very much in demand around the world. Graduates who specialize in teaching English to foreign students or non-native speakers of the language have always found a global need for their professional skills.

English Language Teaching (ELT) is now internationally recognized as an academic discipline. Every language teacher and learner needs a personal philosophy of how language is acquired and how people learn a language especially one which is not their mother tongue.

This course looks at different theories of second-language acquisition and investigates how the application of these might affect teaching methodology and classroom experience. It also aims at equipping students with a systematic approach in imparting language skills to second-level learners. A vital part of English Language Teaching is developing and implementing valid tools to assess the skill levels, individual strengths and weaknesses, and achievements of the learners. The course aims at not teaching English Language Teaching as a subject rather it introduces the

[Under Section 3 of the UGC Act, 1956]

students to the various ingredients required to know the methods in which second language learners learn, the problems and difficulties faced and the manner in which such hurdles can be overcome. It also helps students to research on the kinds of second language teaching methods adopted by various institutions for various purposes as these days English is taught for specific purposes as well. It will expose students to design course materials, analyze how appropriate the English Language text books in use at different schools, colleges and various other institutions are, the validity, use and worth of the various prevalent testing patterns, etc. These findings could assist students get an insight into the teaching of English as a second language and also will provide ample scope for exposure to English Language Teaching as a subject.

### **Objectives**

- Demonstrate a thorough grasp of the main phonological, lexical, syntactical, and other aspects of English, with particular reference to its roles as a means of communication.
- Predict with reasonable accuracy the learning needs of any group of learners and to modify and update such a needs analysis in the light of observation and testing.
- Write instructional objectives and prepare appropriate lesson plans.
- Discuss intelligently lesson forms.
- Monitor his or her effectiveness as a teacher of English to speakers of other languages.
- Introduce and nurture familiarity with current methodology, including teaching lexically.
- Foster awareness of language structures and ability to teach English language skills (grammar, speaking, listening, reading, writing and pronunciation) .
- Explore a variety of textbooks and teaching materials; determine how to best utilize these within a curricular framework.
- Review and practice developing and using a variety of assessment instruments
- Practice implementing new techniques and materials.

### **Module I**

**10 hrs**

#### **Language Acquisition/ Learning theories**

Brief introduction to: B.F.Skinner, Noam Chomsky, Vygotsky, Krashen, Jean Piaget  
Acculturation Model- Schumann, Accomodation theory- Giles & Byrne, Discourse theory- Hatch, Variable Competence Model- Ellis, Universal Hypothesis- Wode, Neurofunctional Thoery- Lamendella.

### **Module II**

**10 hours**

#### **Curriculum and Syllabus: theory and practice**

Stenhouse, Tyler, Bobbitt, Taba, Nunan. (Major definitions, types and difference).

**The need for Linguistics/Phonetics in Language teaching****Module III****15 hours****Methods and Approaches**

Grammar translation; direct method; audio-lingual method; situational language teaching; total physical response; the natural approach; the communicative approach (with complete details as per Richards & Rodgers) The silent way; the interactive way; suggestopedia; community language learning, task based learning. (overview)

**Module IV****15 hours**

**Receptive Skills: (reading and listening materials):** reasons and strategies for reading; reading speed; intensive and extensive reading and listening; reading development; reasons and strategies for listening; listening practice materials and listening development.

**Productive Skills: (speaking and writing):** skimming, scanning, taking notes from lectures and from books; reasons and opportunities for speaking; development of speaking skills; information-gap activities; simulation and role-play; dramatization; mime-based activity; relaying instructions; written and oral communicative activities.

**Vocabulary:** choice of words and other lexical items; active and passive vocabulary; word formation; denotative, connotative meanings.

**Grammar:** teaching of word classes; morphemes and word formation; noun(s); prepositional and adjective phrases; verb phrases; form and function in the English tenses; semantics and communication.

**Module V****15 hours**

**Lesson Planning:** instructional objectives and the teaching-learning process; writing a lesson plan; the class, the plan, stages and preparation; teacher-student activities; writing

concept questions; teacher-student talking time; classroom language; class management and organization.

**Testing and Assessment:** value of errors; problems of correction and remediation; scales of attainment.

### **Bibliography**

- Richards, J.C. and Lockhart, C. 1996. *Reflective Teaching in Second Language Classrooms*. Cambridge: Cambridge University Press.
- Bailey, Richard W. *Images of English. A Cultural History of the Language*. Cambridge: CUP 1991.
- Bayer, Jennifer. *Language and social identity. In: Multilingualism in India*. Clevedon: Multilingual Matters Ltd: 101-111. 1990.
- Cheshire, Jenny. *Introduction: sociolinguistics and English around the world*. In Cheshire: 1-12. 1991.
- Crystal, David. *The Cambridge Encyclopedia of the English Language*. Cambridge: CUP. 1995.
- Ellis, R. *Understanding Second Language Acquisition*. Oxford:OUP. 1991.
- Holmes, Janet. *An Introduction to Sociolinguistics*. London: Longman Group UK Ltd. 1992.
- Richards Jack C. *Curriculum Development in Language Teaching*. Cambridge University Press. 2001.
- Richards Jack C. and Rodgers Theodore S. *Approaches and Methods in Language Teaching*. Cambridge University Press. 1986.
- Richards Jack C. and Graves Kathleen. *Teachers as course developers*. Cambridge University Press. 1996.
- Webster's Encyclopedic *Unabridged Dictionary of the English Language*. (2nd ed.) New York: Gramercy Books. 1996.
- Widdowson, H G. *Teaching Language as Communication*. Oxford University Press. 1978.
- Tickoo, M. L. 2003. *Teaching and Learning English: a Sourcebook for Teachers and Teacher-Trainers*. Hyderabad: Orient Longman
- Ur, P. 1996. *A Course in Language Teaching: Practice and Theory*. Cambridge: Cambridge University Press.

### **Evaluation Pattern**

- **CIA 1** A mid-semester written exam for 50 marks

[Under Section 3 of the UGC Act, 1956]

- **CIA 2** will be **practical** oriented in which the students will earn their marks by preparing or designing a set of course materials either for learning or teaching. The course materials may be presented in the forms of textbooks, workbooks, audio tapes / cd's ; visual aids (charts, pictures, cds etc.). It can also be application oriented assignments.
  - **CIA 3** the students will have to submit a mid-course essay or a project proposal of about 1000 words on the research done by them during the course of preparing for the classes or their findings and conclusions which they will develop for their end semester project work which will include an assessment of all the four skills (LSRW).
  - **End Semester Exam**
  - 100 Marks for the portfolio/ project
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### **Creative Writing**

**Paper code:** HEN 666 a

**Marks** 100

**Credits:** 4

**Total no. of hours:** 75

**Brief Description:** Creative writing is an art form that helps us to recognize the voices, images, worlds and stories we inhabit, and which inhabit us, or the culture that we acquire. It needs to be developed in one's own personal way. This form needs to be immaculately polished and developed. This course can help us shape, and master our craft in a structured manner.

#### **Objectives**

- To stimulate the imaginative play of mind
- To develop, nurture and structure these ideas, and to critically analyze their relevance
- To develop various writing structures, and processes that emphasize creativity, improve techniques, and develop the range and ability of a creative piece.
- To be introduced to various genres of writing, like short stories, play, novella, poetry free verse, writing for children, and travel writing, specifically keeping the audience in mind.

**Level of Knowledge:** Good command over written English expected

**Expected Learning Outcome:** Effective exploration of creative writing from varied fronts

#### **Unit I**

**30 hours**

1) Short Story



[Under Section 3 of the UGC Act, 1956]

- a. Creating a Character Profile
- b. Diary entries/ Narratives

**Unit II** **5 Hours**

- 2) Autobiographical Writing

**Unit III** **10 Hours**

- 3) Children's Writing/ Comic Strip writing

**Unit IV** **10 Hours**

- 5) Poetry, Free Verse

**Unit V** **10 Hours**

- 6) Travel Writing/ Travelogue

**Unit VI** **10 Hours**

- 7) Play Script Writing

During the theory classes each form of writing will be discussed. Handouts will be given on the form. Works of significant writers from each genre will be discussed. This will work as teaching aids.

### **Portfolio**

The work in this course culminates in the presentation of a final portfolio writing in the genres discussed in class namely short stories, novella, poem written in free verse, play scripts, Travel Writing/ Travelogue, Autobiographical Writing, Diary entries/ Narratives, Creating a Character Profile, Children's Writing/ Comic Strip writing etc. The portfolio will contain the drafts and revised drafts written during the semester.

### **Reading material to be taken to the class:**

*Short story*

The Guest – Camus

Once upon a time- Nadine Gordmer

*Autobiography*

Bell Jar- Sylvia Plath

*Play*

Glass menagerie- Tennessee Williams



[Under Section 3 of the UGC Act, 1956]

### *Children's writings*

Roald Dahl

Enid Blyton

#### *Novella*

Old man and the sea- Earnest Hemmingway

#### *Poetry free verse*

Church going- Philip Larkins

Backs to the Engine- Stephen Spender

#### *Monologue*

Grammarians Funeral- Robert Browning

#### *Soliloquy*

T.S Eliot's

### **Testing Pattern**

#### **For the portfolio:**

1. Creativity; originality; ability to experiment with the selected form of writing; understanding of the form
2. Language – grammar, spelling, punctuation
3. Improvement during the semester
4. Neatness of the portfolio

### **Major Assignments for the Semester**

#### **CIA II - Mid Semester Exam**

- Children's writing
- Maximum Marks: 50

#### **CIA I – Autobiographical writing**

Maximum marks: 20

**CIA III –** This CIA will be on various elements of the short story. Handouts to understand these elements will be given.

#### **Short Story**

Max. marks: 20

**End Semester Exam:** Submission of the portfolio

Max. Marks: 100

**Bibliography**

- Cremlin, Teresa. *Teaching English Creatively*.  
Doubtfire, Dianne. *Teaching Yourself Creative Writing*.  
Earnshaw, Steven. *Handbook of Creative Writing*. Edinburgh: Edinburgh UP, 2007.  
Glaser, Joe. *Understanding Style: Practical Ways to Improve Your Writing*.  
Kaufman, James C., and Scott Barry Kauffman. *The Psychology of Creative Writing*. New York: Cambridge UP, 2009.  
Morley, David. *Cambridge Introduction to Creative Writing*.  
Ramet, Adele. *Creative Writing: Use Your Imagination-Develop Your writing Skills and Get Published*.  
Singleton, John. *Creative Writing*. London: Macmillan, 1996.  
Syrang, Steven M. *Writing Exploratory Essays*.
- 

**Introduction to Popular Culture****Paper code:** HEN 666 b**Marks** 100**Credits:** 4**Total no of hours:** 75

**Course Description:** This is a course designed to equip the students to academically engage with a genre of academics that is fast gaining academic recognition as a serious field of study. The course will cover various theoretical postulations on popular culture studies. It will look into popular culture studies as a subculture, and introduce students to the theoretical implications of the 'popular' and popular culture as a domain of academic engagement. It will attempt to equip the students with various avenues and means to engage with various popular fiction texts, be it visual or otherwise.

**Objective:**

- to explore theories/theoretical postulations on popular culture studies
- to study politics of popular culture and deal with popular genre based criticism
- to help students engage with and critically examine popular texts of Science fiction, Children's Literature, Romances, Popular films, Mall culture and such

**Level of knowledge:** Interest in cultural studies, knowledge of cultural theories and interest in the 'popular'.

**Expected Learning Outcome:** Awareness of the workings and politics of popular culture

**Unit 1****30 hrs**

**Introducing Popular Culture Studies**

1. Morag Shiach: “A History of the Changing Definitions of the Popular”
2. Raymond Williams: “‘Culture’ and ‘Masses’”
3. Dick Hebdige: “Subculture: The Meaning of Style”
4. Theodor W. Adorno: “The Schema of Mass Culture”
5. Frederic Jameson: “Reification and Utopia in Mass Culture”

**Secondary Reading**

6. Robert Dunn: “Postmodernism: Populism, Mass Culture and the Avant-garde”
7. Jean Baudrillard: “Hypermarket and Hypercommodity”

**Unit 2****10 hrs****Reading Popular ‘Texts’**

- Roland Barthes: “The Face of Garbo”, “Plastic”, “The New Citroen”, “Photography and the Electoral Appeal”
- Meghan Morris: “Things to do with Shopping Centres”
- Ashis Nandy: “Introduction: Indian Popular Cinema as the Slum’s Eye View of Politics”

**Unit III****15 hrs****Popular Music**

- Theodore W. Adorno – Excerpts from “On Popular Music”
- Germaine Greer: “A Groupies Visison”/ Hey, Jimmy! Where are You Gonna Run Now”
- Salman Rushdie: “‘Rock Music’/ ‘U 2’”
- Eddie Onlin: “Jazz”/ Jazz Cult”
- Henry Louis Gates, Jr. and Millie Mckay: Hip Hop-Public Enemy: Don’t Believe the Hype”

**Unit IV****20 hrs****Fiction Genres (Any 4 selections in this section)**

- 1. Christopher Pawling: “Introduction: Popular Fiction: Ideology or Utopia”
- 2. Jerry Palmer: “Thrillers”
- Text: Robert Ludlum: *The Bourne Identity*
- 3. Darko Suvan: Science Fiction and Utopian Fiction: Degrees of Kinship”
- Text: **Douglas Adams – *The Hitchhikers Guide to the Galaxy***
- 4. Bridget Fowler: “True to Me Always: An Analysis of Women’s Magazine Fiction”
- 5. Rosalind Brunt: “A Career in Love: The Romantic World of Barbara Cartland”
- Text: *Messenger of Love*
- 6. Peter Hunt: “Ideology in Children’s Literature”
- Texts: Snow White and the Seven Dwarfs”/”Cinderalla”/Jataka Tales/Panchatantra
- 7. Nandini Chandra: “Amar Chitra Katha: Between the Bubble and the Deep Blue Sea of



[Under Section 3 of the UGC Act, 1956]

Pictorial Suggestiveness”

- Text: “Draupadi”/”Rani of Jhansi”

### Testing Pattern

**CIA II:** A short paper on Popular Culture as a domain of study.

**CIA III:** A research paper on any particular popular culture area with respect to Unit 2.

**CIA I :** A written class test of 50 marks. 5 questions out of 7. 10 marks each.

### End Semester Exam:

Written Exam: 100 marks.

Section A: 5 questions out of 7. 10 marks each

Section B: 2 questions out of 3. 25 marks each

### Bibliography

Barthes, Roland. *Mythologies*. London: Vintage, 1993.

Chandra, Nandini. *The Classic Popular: Amar Chitra Katha, 1967-2007*. New Delhi: Yodha Press, 2008.

Hunt, Peter, ed. *Children’s Literature: Critical Concepts in Literary and Cultural Studies*. Vols. I-IV. London: Routledge, 2006.

Martin, Fran, ed. *Interpreting Everyday Culture*. London: Arnold Publishers, 2003.

McGuigan, Jim. *Cultural Populism*. London: Routledge, 1992.

Mirzoeff, Nicholas. *An Introduction to Visual Culture*. London: Routledge, 1999.

Rampley, Matthew, ed. *Exploring Visual Culture: Definitions, Concepts, Contexts*. Edinburgh: Edinburgh UP, 2005.

Schirato, Tony. *Understanding Sports Culture*. Los Angeles: Sage Publications, 2007.

Storey, John. *Cultural Studies and the Study of Popular Culture*. 2<sup>nd</sup> ed. Edinburgh: Edinburgh University Press, 2003.

Whiteley, Sheila, ed. *Christmas, Ideology and Popular Culture*. Edinburgh: Edinburgh UP, 2008.

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### Film Studies

**Paper code:** HEN 666c

**Marks** 100

**Credits:** 4

**Total no of hours:** 75

**General Description:** This course seeks to develop an understanding of the fundamentals of film studies. It aims to provide insight on film appreciation and criticism. The paper tries to engage with film-making schools drawn from varied traditions.

Unlike other papers, this paper would need viewing sessions accompanied by lectures and classroom discussions.

**Objectives:**

*Syllabus 2012*

- to highlight film as a complex, composite medium
- to introduce students to different schools of film making
- to critically engage with the film watching experience

**Unit 1                      10 Hrs**

History of invention of motion pictures : Daguerre, Muybridge, Edison, Skaldanowsky Brothers, Lumieres; Evolution of film – Lumieres, Melies, Porter, Griffith

**Unit II                      10 Hrs**

Basic techniques – Mise-en-scene, Mise-en-shot, Deepfocus Photography, Longtake, Continuity Editing, Montage

**Unit III                      10 Hrs**

German Expressionism; French Impressionism; Soviet Montage cinema; Hollywood cinema; Italian Neo-realism; French Nouvelle Vague; Documentary

**Unit IV                      10 Hrs**

Directors – Eisenstein, Kurosawa, Godard, Chaplin, Bergman; Mohsen Makmalbaf, Majid Majidi, Keislowksi, Zhang Yimou, Kim Ki Duk

**Unit V                      10 Hrs**

“New Wave” Cinema in India : Bengali; Malayalam; Kannada; Hindi

**Unit VI                      25 Hrs****To be screened:**

Bicycle Thieves, The 400 Blows, Rashomon, Wild Strawberries, Battleship Potemkin, Cabinet of Dr. Caligari, The Kid, Children of Heaven, Hero, Ghatashraddha, Pather Panchali, Mathilukal

**Suggested viewing:**

Spring, Summer, Fall, Winter and Spring; Three Colours – Red, Blue, White; The Stalker; Through the Olive Trees; Ankur; Citizen Kane; Gold Rush; Manthan; Chomana Dudi; Yesterday, Today, Tomorrow

**Evaluation:****CIA 2**

Written text on module 1 and 2

**CIA 3**

A critical review of two films done by one of the prescribed film-makers.

**Mid Semester**

Written exam for 100 marks

Students have to answer 5 out of 7 questions. Each answer would carry a maximum of 10 marks.



[Under Section 3 of the UGC Act, 1956]

### **End Semester**

Written exam for 100 marks

Students have to answer 5 out of 7 questions. Each answer would carry a maximum of 20 marks.

### **References:**

1. Hill, John and Gibson, Pamela – *The Oxford Guide to Film Studies*
  2. Gronemeyer, Andrea – *Film*, Lawrence King
  3. Geoffrey Nowell-Smith (Ed). 1997. *The Oxford History of World Cinema*. Oxford University Press
  4. Braudy, Leo and Dickstein, Morris - *Great Film Directors*, Oxford University Press
  5. Monaco, James – *How to read a film*, Oxford University Press
  6. Dasgupta, Chidananda – *Talking about films*
  7. Dasgupta, Chidananda – *Seeing is believing*
  8. T G Vaidyanathan – *Hours in the dark*
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### **Reading Poetry**

**Paper code:** HEN 666 d

**Marks** 100

**Credits:** 4

**Total no of hours:** 75

**General Description:** This course is an examination of the formal structural, textual and experimental variety of poetry. The course involves in-class writing, take-home reading and writing assignments and substantive discussions of the craft. The objective is to demystify the world of poetry by exploring poetic forms and techniques which may at first seem bewildering. It aims to show how any reader can gain more pleasure of poetry. This is done by showing students how poetry interacts with everyday language and explores how poems use language and different forms to create meanings.

### **Objectives**

- to look at how technical aspects like rhythm, rhyme and measures work (drawing on examples from Chaucer to Carol Ann Duffy)
- to analyse how different tones of voice affect a poem
- to analyse how poetic language relates to everyday language
- to analyse how the form and space of poems contribute in the meaning(s') construction

**Level of Knowledge:** Sharp sense of different literary forms and devices

**Expected Learning Outcome:** Having a sound functional and critical sense of poetry

**Unit 1**

**5 Hrs**

**There is language and so, there is poetry:**

[Under Section 3 of the UGC Act, 1956]

- Character of human language especially with regard to its sounds
- Pleasure of rhythm and rhyme from children's rhymes onwards
- Functional and 'nonsensical' operation of language
- Rhetoric and the challenge of nonsense
- General usage of language and poetry and its distinctiveness

## Unit 2

10 Hrs

**The space of poetry:** This module concentrates on more of what is meant by gestural language. The nature of oral tradition in poetry, the importance of its devices for recitation and memorability, children's rhymes are among its concerns. It will also look at the oral tradition in epic and narrative poetry moves from the oral to the page where poetry also begins to function as visual artefacts.

- Oral tradition and children's rhymes
- Oral tradition in Epic and Narrative
- Out of the oral tradition- Towards the Page
- Emblems and concrete poems

## Unit 3

10 Hrs

**Tones of Voice:** This module will look at what is meant by 'tone of voice' in poetry and how different registers in speech might correspond to different poetic styles. It will also explore the relationship of speech to poetry and what we might mean by 'natural' and 'unnatural' style. Other concerns include the concept of the author's authority and authenticity in the poem; public styles for poetry: narrative poetry and characterization; the epic and the idea of muses in composition; poems of anger and satire; the simple voice in poetry and the pastoral style; poetry as the personal expression and the idea of the persona

- Ways of speaking
- 'Natural and unnatural'
- Authority and Authenticity
- Public voices
- Epic and the muses
- Public anger and Satire
- Pastoral and simple speaking
- Personal voices
- Person and Persona

## Unit 4

10 Hrs

**The verse line: Measures:** This module will examine the poetic line and the importance of rhythm, beat and cadence; the distinction between rhythm and metre; the four main classifications of formal metres: syllabics, quantitative, accentual and accentual-syllabic; the importance of variation, 'breaking the rules' of metre and the historical development of metre in English poetry with special reference to the iambic pentameter.

- The poetic line
- Rhythm and meter

[Under Section 3 of the UGC Act, 1956]

- Different meters
- Syllabics
- Quantitative- the classical tradition
- Stress or Accent
  
- Accentual Syllabic or Stress- Syllable
- Variation in Practice
- Measure- A historical overview
- Iambic pentameter- the special case

### Unit 5

**10 Hrs**

**Free Verse:** This module will consider the origins of free verse; its associations to ideas of liberation; the variations of the biblical verse line; modernism and 'free verse', the use of free verse as a feature of a democratic, informal style; minimal and expansionist styles; the opening of the page towards 'field composition' and whether poetry should be close to speech

- 'free verse' and liberation
- The Biblical line
- Modernism and Free Verse
- Minimal Line
- Expansiveness and 'Field Composition'

### Unit 6

**10 Hrs**

**Rhyme and other noises:** This module on rhyme will consider rhyme and word-play; the arguments against using rhyme; blank verse; definitions of different kinds of rhyme; the character of different rhyme schemes; the aesthetic purpose of rhyme and how it enhances meaning; how rhyme schemes can shape a whole poem.

- Against rhyming
- Patterns of rhyme
- The beauties of Rhyme
- Rhyming and Meaning
- Building poems with rhymes

### Unit 7

**10 Hrs**

**Stanza:** This module will look at the definitions of stanza as space and as pause, and its mnemonic qualities; its use in dialogue forms; a series of stanzas ranging from one-line forms to longer, more complex forms; several forms related to stanza-form but distinct in themselves, notable the sonnet; examples of forms borrowed from other poetries like ghazals; invented stanza forms and the use of the verse paragraph.

- Some definitions
- Alternating Voices
- One-line Forms
- Two-line forms
- Three-line forms
- Four-line Forms



[Under Section 3 of the UGC Act, 1956]

- Five- Six- Seven line stanzas
- Eight line stanzas
- The Sonnet
- Nine-Line stanzas
  
- Rondeau and Rondel
- Borrowing Forms
- Inventing stanzas and the verse paragraph

## Unit 8

10 Hrs

**Image and Imagination:** This module will consider the working of the metaphor and image in speech and in poetry and some more complex instances; the historical debates around the relation of words, and metaphor in particular, to the representation of 'reality'; the purpose and characteristic of rhetoric in relation to poetry; the concepts of imagination and inspiration and the impact they have had on poetry and ideas about poetry and the poet; how these concepts are allied to liberationist ideas; the ways in which poetry by other genders can be different from the rest and some different ideas about feminist and queer poetic theory and practice.

Image and Metaphor

Words and 'Things as they are'

Rhetoric

Image and meaning

Imagination

Inspiration- the great cliché

Poetry and Liberation

Feminist and queer poetics

## Testing Pattern

### **CIA 2**

Written text on module 1 and 2

### **CIA 3**

Written text on module 5 and 6

### **Mid Semester**

Written exam for 100 marks

Students have to answer 5 out of 7 questions. Each answer would carry a maximum of 10 marks.

### **End Semester**

Written exam for 100 marks

Students have to answer 5 out of 7 questions. Each answer would carry a maximum of 20 marks.

## Bibliography

Eagleton, Terry. *How to Read a Poem*, Blackwell Publishing Ltd, 2007

Fry, Stephen. *The Ode less Travelled: Unlocking the Poet Within*, Hutchinson, 2005

Polonsky, Mark. *The Poetry Reader's Toolkit: A Guide to Reading and Understanding Poetry*, McGraw-Hill, 1998

## Internship

**Paper code:** HEN 667

**Marks** 100

**Credits:** 2

**Total no. of hours:** 75

**Description:** BA Honours in English Studies students have to undertake an internship of not less than 30 working days at any of the following places: reputed research centres; recognized educational institutions; print, television, radio organizations; HR, PR firms; theatre groups/organizations; or any other approved by the programme coordinator.

Following are the objectives the internship:

- to enable students to get exposure in their field of interest
- to strengthen the curriculum based on internship-feedback wherever relevant
- to help student choose their career through practical experience

The internship is to be undertaken during the fifth semester break. The internship is a mandatory requirement for the completion of the Honours programme. The students will have to give an internship proposal with the following details: organization where the student proposes to do the internship; reasons for the choice, nature of the internship, period of internship, relevant permission letters, if available, name of the mentor in the organization, and email, telephone and mobile numbers of the person in the organization with whom Christ University could communicate matters related to internship. Typed proposals will have to be given at least a month before the end of the fifth semester.

The coordinator of the programme in consultation with the HOD will assign faculty members from the department as guides at least two weeks before the end of the fifth semester.

The students will have to be in touch with the guides during the internship period either through personal meetings, over the phone, or through internet.

At the place of internship, the students are advised to be in constant touch with their mentors.

At the end of the required period of internship the candidates will submit a report in not less than 1,500 words. The report should be submitted within June.

Apart from a photocopy of the letter from the organization stating the successful completion of the internship, the report shall have the following parts.

- Introduction to the place of internship
- Reasons for the choice of the place and kind of internship
- Nature of internship
- Objectives of the internship
- Tasks undertaken

- Learning outcome
- Suggestions, if any
- Conclusion

A photocopy of the portfolio, if available may be given along with the report. However, the original output, if available should be presented during the internship report presentation.

The report shall be in the following format.

12 font size; Times New Roman or Garamond font; one and half line spaced; Name, Register No, and Programme Name, Date of Submission on the left-hand top corner of the page; below that in the centre title of the report 'Report of internship undertaken at \_\_\_\_ from \_\_\_\_ (date, month in words, year); no separate cover sheet to be attached.

The evaluation criteria may be as follows

The report: 75 (Job done and learning outcome: 40, regularity: 15; language: 10, adherence to the format: 10)

The presentation: 25 (clarity: 10, effectiveness: 10, impression: 5)