

MA in English with Communication Studies

1. Introduction: Course Description

The Masters programme in English with Communication Studies aspires to sustain and revive an academic interest in literary and cultural theories. The papers offered are as contemporarily relevant as possible, even eclectic. However, a conscious effort has been made to ensure that theories are grounded in textual readings, wherever possible. Testing and evaluation patterns aim at fostering a culture of research rather than an exam driven system, which will enhance student reading and creativity. In keeping with practical demands, ELT, communication study papers and the internship component are skill based and endeavor to make the programme application oriented.

2. Course Objectives

- The programme hopes to prepare students for the challenges of a teaching career through teaching assistantships that afford practical experience in lecture preparation, material production and testing practices.
- In keeping with the growing interest in literature and media studies, most of the papers redefine 'text' by introducing non-conventional texts and areas of study.
- The internship aims at hands-on job experience as well as research avenues.
- Workshops, seminars and projects, apart from being the existing methodology of teaching will also ensure exposure to expert views and global trends in the areas of literary and cultural theories.

3. Duration: 4 semesters

4. Eligibility For Admission and Admission procedure

Open to graduate students from any discipline with an aggregate score of 50% at the UG degree level and other University requirements (see Admission details on website)

Online application forms are available.

Personal interview conducted by the Faculty of the Department.

5. Course Structure

Semester	Paper Code	Subject/papers	Max Marks	Total hours	Credit	Teaching Methodology
I	MEL131	British Literature: Genres & Ideas	100	60	4	
I	MEL 132	Research Methods and Writing	100	60	4	
I	MEL133	Literary Criticism and Theory	100	60	4	
I	MEL 134	Linguistics	100	60	4	

I	MEL 135	Professional Communication	100	60	4	
II	MEL 231	Gender Studies	100	60	4	
II	MEL232	Contemporary Critical Theory	100	60	4	
II	MEL 233 Elective	MEL233 (a) 20 th Century American Literature MEL 233 (b)Creative Writing	100	60	4	
II	MEL234	English Language Teaching	100	60	4	
II	MEL 235	Mass Communication	100	60	4	
III	MEL 331	Indian Literatures(In Translation)	100	60	4	
III	MEL 332	World Literatures	100	60	4	
III	MEL 333	Critical Aesthetics	100	60	4	
III	MEL334	Postcolonial National Notes	100	60	4	
III	MEL 335	Theatre Studies	100	60	4	
III	MEL336	Internship	100	240	4	
IV	MEL 431	Dissertation	100	60	4	
IV	MEL 432	Contemporary Indian Writing (In English)	100	60	4	
IV	MEL 433	Cultural Debates	100	60	4	
IV	MEL 434	Film Studies	100	60	4	
IV	MEL 435 Elective	a) Translation Studies b) Script Writing c) Popular Culture d) Culture and Discipline	100	60	4	

6. CIA Methodology, Credit basis, Evaluation weight, Grading

CIA: 50% marks for Internal Assessment

Credit Basis: 1 credit = 15 hrs

7. Testing pattern is as per individual paper requirement
8. Proposed Total Intake: 40 per section
9. Department Capabilities: Adequate resources to conduct courses.
Additional manpower may be required for Certificate Courses.
10. Proposed Commencement date: June 2008

Course: British Literature: Genres and Ideas

Semester: I

Code: MEL131

Total No of Hours: 60

Credits:4

- **Objectives** Actively engage in the reading process and read, understand, respond to, analyze, interpret, evaluate, and appreciate a wide variety of fiction, poetic and nonfiction texts
- Understand one of the foundational literary cultures in Europe
- Focus on the ideas that prompt literary development
- Explore the influence of other fields on literature

Level of Knowledge: Working knowledge of English

Unit I **15 hrs**

Celtic and Roman Britain
Medieval social theory and Chaucer
Renaissance and Humanism
• Excerpts from *Utopia*

Unit II **15 hrs**

Reformation
Nationhood, race, colonialism and empire
• Restoration -
• Consumer culture – William Hogarth’s engravings
A day in the 18th century London
 Jonathan Swift – A Description of the Morning
 Description of the pleasure gardens
• Slave narratives
• Enlightenment cosmopolitanism – Addison

Unit III **15 hrs**

Romanticism
• Revolution and reaction
• Spirit of the age – Poetic theory and Practice
• Romanticism as an aesthetic category
The Romantic Novel – *Pride and Prejudice*

Unit IV **15 hrs**

Victorian age
• Class relations, conflict, and the conditions of England
• Cityscapes, countryside and Victorian ruralism
• Science, nature and crises of faith
• Empire, race and national identity
Charles Dickens : Great Expectations

Bibliography

- Attridge, Derek. *The Rhythms of English Poetry*, 1982
Baugh, Albert. *A Literary History of England*, 1967
Brantlinger, Patrick. *Rule of Darkness: British Literature and Imperialism, 1830-1914*, 1988
Conrad, Peter. *Modern Times, Modern Places*. 1998
Doody, Margaret. *The True Story of the Novel*. 1996
Ellmann, Richard and Feidelson, Charles (ed). *The Modern Tradition: Backgrounds of Modern Literature*, 1965
Pinsky, Robert. *The Sounds of Poetry: A Brief Guide*, 1998
Poovey, Mary. *Making a Social Body: British Cultural Formation, 1830-1864*, 1995
Watt, Ian. *The Rise of the Novel*, 1957

Evaluation pattern:

CIA I and II can be either written analysis/presentation of a movement or dominant idea of the time

Mid semester exam will be a research paper on an idea from the modules covered. Students can select their own topics .

End-semester: Five questions carrying 20 marks to be answered out of eight.

Course: Research Methods and Writing

Semester: I

Code: MEL 132

Total No of Hours: 60

Credits:4

Objectives

- To introduce the students to the idea of research
- To train students to write critically

Level of Knowledge: Working knowledge of English

Unit I

20 Hrs

Research Methods

Qualitative method, Quantitative method, Action research

Unit II

Format of the Dissertation

40 Hrs

Composing the dissertation: Developing a thesis, Organising ideas, Literature Review, Writing Abstracts, Writing the first draft, Analysis, Conclusion, Revising and editing, Chapterisation, Margins; Spacing; Heading and title; Page numbers; Tables and illustrations; Endnotes and footnotes; Corrections and insertions, Bibliography

Bibliography

Gibaldi, Joseph. *MLA Style Manual and Guide to Scholarly Publishing*. 3rd ed. New York: Modern Language Association, 2008.

Somekh, Bridget and Cathy Lewin. eds. *Research Methods in Social Sciences*. New Delhi: Sage/Vistaar, 2005.

Griffin, Gabriele. ed. *Research Methods for English Studies*. Edinburgh: Edinburgh University Press, 2005.

Mckee, Alan. *Textual Analysis: A Beginners Guide* Sage, 2003

Reissman, Catherine K. *Narrative analysis* Sage, c1993

Ruane, Janet M. *Essentials of Research Methods: A Guide to Social Science Research*.

Blackwell, 2004

The Chicago Manual of Style 15th ed. Chicago: Chicago University Press, 2003.

Evaluation Pattern

CIA I, II, III written assignments

End semester: Submission of a working paper that could lead to dissertation in the fourth semester .

Course: Literary Criticism and Theory

Semeste:I

Subject Code: MEL 133

Total No of Hours: 60

Objective:

This paper will cover the classical, neoclassical, romantic and Victorian shifts in thought, Russian Formalism, Practical Criticism and New Criticism To introduce students to key texts and ideas, so that they will be able to understand the epoch, and socio-cultural context of various thoughts and ideas. It will familiarise the students with the major shifts/breaks that occurred in the history of thought and ideas across a period of time and will equip them to critically engage with contemporary critical theory.

Level of Knowledge: Working knowledge of English

Unit I

Introducing Literary Criticism and Theory **2 hrs**

Classical and Medieval: Art, Aesthetics and Ethics **10 hrs**

1. Plato – Excerpts from *Republic/Ion*
2. Aristotle – Excerpts from *Poetics*
3. Horace – Excerpts from Art of Poetry
4. *Longinus* – Excerpts from *On Sublimity*
5. St. Augustine – *Norton* Selections

Unit II **5 hrs**

Neoclassical: Nationalism and Literature

1. Alexander Pope – From “An Essay on Criticism”
2. Edmund Burke – Excerpts from *Norton* Selections on the Beauty, Sublimity and taste

Romantic: Art, Aesthetics and Enlightenment **10 hrs**

1. Hegel – Excerpts from “Phenomenology of Spirit” and “Lectures on Fine Art”
2. William Wordsworth – Excerpts from “Preface to the Lyrical Ballads”
3. Samuel T. Coleridge - Select chapters (Part I, XIII, Part II, XIV etc.) from *Biographia Literaria*
4. John Keats and P.B. Shelley – Key ideas. Selections from Keats’ *Letters* and excerpts from Shelley’s “Defense of Poetry”

Unit III

8 hrs

Victorian: Canon and Ideology

1. Charles Baudelaire: Excerpts from “Modernity”, “Beauty, Fashion and Happiness”
2. Mathew Arnold – Excerpts from “The Function of Criticism at the Present Time”.
3. Marxism – excerpts from *Communist Manifesto*, “Ideology”, and “Production of Consciousness.”

Russian Formalism: Language and Interpretation

10 hrs

1. Viktor Schklovsky – Excerpts from “Art as Technique”
2. Roman Jakobson – Excerpts from “Metaphor and Metonymy”
3. Mikhail Bakhtin – Concepts of “dialogism”, heteroglossia, dyglossia

Practical Criticism-New Criticism

15 hrs

1. I A Richards – Short excerpts from *Practical Criticism*
2. William K. Wimsatt and Monroe C. Beardsley – Key ideas regarding “intentional and affective fallacies”
3. Cleanth Brooks – “The Formalist Critics”
4. T. S. Eliot – “Tradition and Individual Talent”

Secondary Reading

Giambattista Vico – From *The New Science*

Immanuel Kant - Excerpts from “Critique of Judgement”

Edgar Allen Poe – Excerpts from “The Philosophy of Composition”

Bibliography

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford: Oxford UP, 1997.

Eagleton, Terry. *The Function of Criticism*. Calcutta: Seagull Books, 2005.

Eagleton, Terry. *Marxism and Literary Criticism*. London: Routledge, 2002.

Habib, M. A. R. *A History of Literary Criticism and Theory: From Plato to the Present*. Malden: Blackwell Publishing, 2005.

Hawthorne, Jeremy. *A Glossary of Literary Theory*. London: Arnold Publishers, 2003.

Keesey, Donald. *Contexts for Criticism*. London: Mayfield Publishing Company, 1998.

Leitch, Vincent B., ed. *The Norton Anthology of Theory and Criticism*. New York: W.W. Norton Company, 2001.

Murray, Penelope, and T.S. Dorsch, trans. *Classical Literary Criticism*. London: Penguin, 1965.

Rice, Phillip, and Patricia Waugh. *Modern Literary Theory*. London: Hodder Arnold, 1989.

Zima, Peter. V. *The Philosophy of Modern Literary Theory*. London: The Athlone Press, 1999.

Testing Pattern:

Paper 1 (CIA II): An Introductory paper on the understanding of Literary Criticism (750 words)

Paper 2: (CIA III): A research paper on any area of interest within the framework of this course. The Student could choose any text and apply the theories learnt.

CIA I Mid Semester: A written test of 50 marks.

Section A: 2 questions out of 3. 20 marks each.

Section B: 1 question out of 2. 10 marks

End Semester Exam: A written exam of 100 marks

Section A: 5 questions out of 8. 20 marks each.

Course: Linguistics

Semester:I

Paper Code: MEL 134

Total No. of Hours: 60

Credits:4

Objectives:

- To introduce the students to the basic concepts in Linguistics
- To instil basic understanding of the different levels of analysis in Linguistics, including Phonology, Morphology, Syntax and Semantics.
- To introduce the learners to the basic theories and concepts in Sociolinguistics and Psycholinguistics.
- To enable an understanding of English Phonetics in relation to General English Linguistics.
- To introduce learners to specific analysis of South Asia as a Linguistic Area.
- To introduce the basic theories and concepts in Semiotics and discourse analysis.

Level of Knowledge: Working knowledge of English

- I Module:** **7 hours**
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
- II Module:** **10 hours**
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
- III Module:** **7 hours**
Phonology: Definitions of phoneme and allophones. Phonemic analysis with reference to Indian languages. Distinctive feature analysis.
Syllable: Types and structure of Syllable
- IV Module:** **8 hours**
Morphology: Concepts of morph, morpheme, and allomorph and their relationship. Morphemic analysis. Morpheme types-inflectional and derivational. Word: Definition, types, process of word formation
- V Module:** **8 hours**
Syntax: Syntactic analysis, I.C. Analysis, Phrase structure grammar, Transformational grammar, components of functions of grammar.
Acceptability and grammaticality of sentences.
- VI Module:** **5 hours**
Introduction to Sociolinguistics: Language isolates, Language change, Pidgins and creoles.
Psycholinguistics: Introduction to psycholinguistics. Competence and Performance. Language acquisition in children. Major theories
Introduction to Indian linguistic traditions
- VII Module:** **8 hours**
South Asia as a linguistic area. Identifying a linguistic area, language families, Indo European family, Austro Asiatic, Sino Tibetan, and Dravidian.
- VIII Module:** **7 hours**

Semantics: Concept of meaning. Different types of meanings. Concepts of synonyms, homonyms and antonyms. Semantic ambiguity.
Introduction to semiotics: Saussure, Pierce, and Barthes; Discourse analysis and Pragmatics

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: Macmillan, 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*. Harmondsworth: 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 five to 10 pages.

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

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

Course : Professional Communication

Semester: I

Code: MEL135

Total No of Hours: 60

Introduction: Professional Communication, the first paper of the component of Communication Studies is offered with a specific purpose; it looks at a postgraduate student's profile from the important perspective of the need to communicate professionally and effectively, spontaneously and successfully. The Course Structure of this paper has been devised to lay equal stress on the theoretical, literary, functional and professional aspects.

Objectives:

- Honing the communication skills of the student to meet the changing and challenging demands of modern professional environment
- Reinforcing presentation skills and professionalism
- Building a strong base for good interpersonal relationship and communication skills
- Creating awareness about all areas of multiple intelligences

COURSE ELEMENTS:

Unit 1: 20 Hours

Communication Concepts:

- The process of communication - the roles of Transmitter, Receiver, encoding, the choice of medium channel, decoding and feedback, the communication loop with examples from English Literature
- Verbal and Non-Verbal Communication - the two forms - Verbal : oral and written, the components of spoken and written communication : rhetoric and the art of persuasion
- Non-Verbal - Physical, Kinesics, Proxemics, Silence, Paralinguistic symbols
- Barriers to Communication : The three levels, Physical barriers, wrong choice of medium, semantic barriers, perception barriers, knowledge barriers, emotional barriers, socio-psychological barriers, cultural barriers
- Principles of Communication : The 7 C's and the 4 S' s; to be reinforced through using the examples of essays/ poems

Unit 2 : **20 Hours**

- Interpersonal Skills: Building Relationships, Openness, Empathy, Dealing with Criticism, Managing Conflict, Communicating Across Cultures

- Emotional Intelligence : Intra personal Intelligence, Inter personal Intelligence - its relevance in professional communication, Emotional Intelligence as displayed by Characters in Literature
- Assertiveness : Positive /Negative Thinking, Assertive Rights, Mental Locks, Behavioral Stand, Business Etiquette
- Listening skills: The Listening Process, Types of Listening, Essentials for Good Listening, Deterrents to the Listening process
- Group Communication: Factors in Group Communication, Group Decisions, Brainstorming, Effective presentations
- Interviews: Planning, Preparation, Performance

Unit 3:

05 Hours

Correspondence:

- Letters - the structure and lay-out : Kinds of letters, different types of lay-out, the right format
- Resume preparations: Application letters, the essentials of effective resume writing

Unit 4:

15 Hours

Communication Management

Practical application oriented exercises using the methodology of observation and library resources to connect the communication concepts with case studies from Literature as well as real life.

Bibliography

Goleman, Daniel. *Emotional Intelligence*_(New York: Bantam Books, 1995)

ICFAI Center for Management Research. *Business Communication*. ICMR, Hyderabad, 2003.

Kaul, Asha. *Business Communication*., Prentice-Hall, New Delhi, 2006

Mohan, Krishna & Banerji, Meera. *Developing Communication Skills*, Macmillan, New Delhi, 1990

Monipally MathuKutty M. *Business Communication Strategies*, Tata McGraw-Hill, New Delhi, 2001

Ober, Scot. *Contemporary Business Communication*, Fifth Edition. Biztantra,

New Delhi, 2004

Singh, Dalip. *Emotional Intelligence at Work* (New Delhi: Response Books, A Division of Sage Publications, 2001)

Recommended Pieces for Class room discussion :

Shakespeare's plays to look at the art of persuasion, power of communication, emotional intelligence

Mahatma Gandhi : *My Experiments with Truth*

George Orwell's *Animal Farm*

Kipling's poem *If*

Tennyson's *Ulysses*

Martin Luther King's *I have a Dream*

Evaluation Pattern

CIA II:

Assignment-based: 20 Marks

CIA III

Presentation of the case studies – 20 marks

Mid-Semester Examination:

2 Hour written End semester exam

test/ 50 marks

A Theory Paper for 3 Hours for 100 Marks

Course: Gender Studies

Semester: II

Code: MEL231

Total No of Hours: 60

Credits : 4

Course Description and Objectives:

- This course examines the idea of **Gender** and its social constructs
- The concept of gender, the difference between sex and gender, key concepts in gender studies and gender roles are examined through this paper.
- There is an attempt to answer questions pertaining to how the social constructs of **race, class, gender, sexuality and ethnicity** intersect
- The theoretical framework for the discussion of gender studies will be based on theories of the Body, history of gender studies, femininity and masculinity and queer studies
- Students will be expected to undertake extensive **individual and group research work**.
- The course will involve **Service Learning as one of the CIAs**, thereby creating an interface with NGOs and Public organizations working for individuals marginalized on the basis of gender.

Learning Outcome:

- Based on a few significant theories and literary texts in the context of Gender from India and abroad, this course aims at offering basic conceptual understanding of Gender Studies as a discipline which will further enable students to pursue individual research in interdisciplinary fields.
- The course underlines significantly, the **Institutional Values of Christ University with emphasis on gender sensitivity, social responsibility and love of fellow beings**

Level of Knowledge: Basic exposure to theoretical and literary concepts.

Unit I: The Makings of a Gender

(15 Hrs)

Theoretical Framework: Body, Sex and Gender, Popular ideologies of gender

Critical Texts:

Dani Cavallaro: "Why the Body?"

Denise Riley: “Does a Sex Have a History?”

Simone de Beauvoir: Introduction to *The Second Sex*

Literary Texts:

Imtiaz Dharker: “Purdah”

Adrienne Rich: “Snapshots of a Daughter-in-Law”

Selection from Sara Joseph and Devika .J: *The Masculine of Virgin*

Unit II: From Equity to Identity Politics: Feminist Trajectories for Gender Studies

(20
hrs)

Theoretical Framework: Introduction to the three waves of feminism, Major feminist ideologies, Pre and Post Nationalist feminisms in India

Critical Texts:

Tejaswini Niranjana: “Feminism and Cultural Studies in Asia”

Ann Rosalind Jones: “Inscribing Femininity: French Theories of the Feminine”

Helene Cixous: “The Laugh of the Medusa”

Luce Irigaray: Introduction to *Speculum of The Other Woman*

Literary Texts:

Susie Tharu & Lalita K: *Women Writing in India* (excerpts)

Ismat Chughtai: “Lihaaf”

Daphne Marlatt: *Ana Historic*

Unit III: Gender Performativities: Toward Multiple Epistemologies of Gender (15 hrs)

Theoretical Framework: Masculinities, Queer Theories, Contemporary debates

Critical Texts:

Rahul Roy & Anupama Chatterjee: *A Little Book on Men*

Stephen M. Whitehead: “Materializing Male Bodies”

Judith Butler: :Subjects of Sex/Gender/Desire”

David Valentine and Don Kulick: Introduction to *Transsexuality, Transvestism and Transgender*

Literary Texts:

Ralph Ellison: *Invisible Man*

Shyam Selvadurai: *The Funny Boy*

Syllabus 2013

Santosh Sivan: *Navarasa* (visual text)

Essential Reading

Brinda Bose, "The Desiring Subject: Female Pleasures and Feminist Resistance in Deepa Mehta's *Fire*." in *Indian Journal of gender studies* (volume 7 Number 2 July – December 2000 Special Issue: Feminism and the Politics of Resistance) Ed. Rajeswari Sunder Rajan. Print.

Butler, Judith. *Undoing Gender*. New York: Routledge, 2004. Print.

Chandra Talpade Mohanty, "Cartographies of Struggle: Third World Women and The Politics of Feminism." In *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*, Duke UP: 2004. Pp: 43-84. Print.

Cixous, Helene. "The Laugh of the Medusa" trans. Keith Cohen and Paula Cohen, *Signs* 1, no. 4 (1976): 875-93, Print.

David; Kaplan, Cora. *Genders*. Glover, London, Routledge: 2000. Print

Eagleton, Mary (Ed). *A Concise Companion to Feminist Theory*, Oxford, Blackwell Publishing: 2003. Print.

Irigaray, Luce. This Sex Which is Not One. New York: Cornell University Press:1985. Print.

Jain, Jasbir (ed). *Women in Patriarchy*, New Delhi, Rawat Publications: 2005. Print.

Kimmel, Michael, and Amy Aronson (eds). *Men and Masculinities: A Social, Cultural, and Historical Encyclopedia*. Santa Barbara, CA: ABC-Clio Press, 2003. Print.

Spivak, Gayatri Chakravorty. "Three Women's Text and a Critique of Imperialism", in Henry Louis Gates, Jr. Ed., "*Race*", *Writing and Difference* Chicago: Chicago University Press: 1985. Print.

Whitehead, Stephen M., and Frank J. Barrett. (eds). *The Masculinities Reader*, Cambridge: Polity Press, 2001. Print.

Recommended Reading

Cavallaro, Dani. *The Body for Beginners*. Orient Longman: 2001. Print.

Collins, Patricia Hill. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. Routledge: 2000. Print.

Featherstone M., Hepworth M., and Turner, B. (eds). *The Body: Social Process and Cultural Theory*. London, Sage: 1991. Print.

hooks, bell. *Feminist Theory: Margin to Centre*. South End Press: 1984. Print.

Illich, Ivan. *Gender*. New York: Pantheon Books: 1982. Print.

Irigaray, Luce. *This Sex Which is Not One*. New York. Cornell University Press: 1985. Print.

Kumar, Radha. *The History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism in India, 1800-1990*. New Delhi: Kali for Women: 1993. Print.

Moi, Toril. "‘I Am Not a Woman Writer’: About Women, Literature and Feminist Theory Today", *Feminist Theory* 9.3 (December 2008), 259-71. Print.

Evaluation Pattern: Students will be evaluated on the basis of their performance in Continuous Internal Assessments (CIAs) and the End-semester examination.

CIA 1: Mid-semester Exam for 50 marks (10x5 =50 marks – Answer any 5 out of 7 questions)

CIA 2: Individual Presentations with written abstracts based on literary texts (20 Marks)

1. Objectives of CIAs:

CIA 2:

- to test student comprehension of concepts of gender
- to enable students to look at various **inter-disciplinary issues** that emerge from discourses of gender such as Media, Sociology, History, Political Science and Studies in Aesthetics and Performance
- to help students **apply theoretical concepts of gender into a research-oriented discourse involving writing skills, visual aesthetics and performance**
- to aid students in incorporating **ICT** in academic discourse through virtual modes of visualization, presentation and submission of assignments

Learning outcome: application of theory, writing skills, acquisition of ICT skills, inter-disciplinary initiatives, foundational training in research writing for dissertation paper in 4th semester

CIA 3: Research Paper/ Presentation in Seminar on Gender (20 Marks)

End-semester Examination: 20x5= 100 (Answer any 5 out of 8 questions).

CIA 3:

- 1. Objectives of CIAs:**
- 2. Academy- Industry interface:** to bring students closer to the **industry (NGOs)** to help them understand how Gender discourses are applied in actual contexts in society thereby reinforcing **institutional core-values**
- 3. Academic Community:** As the seminar/ workshop will involve students and faculty of Gender Studies from across various colleges of Bangalore, students will receive multiple perspectives on Gender
- 4. Interaction with Subject Experts:** Students will be able to consult experts in the field and glean valuable insights about **emerging thrust areas** in the discipline

Learning outcome: interaction with subject experts in academia and industry, possibilities for **placement and internship, feedback from academic and industry experts** for enhancement of curriculum

Course: Contemporary Critical Theory

Semester II

Subject Code: MEL 232

Total Hours: 60

Course Description: This paper will cover Structuralism, phenomenology, poststructuralism, deconstruction, psychoanalysis, feminist theory, modernism and postmodernism.

Objective: To introduce students to key texts and ideas, so that they will be able to understand the epoch, and socio-cultural context of various thoughts and ideas. It will familiarise the students with the major shifts/breaks that occurred in the history of thought and ideas across a period of time and will equip them to critically engage with critical theory, debates and issues in the area.

Level of Knowledge: A good knowledge of English and the Literary Criticism paper of Semester I.

Unit I

15 hrs

Structuralism: Language and Meaning

1. Ferdinand de Saussure – Selected readings from *A Course in General Linguistics*
2. Claude Levi-Strauss – Key ideas and Excerpts from “The Structural Study of Myth”
3. Roland Barthes – “Myth Today”
4. Gerard Genette – “Structuralism and Literary Criticism”

General readings on Structuralism and application based examples of Structuralism in literature

Unit II

Poststructuralism and Deconstruction: Author, Reader and Text

10 hrs

hrs

1. Roland Barthes – “The Death of the Author”/ “From Work to Text”
2. Michel Foucault – Key ideas + “What is and Author?”
3. Jacques Derrida – Key ideas

General readings on Structuralism and application based examples of poststructuralism and deconstruction in literature

Unit III

Psychoanalysis and Feminist Theory : Self and Gender

20 hrs

1. Sigmund Freud – “Dream Work” and “The Ego and the Id” and “Creative Writers and Day dreaming”
2. Jacques Lacan – Excerpts from “The Mirror Stage as Formative of the Function I”/ “The Agency of the Letter in the Unconscious”

3. Elaine Showalter – Excerpts from *A Literature of their Own*
4. Julia Kristeva – “Woman’s Time”
5. Luce Irigaray – “This Sex Which is Not One”/ When the Goods Get Together”
6. Chandra Talpade Mohanty: Under Western Eyes: Feminist Solidarity through Anticapitalist Struggles”

General readings on Structuralism and application based examples of psychoanalysis and feminism in literature

Unit 1V

15 hrs

Modernism/ Postmodernism: Knowledge and Discourse

1. Frederic Jameson: Excerpts from “The Political Unconscious: Narrative as a Socially Symbolic Act”
2. Jean Baudrillard – key ideas regarding hyperreal, hypercommodity, hypermarkets, simulacra etc.
3. Jean Francois Lyotard – “Answering the Question: What is Postmodernity?”
4. Jurgen Habermas – “Modernity vs Postmodernity”

General readings on Structuralism and application based examples of postmodernism in literature

Secondary Reading

1. Husserl, Heidegger, Jean Paul Sartre, Paul Ricoeur, Gadamer. – Key Ideas
2. Gilles Deleuze and Felix Guattari: Excerpts from “The Desiring-Machines”
3. Linda Hutcheon: key ideas from *The Canadian Postmodern*

Recommended Reading

Belsey, Catherine. *Poststructuralism: A Very Short Introduction*. Oxford: Oxford UP, 2002.

Habib, M. A. R. *A History of Literary Criticism and Theory: From Plato to the Present*. Malden: Blackwell Publishing, 2005.

Hawkes, Terrence. *Structuralism and Semiotics*. London: Routledge, 1997

Hawthorne, Jeremy. *A Glossary of Literary Theory*. London: Arnold Publishers, 2003.

Keesey, Donald. *Contexts for Criticism*. London: Mayfield Publishing Company, 1998.

Leitch, Vincent B., ed. *The Norton Anthology of Theory and Criticism*. New York: W.W. Norton Company, 2001.

Rice, Phillip, and Patricia Waugh. *Modern Literary Theory*. London: Hodder Arnold, 1989.

Rooney, Ellen, ed. *The Cambridge Companion to Feminist Literary Theory*. Cambridge: Cambridge UP, 2006.

Showalter, Elaine.

Sturrock, John. *Structuralism*. Malden, Blackwell Publishing, 1986.

Sturrock, John. *Structuralism and Since: From Levi-Strauss to Derrida*. Oxford: Oxford UP, 1979.

Wolfreys, Julian. *Derrida: A Guide for the Perplexed*. London: Continuum, 2008.

Zima, Peter. V. *The Philosophy of Modern Literary Theory*. London: The Athlone Press, 1999.

Testing Pattern:

Paper 1 (CIA II): An Introductory paper on their understanding of Structuralism.

Paper 2: (CIA III): A research paper on any theoretical area of interest within the framework of the course. Or one could choose any text and apply the theories one has learnt.

CIA I: An open book written test of 50 marks.

Section A: 2 questions out of 3. 20 marks each.

Section B: 1 question out of 2. 10 marks

End Semester Exam: A written exam of 100 marks

Section A: 5 questions out of 8. 20 marks each.

Course: Twentieth Century American Literature

Semester: I

Code: MEL233 (a)

Total No of Hours: 60

Credits: 4

Objectives

- To discuss issues of race, class, and gender in the context of American literary and cultural studies
- To find critical thinking skills in the process of reading and analyzing texts

Level of Knowledge: Working knowledge of English

Module I

This module explores the multiple perspectives on race, gender and social struggles in 20th Century America. The novels are both significant in terms of a nation's growing pains and the construction of an identity.

Novel

Catcher In the Rye/ J D Salinger **20hrs**
The Bluest Eye /_Toni Morrison

Module II

Drama

This module studies the diverse forms of theatres that flourished in 20th Century America and how they addressed socio political issues.

15hrs

A Raisin In The Sun /_ Lorraine Hansberry
Death of A Salesman/ Arthur Miller

Module III

Poetry

15hrs

Experimentation with form and style are one of the hallmarks of 20th Century America. This era also saw the emergence of a Black aesthetic and poetic voice best reflected in the Harlem Renaissance and the struggle for Civil rights. The following poets are a sample of these concerns.

William Carlos Williams/ Tract, Danse Russe, This is Just To Say, Red Wheelbarrow
E E Cummings / In Just Spring, Cambridge Ladies, My Sweet Etcetera,
Hart Crane/ from Brooklyn Bridge
Paul Dunbar/ Soliloquy of A Turkey, Harriet Beecher Stowe
Langston Hughes / The Negro Speaks of Rivers/ Ku klux klan/ Peace
Gwendolyn Brooks/ Kitchenette Building / Mother
Don. L. Lee/ Back Again home / the Primitive

Module IV

10hrs

Short Stories

American short stories are a curious blend of brevity and a sense of unhurried story telling. The following stories capture the mystery, terseness and humour of this popular form of fiction.

Hemingway/ Cat in The Rain
Faulkner/ Rose For Emily
The Foolish And the Wise / Leila Amos Pendleton

Bibliography

The Norton Anthology of African American Literature; Ed. Henry Louis Gates Jr and Nellie Y. Mckay; Second Edition
Contemporary American Poetry; Ed by Howard Nemerov, Forum 1979
Black Poets, Bantam Books, 1972,
20th- Century American Poetry; Ed by Burt Kimmelman, Checkmark Books, 2005

Evaluation Pattern

Mid-semester: CIA I- Open book Exam 50 marks
CIA II - Written assessment
CIA III – Group Presentation End Semester: 100 marks 5 essay type questions out of 8 . 20 marks each

Course : Elective :Creative Writing

Semester: II

Code: MEL 233 (b)

Total No of Hours: 60

Credits :4

Objective

1. To give insights into the processes of production of the objects of the study of the programme – texts
2. To give a direction and boost to learners' creative development
3. To help learner's realise their preferred form of creative and communicative expression
4. To introduce the learners to various genres of creative writing
5. To give went to learners' creative and critical thinking and writing
6. To introduce them to basic techniques of creative writing
7. To enable them better appreciate variety of writing styles
8. To help them experiment with different genres

Course Learning Outcome: An understanding of fundamental concepts in writing, experiential knowledge of genres of writing, an understanding of linguistic processes of production of texts

Entry Level of Knowledge: Basic writing skills and knowledge of genre distinctions

UNIT I: Introduction to Concepts

5Hrs

Language: Greek, Saussure, Bakhtin, Lacan, Derrida

Writing: Plato, Derrida

Literature: Althusser, Bhaktin, Eagleton

Genres: Distinctions and historical origins

Creativity: Greek and medieval and early renaissance, Romantic, Freud, Lacan

Narrative: Formalist propositions on narrative

Classic: Postcolonial arguments on constitution of classics

UNIT II: Short Story

20 Hrs

History

Structure: Character, setting, plot, point of view, theme,

Writing exercises

UNIT III: Novel

10 Hrs

History

Types

Structure: Storyboarding, character, setting, plot, point of view, theme, pacing, constructing a scene

Writing exercises with the focus on producing a novelette (between 7,500 and 17,500 words).

UNIT IV: Drama

15 Hrs

History: Greek, Shakespeare, restoration, early 20th century, absurd, Sanskrit, contemporary Indian

Types: Tragedy, comedy, tragicomedy, radio play, distinction based on number of acts, Bharata's taxonomy

Structure: Character, setting, plot, point of view, theme, act division, dialogue, conflict scheme,

Writing exercises with the focus on producing a one-act play script

UNIT V: Travel Writing

05 Hrs

History: Military, missionary, explorer, pilgrim, immigrant, globalisation and leisure writing

Structure: Setting, language

Writing exercises

UNIT VI: Autobiography

05 Hrs

History: Introduction to Augustine, JH Newman, Gandhi, memoir, Dalit autobiographies

Structure: Use of time line, building and narrative, closure, language

Writing exercises

UNIT VII: Poetry

10 Hrs

History: Epic traditions Greek, puranic and contemporary;

Types/sub-genres:

Structure: use of language,

Writing exercises in free verse or any of the genre chosen by the course instructor

Assessment

CIA I : Based on Unit III and IV

CIA II : Based on Unit I and II

CIA III: Based on Unit V, VI and VII

Note: The CIAs should be assessment of the regularity and the portfolio of the classwork and progress made.

End Semester Evaluation

- A complete script each of short story, novelette, one-act play, travel writing, autobiography, a poem.
- Each piece should be accompanied by a short, at least half a page, reflection on the choices made in the writing process.

Course: English Language Teaching

Semester: II

Code: MEL234

Credits:4

Objectives

- To 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.
- To write instructional objectives and prepare appropriate lesson plans.
- To monitor his or her effectiveness as a teacher of English to speakers of other languages.
- To introduce and nurture familiarity with current methodology.
- To foster awareness of language structures and ability to teach English language skills (grammar, speaking, listening, reading, writing and pronunciation).
- To explore a variety of textbooks and teaching materials; determine how to best utilize these within a curricular framework.
- To review and practice developing and using a variety of assessment instruments.
- To practice implementing new techniques and materials.

Level of Knowledge: Working knowledge of English

Module I

20 hrs

Language Acquisition/ Learning theories

B.F.Skinner, Noam Chomsky, Vygotsky, Krashen, Jean Piaget (in detail)
Acculturation Model- Schumann, Accomodation theory- Giles & Byrne, Discourse theory- Hatch, Variable Competence Model- Ellis, Universal Hypothesis- Wode, Neurofunctional Thoery- Lamendella.

Module II

5 hours

Curriculum and Syllabus: theory and practice

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

Module III

10 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

10 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.

Total No of Hrs: 60

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 will be based on presentations in the class on the various modules done in the class. This maybe done individually, in pairs or in groups. All presentations must be done in consultation with the teacher. They may also be marked on demonstration classes taking into consideration classroom aids, teaching methodology and activities.

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.)

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

50 Marks for the portfolio

2 hour exam for 50 marks

Course: Mass Communication

Semester: II

Code: MEL235

Total No. of Hours: 60

Credits: 4

Objective:

9. To introduce the student to Mass Communication
10. To awaken interest in Mass Communication
11. To create awareness about Media issues
12. To prompt critical rigour in media consumership

Entry Level Knowledge Expectation: Working knowledge of English and basic media usage

Learning Outcome: Insider's sense of news and the media, critical news consumption

Module I

30 hours

- The nature of Mass Communication: communicator, audience, experience
- Print – Terms, reporting, production, trends
- Audiovisual media – Terms and techniques, conceptual process, types of programmes, production
- Advertising – Concepts, scope, function, effect
- Public Relations, Event Management, Corporate Communication – Concepts, tools, techniques, effect
- New Media – Difference between the old and the new media, the virtual/cyber space, globalisation of communication

Module II

30 hours

Media and the Society – Trends, Tensions and Transitions

- Marshall McLuhan: The Medium is the Message
- Michael Gurevitch: 'The Globalisation of Electronic Journalism'
- Sugata Srinivasaraju: Sourced Locally
- Tejaswini Niranjana: Gender and the Media: Problems for Cultural History
- Noam Chomsky Interview by Ajaz Ashraf and Anuradha Raman
- Sanjoy Hazarika: Mainland Discourse
- Sashi Kumar: Net Worth
- *WikiRebels: The Documentary* by Jesper Huor and Bosse Lindquist
- Bill Nichols: 'Reality TV and Social Perversion'
- Gideon Haigh: Fake IPL Player: *True Lies*

- Sanjay Kak: Politics in the Picture: Witnessing Environmental Crises in the Media

Evaluation Pattern

CIA II: Interviewing

Mid Semester: Submission of a 6-page Newsletter

CIA III: Class Room Presentation, based on prescribed texts

End Semester: Portfolio Submission for 100 marks

Recommended Reading:

- Ashraf, Ajaz and Anuradha Raman. Interview with Noam Chomsky. *Outlook* (November 1, 2010): 18- 26. Print.
- Budd, W. Richard and Ruben, D. Brent. *Beyond Media: New Approaches to Mass Communication*. New Brunswick, Transaction Publishers: 1991.
- Downing, D. H. John et al. *Radical Media: Rebellious Communication and Social Movements*. California, Sage Publications:2001.
- Haigh, Gideon. *Sphere of Influence: Writings on Cricket and its Discontents*. New Delhi, Simon & Schuster India: 2010.
- Hazarika, Sanjoy. "Mainland Discourse." *Outlook* (November 1, 2010): 18-26. Print.
- Kumar, Sashi. "Net Worth." *Frontline* December 28, 2012: 126- 128. Print.
- Marris, Paul and Thornham, Sue. (ed) *Media Studies: A Reader*. Edinburgh, Edinburgh University Press: 1996.
- Poduval, Satish. *Re-Figuring Culture: History, Theory and the Aesthetic in Contemporary India*. New Delhi: Sahitya Akademi, 2005.
- Rodman, George. *Making Sense of Media*. Boston, Allyn & Bacon: 2001.
- Srinivasaraju, Sugata. "Sourced Locally." *The Caravan* December 2012: 19-21. Print.
- *WikiRebels: The Documentary*. Dir(s). Huor, Jesper, and Bosse Lindquist. Sveriges Television, 2010. Film.

Course: Indian Literatures in Translation

Semester: III
Code: MEL 331
Credits :4

Objectives:

- Give a comprehensive overview of different literatures in India.
- Appreciate, analyse and problematize our literature.
- Introduce some of the pertinent issues of translation.

Introduction:

The course is a serious approach to study and contemplate Indian literary heritage through a wide range of creative voices speaking in many tongues. The choices here do problematize issues like: how social higherarchy privileged the upper castes and upper classes, the will to change behind each agonizing scene of suffering, the challenges offered by modernity and the inevitable negotiations. Appreciation, analysis and problematization of Indian literature is intended with a practical probe into some of the pertinent issues of translation as well.

Module- I- Prose 10hours

This module intends to probe into some basic issues in Indian literatures like; Translation, Social hierarchy in Indian society and concerns of post-colonial literature.

- 1) The Narratives of Suffering, Caste and the Underprivileged Sisir Kumar Das
- 2) Is there an Indian way of thinking? A. K. Ramanujan
- 3) Post Colonial Literature; Globalizing Literature Purabi Panwar
- 4) Appropriating the Other:
Some challenges of Translation and its Theories Keya Majumdar
- 5) *Why Translation Matters*, (excerpts) Grossman, E

Module -II –Poetry 20 hours

A survey of modern Indian poetry from the time of Tagore to the twenty first century with its concerns of poverty, caste, gender, exploitation, etc.

- 1) Songs from Gitanjali (I; XI; XXXV, LXXIV) –Tagore.
- 2) The Door, Knowing – Anamika

- 3) The Charming Earth of Awadh, My journey – Ali Sardar Jaffri
- 4) Madhushala – Harivansh Rai Bachan
- 5) Mother – Lankesh
- 6) Lines to our own Insecurity – Avtar Paash
- 7) With you, Known to be a Neurotic – Salma.

Module -III- Short Stories

10hours

This module represents major Gender, Dalit, Caste and Political issues in short stories as seen in Bhasha literatures.

- 1) Draupadi: Mahaswetha Devi
- 2) Dalit Brahmin: Sarankumar Limbale
- 3) Salvation : Prathibha Ray
- 4) Sweat-Marks : Sara Joseph
- 5) Still bleeding from the wound : Ashok Mitran

Module -IV-Fiction & Drama

20hours

Representative pieces in this module are intended to bring in discussion encompassing major cultural and socio-political discussions of the nation from past to present.

- 1) OV Vijayan : Legends of Khasak
- 2) Mrichakadika : King Sudraka
- 3) Girish Karnad : Tuglaq
- 4) Indira Goswami : Moth Eaten Howda of the Tusker

Bibliography

Basu, Tapan, Ed.. Volume 2. *Translating Caste: Studies in Culture and Translation*, Katha, New Delhi.2002. Print.

Krishnaswami , Subasree, Ed.. *Short fiction from South India*, Oxford University Press. 2005.Print.

Ramakrishnan. E.V.Eds.. *Indian Short Stories 1900-2000/* Sahithya Academy. 2000. Print.

Tiwari, Shubha.Ed.. *Indian Fiction in English Translation*. New Delhi, Atlantic, 2005. Print.

Mrchchhakarika, King Sudraka, Global Sanskrit Literature series in English. Global vision, New Delhi. 2004. Print.

Abhijnana Sakunthalam, Kalidasa, Global Sanskrit Literature series in English. Global vision, New Delhi. 2004. Print.

Bharucha, Rustom. *Theatre and the World: Performance and the Politics of Culture*. Routledge. 1993. Print.

A Chughtai Collection- Ismat Chungtai, Women Unlimited. 2004. Print.

University of Delhi. *Indian Literatures: An Introduction*. New Delhi, Pearson Longman. 2001. Print.

Nandy, Ashish. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*. OUP, Delhi. 1983. print.

The Little Magazine. Vol- VIII issues 1,2 &3 Sahitya Academy. New Delhi. 2009. Print.

The Little Magazine. Vol- VIII issues 4 &5 Sahitya Academy. New Delhi. 2009. Print.

Ahmad, Aijaz. *In Theory: Nations, Classes, Literatures*. London: Verso, 1992. Print.

Goswami, Indira. *The Moth- eaten Howda of the Tusker*. Rupa 2004.

Three Modern Indian Plays. OUP. 1989. Print.

Grassman, Edith. Ed.. *Why Translation Matters*, Orient Blackswan. New Delhi. 2011. Print

Assessment

CIA II – Written Assignments on the problems of Translation

CIA I – Translation of Regional Language work into English

End –Semester written Exam for 100 marks.

Course: World Literatures

Semester: III

Code: MEL 332

Total No of Hours: 60

Credits :4

Objectives

- Examine multiple modes of literary expressions and experimentations
- Acknowledge and engage with frictions and fabrications that emerge in the process of fictioning
- Shift emphasis from strictly literary readings to interdisciplinary sense-making
- Enquire into crossings, collaborations and confrontations of varied identities and cultures at the local, national, global and other levels

Level of Knowledge: Basic linguistic and literary exposure and competence.

Module I

15 Hrs

This section aims to bring in debates that challenge Euro centric readings particularly of the novel form. The novels in this section are socio political in nature.

Novel: Orhan Pamuk *New Life*

Chimamanda Ngozi Adichie *Half of a Yellow Sun*

Module II

This section explores and shifts emphasis from strictly literary readings to interdisciplinary sense-making by including the form of literary journalism

10 Hrs

Non Fiction :Philip Gourevitch : We Wish to Inform You that Tomorrow We Will Be Killed With Our Families (Stories from Rwanda) -

Module IV

10 Hrs

This section is a study of revisiting as a mode of writing back. Negritude is studied in this context.

Drama : Aime Cesaire *Une Tempeste*

Module V

15 Hrs

The poetry in this module is an attempt to address issues of gender, class and traditions

Poetry:

Marc Chagall

Pablo Neruda

Anna Akhmatova

Farough Farookzad

Haiku of Basho, Buson, Issa and Shiki

Module VI

Haruku Murakami: *Kafka on the Shore*

10 Hrs

Total No of Hrs: 60

Bibliography:

Damrosch, David *How to Read World Literature*

John Wiley & Sons, 2009

Classic Haiku

Evaluation Pattern

Mid Semester: 50 mark Open book exam .

CIA II and III : Tests on prescribed texts.

End semester: Five questions out of eight to be answered.

Course: Critical Aesthetics

Semester: III

Code: MEL 333

Total No of Hours: 60

Credits:4

Introduction

Aesthetics is generally presented as one of the important concerns of English literature/studies programmes. This course discusses the historical and philosophical contexts of such thoughts and practices around it in the European, the colonial Indian, nationalist and the post-independent contexts and contemporary positions on it.

Learning Outcome

- Familiarity with the historical perspectives on Aesthetics
- A critical understanding contemporary debates on aesthetics

Level of Knowledge: Working knowledge of English

Unit I

Frameworks and Concepts

20 hrs

Plato: Mimesis (Republic II, III, VIII)

Aristotle: "Poetics"

Kant: "Critique of Judgement"

Romanticism and Notions of Creativity

Hegelian and Marxist positions on aesthetics

Natyashastra: "Bhava" "Rasa"

Raymond Williams: "When was Modernism?"

Peter Burger: "On the Problem of Autonomy of Art in Bourgeois Society"

Hal Foster: "The 'Primitive' Unconscious of Modern Art"

Walter Benjamin: "Art in the Age of Mechanical Reproduction"

Nandi: A Slums Eye view of Indian Cinema

Aesthetic Movements

20 hrs

Aesthetic Movements in Literature, painting, cinema in Europe and India

(This module will be discussed through student seminars)

Colonialism, Nationalist Movement and Aesthetics

20 hrs

Ananda Coomaraswamy-Notion of art

Tharu and Lalitha: "Introduction" *Women Writing in India*

Folk and classical divide and the nationalist construction of art

Birth of nationalistic traditions of music, dance painting, film, theatre, literature

Contemporary Debates on Aesthetics

20 hrs

Notions of aesthetics in different media—theatre, literature, film, painting, music,

Contemporary Social Practices and Aesthetics

Floor art

Gender and aesthetics
Dalit aesthetics
Digital Aesthetics

Keyterms

Catharsis, time, space, modernity, modernism, fetishism, kitch, pastiche, avantgarde, reification, realism, surrealism, representation, agency, aesthetics, aura, print culture, digital culture, rasa, bhava, dhvani, signification,

Essential Reading

Course Pack Compiled by the Course Instructor involving reading prescribed in the syllabus.

Recommended Reading

- Bennet, Tony, and John Frow, eds. *The Sage Handbook of Cultural Analysis*. London: Sage Publications, 2008.
- Coomaraswamy, Rama P. *The Essential Ananda Coomaraswamy*. Indiana: World Wisdom, 2004.
- Habib, M. A. R. *A History of Literary Criticism and Theory: From Plato to the Present*. Malden: Blackwell Publishing, 2005.
- Leitch, Vincent B., ed. *The Norton Anthology of Theory and Criticism*. New York: W.W. Norton Company, 2001.
- Mitter, Partha. *Indian Art*. England: OUP, 2001. Print.
- Zima, Peter. V. *The Philosophy of Modern Literary Theory*. London: The Athlone Press, 1999.

Testing Pattern

- CIA I Written Exam: 50 marks. 5 questions out of 7 for 10 marks each.
- CIA II An Introductory paper on an understanding on the first module. (750 words) or student presentation of essays in any form.
- 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.
5 questions out of 7 for 20 marks each.

Course: Postcolonial National Notes

Semester: III

Code: MEL 334

Total No of Hours: 60

Objective:

- Investigating the power relations in colonial, neocolonial and postcolonial contexts
- Exploring the notion of nation in colonial and postcolonial contexts
- Examining the heterogeneity and plurality in postcolonial identity formation
- Understanding and investigating postcolonial theory and fiction

Learning outcome: A theoretical understanding of global and local cultures affected by colonization

Level of knowledge: Basic knowledge of reading texts

Rationale of the paper:

Colonization made the colonies imagine a nation. The imagined nation was constructed in novels. This paper explores the imagined nations in the novels from different colonies.

Movies have been investigating the nation building tasks very effectively in recent times. The scope and discussion of construction of nation in the movies does not allow us to ignore them.

Three novels and one movie from the list would be discussed in class. The issues mentioned below will offer contexts for the discussion. Excerpts from articles and writings of significant theoreticians will be provided as handouts in class. These issues are indicators to the paper. The instructor can suggest more issues relevant to the texts.

Level of Knowledge: Working knowledge of English

Issues – formation of empire, the impact of colonization on postcolonial history, economy, sense of nation, the cultural productions of colonized societies, forms of resistance in the colonized countries, displacement of native population

Module I

Jamaica Kincaid *A Small Place*
V S Naipaul *Mimic Men*
George Lamming *In the Castle of my Skin*

15 hours

Module II

Ngugi wa Thiong'o *Matigari*

15 hours

- _____. *The Wretched of the Earth*. New York: Grove P, 1961.
- Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New York: Columbia UP, 1998.
- Hutcheon, Linda. "Colonialism and the Postcolonial Condition." Spec. issue of PMLA. 110.1 (1995): 1-184.
- Jameson, Fredric. *The Geopolitical Aesthetic: Cinema and Space in the World System*. Bloomington, IN: Indiana UP, 1992.
- _____. "Third World Literature in the Era of Multinational Capitalism." *Social Text* 15 (1986): 65-88.
- Lamming, George. *The Pleasures of Exile*. London: Allison and Busby, 1984.
- Lawson, Alan. *Post-Colonial Literatures in English: General, Theoretical, and Comparative, 1970-1993*. New York: Prentice-Hall, 1997.
- Levi-Strauss, Claude. *The Savage Mind*. London: Weidenfeld and Nicolson, 1972.
- Mishra, Vijay. "The Diasporic Imaginary: Theorizing the Indian Diaspora." *Textual Practice* 10 (1996): 421-27.
- _____. "(B)ordering Naipaul: Indenture History and Diasporic Poetics." *Diaspora* 5:2 (1996): 189-237.
- Mishra, Vijay, and Bob Hodge. "What is Post Colonialism?" *Textual Practice* 5.3 (1991): 399-414
- Ngugi wa Thiongo. *Decolonising the Mind: the Politics of Language*. London: James Currey, 1989.
- _____. *Homecoming: Essays*. London: Heinemann, 1972.
- _____. *Moving the Centre: the Struggle for Cultural Freedom*. London: James Currey, 1993.
- _____. *Penpoints, Gunpoints, and Dreams : Towards a Critical Theory of the Arts and the State in Africa*. New York: Oxford UP, 1998.
- _____. "Postcolonial Politics and Culture." *Southern Review: Literary and Interdisciplinary Essays* 24.1 (1991): 5-11.
- _____. *Writing Against Neocolonialism*. Wembley, UK: Vita Books, 1986.
- Prakash, Gyan. "The Modern Nation's Return in the Archaic." *Critical Inquiry* 23.3 (1997): 536-556.
- _____. "Postcolonial Criticism and Indian Historiography." *Social Text* 10.31-32 (1992): 8-19.
- Rajan, Gita, and Radhika Mohanram. *Postcolonial Discourse and Changing Cultural Contexts: Theory and Criticism*. Westport, CT: Greenwood, 1995.
- Said, Edward. *Beginnings: Intention and Method*. New York: Basic Books, 1975
- _____. *Culture and Imperialism*. New York: Vintage Books, 1994.
- _____. *Nationalism, Colonialism and Literature*. Derry, Ireland: Field Day, 1988.
- _____. *Orientalism*. New York: Pantheon Books, 1978.
- _____. "Representing the Colonized: Anthropology's Interlocutors." *Critical Inquiry* 15.2 (1989): 205-25
- _____. *Representations of the Intellectual*. New York: Vintage Books, 1996.
- _____. *The World, the Text, and the Critic*. London: Faber and Faber, 1984.
- Viswanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*. New York: Columbia UP, 1989

Evaluation pattern:

CIA I – Mid Semester Exam: analysis of the movie – 50 marks

CIA II – test on issues/book review - 20 marks

CIA III – paraphrasing select articles/excerpts – 20 mark

End semester: Five questions out of minimum out of 8 to be answered.

Course: Theatre Studies

Semester: III
Code: MEL 335
No. of Hours: 60
Credits: 4

Objectives

1. Introduce theatre as a complex network of varied skills and arts
2. Bring in least academically-engaged theatrical forms and explore complexities and possibilities in such experimentations
3. Re-examine ideas of playwright, script, stage, audience and their interrelationships
4. Ensure performance of prescribed texts
5. Encourage theatrical creation, experimentation

Level of Knowledge: The paper demands basic linguistic, literary and theatrical exposure and competence.

Expected Learning Outcome: Critical sense of theatre

Module I A two-day theatre workshop in collaboration with professionals, Performance Studies – a theoretical introduction	15 Hrs
Module II Street Theatre	7 Hrs
Module III Chandrasekhar Kambar's <i>The Shadow of the Tiger and Other Plays</i> (Any one)	7 Hrs
Module IV Character Sketches (<i>Each student has to choose or script a character-building monologue for 10 minutes and perform</i>)	10 Hrs
Module V <i>Evam Indrajit</i> by Badal Sircar	7 Hrs
Module VI <i>Phoenix and four other Mime Plays</i> by Chi Srinivasaraju	7 Hrs
Module VII <i>Yayati</i> by Girish Karnad	7 Hrs

Total No. of Hrs: 60

Testing Pattern

CIA II: Street Theatre Performance

Mid Semester: Research work on any two prescribed texts

In response to the laid out objectives, the student will submit a research paper ranging from 2,000 to 2,500 words.

Note: Plagiarism will result in failure.

The break up of marks are as follows:

Sticking to research guideline:	5 marks
Effective use of language:	5 marks
Comprehension:	5 marks
Close analysis of the text(s):	35 marks
Total:	50 marks

*The academic facilitator who handles the paper is welcome to use her/his mode of evaluating the research submissions. The given is only a suggestive model.

CIA III: Character Sketches

End Semester: Three performances by each student (Including Street theatre, a character sketch and a proscenium play)*

* Students will be expected to play a definite role in ensuring performance. For the proscenium play, each student's contribution could be in any one or two of these forms - acting, stage setting, directing, writing scripts, attending to sound and light demands etc. Theatre professionals will be invited to judge and mark the individual contribution of each student.

Recommended Reading:

Kambar, Chandrasekhar. *The Shadow of the Tiger and Other Plays*, Seagull Books Pvt. Ltd.

Karnad, Girish. *Collected Plays (Volume One)*, New Delhi: Oxford University Press, 2005. ISBN: 019567311-5

Carlson, M. *Theatre Semiotics: Signs of Life*, Bloomington, Indiana: University of Indiana Press, 1991.

Elam, K. *The Semiotics of Theatre and Drama*, London: Zed Books, 1980.

Yajnik, R.K. *The Indian theatre: Its origins and its Later Developments under European Influence*, New York: Haskell House. 1970.

Banham, Martin, ed. *The Cambridge Guide to Theatre*. Cambridge: Cambridge University Press.

Esslin, Martin. *An Anatomy of Drama*. New York: Hill & Wang, 1976.

Banegal, Som. *A Panorama of Theatre in India*. Bombay: Popular Prakashan, 1968.

Berry, Cecily. *Voice and the Actor*. London: Harrap, 1973.

Roach, Joseph R. *The Player's Passion: Studies in the Science of Acting*. Newark: University of Delaware Press, 1985.

Aronson, Arnold. *American Set Design*. New York: Theatre Communications Group, 1985.

Nergman, Gosta M. *Lighting in the Theatre*. Totowa, N.J.: Rowman & Littlefield, 1977.

Payne, Darwin reid. *Computer Scenographics*. Carbondale: Southern Illinois UIniversity Press, 1994.

Spolin Viola. *Improvisation for the Theatre*, Evanston, Ill.: Northwestern University press, 1963.

Course: Internship

Semester: III

Code: MEL 336

Total No of Hours: 240

Credits: 4

Objectives

- To expose students to the field of their professional interest
- To give an opportunity to get a practical experience of the field of their interest
- To strengthen the curriculum based on internship-feedback where relevant
- to help student choose their career through practical experience

Level of Knowledge: Working knowledge of English

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

The internship is to be undertaken during the second semester break. The internship is a mandatory requirement for the completion of the MA programme. However the Report and Viva will be conducted during Semester III and the marks will appear in the mark sheet of Semester III.

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, 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 second 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 second semester.

The students will have to be in touch with the guides during the internship period either through person 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 1500 words. The report should be submitted within first 10 days of reopening of the university for the III semester.

Apart from a photocopy of the letter from the organization stating the successful **completing** of 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, Garamond or Agaramond 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.

Within 20 days from the day of reopening, the department must hold a presentation by the students. During the presentation the guide or a nominee of the guide should be present and be one of the evaluators. Students should preferably be encouraged to make a PowerPoint presentation of their report. A minimum of 10 minutes should be given for each of the presenter. The maximum limit is left to the discretion of the evaluation committee. The presentation should be made to the entire class. If the first year students are present they could also be made the audience.

Evaluation Pattern

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)

Course: Dissertation

Semester: IV

Code: MEL 431

Total No of Hours: 60

Level of Knowledge: Working knowledge of English

Objectives:

As part of the completion of the programme, the students will write a dissertation in the fourth semester of the course.

The students will give a written proposal to the co-ordinator in the tenth week of the third semester. The proposal may be in the following format:

Tentative title

Introduction

Reasons for the choice of the research area

Objective

Methodology

Limitations, if any

A brief bibliography

The coordinator in consultation with the HOD will assign guides to the students before the end of the third semester.

The student may also indicate the names of supervisors they prefer. However, the coordinator in consultation with the HOD will allot the students to members of the faculty in consultation with them. If the proposal demands and the coordinator feels the need for a supervisor outside the department, coordinator may assign guides from other departments in consultation with them.

The thesis should be submitted to the coordinator in the prescribed format in the penultimate week of the fourth semester.

The evaluation and viva should be completed within a month from the last working day of the semester.

The thesis will be evaluated by preferably external examiner and by the guide out of 100 each and the average of both the evaluations should be awarded out of 100. If there is a difference of more than 20 marks, a third evaluation should be by both the evaluators together.

The viva should be conducted out of 50 each and average of the two should be taken. Only the supervisor and the external evaluator shall evaluate the thesis.

The external examiner should have valid research experience, namely, MPhil or PhD or equivalent qualification, or should have undertaken a research project from reputed organisations in social sciences or humanities, or should have research publications preferably in refereed journals.

Course: Contemporary Indian Writing(in English)

Semester: IV

Code: MEL 432

Total No of Hours: 60

Objective

A survey course of the Contemporary Indian Writing (in English) a largely urbane literature which has come into its own ,evident in the various genres that have emerged, this paper seeks to explore the various narrative modes, issues and debates that surround writing in English.

Level of Knowledge: Working knowledge of English

Unit: 1: *The Novel*

Understanding the evolution and significance of the Novel in Contemporary Indian writing. Studying the urbane sentiments that the novelist caters to. Considering revisiting and cultures in conflict as a shaping device for the Indian Novel

Note Titles in Bold are for in depth study .

20-Hrs

- House of Blue Mangoes- David Davidhar
- River Sutra - Gita Mehta
- Red Earth & Pouring Rain- Vikram Chanda
- **A Fine Balance- Rohinton Mistry I**
- Inheritance of Loss- Kiran Desai
- **The God Of Small Things- Arundhati Roy**

Unit 2 : Drama

20 Hrs

Understanding the elements of performance and reality in the following plays.

Bravely Fought The Queen- Mahesh Dattani

Lights Out – Manjula Padmanabhan

Unit 3 : Poetry

This sample of poetry is a cross section of Indian poets in recent years. They reflect socio political and cultural divergences as well as convergence.

Anjum Hassan

Eunice D'souza

Adil Jussawalla

Nissim Ezekial

Kamala Das

Vikram Seth

Jeet Thayil

Gieve Patel

Imtiaz Dharkar

Arun Kolatkar

Jayanta Mahapatra

Bibliography

Bhargava, Rajul. *Indian Writing in English: The Last Decade*, (Ed) Jaipur, Rawat Publications, 2002

Mahesh Dattani, *Contemporary Indian Writers in English*, New Delhi, Foundation Books, 2005

Contemporary Indian Literature, Sahitya Academy, New Delhi, 1989

Krishna, Arvind. Ed. *A Concise History of Indian Literature in English*, Mehrotra, Ranikhet, Permanent Black, 2008

K.R Srinivas Iyengar, *Indian Writing in English*, New Delhi, Sterling, 1985

K.V. Surendran, *Indian Writing in English*, New Delhi, Sarupa and Sons, 2000

History of Indian English Literature, Bangalore, Sahitya Academy, 1999

60 Indian Poets. Ed Jeet Thayil .Penguin , 2008

Evaluation Pattern

CIA I: Written assessment

CIA II: Analysis of a Text or Study a form and reproduce it .

CIAIII: Workshop/ Panel Discussion with author/critics/publishers

End semester: Five questions out of minimum out of 8 to be answered.

Course: Cultural Debates

Semester: IV

Code: MEL 433

Total No. of Hours: 60

Credits :4

Description:

The course attempts to introduce the students to the domain of Cultural Studies and problematise some of the discourses and practices connected with English and English Studies; Experience, Subjectivity and Representation; and Dominance and Dissent. It will look into the various debates, movements and issues within this field.

Objective:

- To introduce students to the interdisciplinary field of ‘culture’
- To open up the field of ‘culture’ as an academic and empowering area to engage with
- To initiate dialogue with various papers like Gender Studies, Popular Culture Studies etc.
- 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 everyday life

Level of Knowledge: An interest in “culture” and rudimentary knowledge of Literary Theory

Learning Outcome: Ability to see the nexus between knowledge and power and have a nuanced sense of cultural debates

Hours: 60 hrs

Unit I

Introduction to Culture and Cultural Studies

(15 hrs)

Mrinalini Sebastian: “Understanding Cultural Studies”

Stuart Hall: “Cultural Studies and its Theoretical Legacies”

Ratheesh Radhakrishnan: Cultural Studies in India: A Preliminary Report on Institutionalisation

Satish Poduval: Re-Figuring Culture: Introduction

Unit II

(10 hours)

Debates on English and English Studies

- Extract from Charles Grant's Tracts
- Charles Wood's Despatch
- Gauri Vishwanathan's “The Beginning of English Literary Study”
- Rekha Pappu's “English Studies in India: The Critical Moments”

Unit II

(10 hrs)

Debates on Experience, Subjectivity and Representation

- Extracts from Gopal Guru and Sundar Sarukkai's *The Cracked Mirror: An Indian Debate on Experience and Theory*
- Veena Das' "The Act of Witnessing: Violence, Poisonous Knowledge and Subjectivity"
- Deepak Mehta's "Documents and Testimony: Violence, Witnessing and Subjectivity in the Bombay Riots, 1992- 1993"

Unit III

(10 hrs)

Debates on Dominance and Dissent

- Victoria Tauli-Corpuz's "The Right to be Different and Distinct"
- Ashis Nandy's "Shamans, Savages and the Wilderness: On the Audibility of Dissent and the Failure of Civilizations"
- Vandana Shiva's "Reductionist Science as Epistemological Violence"

Unit V

(15 hrs)

Student-Selected Cultural Debates

- The class will be divided into groups. Each group to bring one cultural debate for the classroom engagement, with the approval of the facilitator. The debates could be drawn from literature or media or any other realm, catering to rich academic critiquing.

Testing Pattern:

CIA II: A field work based cultural analysis of English in varied Indian contexts. Students to make a presentation.

CIA III: based on Unit V.

CIA I: A written test of 50 marks. Need to answer 5 out of 7 questions, with each fetching a maximum of 10 marks.

End Semester Exam: 100 marks

A written exam: Answer 5 out of 7 questions, each a maximum of 20 marks.

Recommended Reading:

Ansari MT, and Deeptha Achar, eds. *Discourse Democracy and Difference: Perspectives on Community, Politics and Culture*. New Delhi: Sahitya Akademi, 2010.

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*. 3rd ed. London: Routledge, 1993.

Edwards, Tim. *Cultural Theory: Classical & Contemporary Positions*. London: Sage Publications, 2007.

Poduval, Satish. *Re-Figuring Culture: History, Theory and the Aesthetic in Contemporary India*. New Delhi: Sahitya Akademi, 2005.

Viswanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*. New York: Columbia University Press, 1989.

Extra Reading:

Hall, Gary, and Claire Birchall. *New Cultural Studies: Adventures in Theory*. Edinburgh: Edinburgh UP, 2006.

Milner, Andrew, and Jeff Browitt. *Contemporary Cultural Theory*. 3rd ed. Jaipur: Rawat Publications, 2003.

Munns, Jessica, and Gita Rajan, eds. *A Cultural Studies Reader: History, Theory and Practice*. London: Longman, 1995.

Nayar, Pramod K. *Introduction to Cultural Studies*. Viva Books, 2008.

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.

Course:Film Studies

Code: MEL 434

Total No of Hours:

60

Credits :4

Introduction to Film Studies attempts to provide a general background to cinema. It will help to introduce critical concepts, influential theories and debates and particular forms and practices - film history and development in contemporary film studies.

Objectives:

- To draw students' attention to the diversity and the range of opinions within the subject
- To encourage questioning and engagement with debates and thinking in the area of film studies
- To appreciate film as an art form, technical medium and a multi-faceted industry

Module 1

10hrs

Module 1 will help to introduce the medium of cinema, the aesthetic, technical, theoretical and semantic implications of the artform. The Indian perspective will also be highlighted with regard to the theorization of films and its difference from other artforms

“Film, Cinema or Movie: Understanding the Medium” - Bernard F Dick

“Cinematic Meaning” – Kishore Valicha

Module 2

20hrs

Module 2 will introduce film theory and its functions. The intention is to give a different perspective of film theory, by juxtaposing film theory and film history together to give a comprehensive view of the different stages of development and their subsequent resonance on screen in the form of diverse representations.

“Why Film Theory?” - Gaston Roberge

“Film Theory: Form and Function” - James Monaco

- The Critic
- The Poet and the Philosopher: Lindsay and Munsterberg
- Expressionism and Realism: Arnheim and Kracauer
- Montage: Pudovkin, Eisenstein, Balazs, and Formalism
- Mise en Scene: Neorealism, Bazin and Godard
- Film Speaks and Acts: Metz and Contemporary Theory

Module 3

10hrs

Module 3 intends to give the framework, which will enable to undertake both film appreciation and film criticism with reference to perspectives from diverse disciplines. This will enable to highlight the inter-disciplinarity of the medium and the tools which enable the audience to get a informed perspective of the films they watch.

Critical Concepts:

- Representation
- Ideology
- Auteur
- Genre
- Narrative

Critical Strategies:

- Psychoanalytic Practices
- Feminist Practices
- Marxist Practices

Module 4

20hrs

Module 4 attempts to foreground Indian cinema in the context of growing importance of Indian cinema and its evolving concerns. The film industry, one of the major industries to be reckoned with is at the threshold of change. Developments in the processes of production, distribution and consumption of Indian films have contributed to the understanding of the dynamic nature of Indian cinema.

“Indian Cinema: Pleasures and Popularity” – Rosie Thomas

“The Contemporary Film Industry – I: The Meanings of ‘Bollywood’” – Ravi Vasudevan

“The Contemporary Film Industry – II: Textual Form, Genre Diversity, and Industrial Strategies” – Ravi Vasudevan

“Beyond ‘Bollywood’: Interpreting Indian Regional Cinema” – M.K. Raghavendra

Bibliography

1. Monaco, James. *How to Read Film*. Oxford: Oxford University Press, 2009.
2. Miller, Toby and Robert Stam, (Eds). *A Companion to Film Theory*. Oxford: Blackwell Publishing, 2004.
3. Colin McCabe. *Introduction to Film Studies*
4. Person, Per. *Understanding Cinema: A Psychological Theory of Moving Imagery*. Cambridge: Cambridge University Press, 2003.
5. Ray, Satyajit. *Our Films and their Films*. Orient Blackswan, 2007.
6. Roberge, Gaston. *The Subject of Cinema*. Seagull Books, 2005.
7. Hayward, Susan. *Cinema Studies: The Key Concepts*. Routledge, 1996.
8. Bywater, Tim, and Thomas Sobchack. *Introduction to Film Criticism: Major Critical Approaches to Narrative Film*. Pearson Education, 2009.

Suggested Methodology: Screening and discussion of movies as per time-

table schedule.

Testing Pattern

CIA II: An introductory paper / infographics on cinema and history/key concepts in cinema.

CIA III: A research paper on adaptation theory / Indian cinema and key issues and ideas of the different decades

Course:Film Studies

M.A. in English with Communication Studies
IV

Semester:

Code: MEL 434

Total No of

Hours: 60

Credits :4

Introduction to Film Studies attempts to provide a general background to cinema. It will help to introduce critical concepts, influential theories and debates and particular forms and practices - film history and development in contemporary film studies.

Objectives:

- To draw students' attention to the diversity and the range of opinions within the subject
- To encourage questioning and engagement with debates and thinking in the area of film studies
- To appreciate film as an art form, technical medium and a multi-faceted industry

Module 1

10hrs

Module 1 will help to introduce the medium of cinema, the aesthetic, technical, theoretical and semantic implications of the artform. The Indian

perspective will also be highlighted with regard to the theorization of films and its difference from other artforms

“Film, Cinema or Movie: Understanding the Medium” - Bernard F Dick

“Cinematic Meaning” – Kishore Valicha

Module 2

20hrs

Module 2 will introduce film theory and its functions. The intention is to give a different perspective of film theory, by juxtaposing film theory and film history together to give a comprehensive view of the different stages of development and their subsequent resonance on screen in the form of diverse representations.

“Why Film Theory?” - Gaston Roberge

“Film Theory: Form and Function” - James Monaco

- The Critic
- The Poet and the Philosopher: Lindsay and Munsterberg
- Expressionism and Realism: Arnheim and Kracauer
- Montage: Pudovkin, Eisenstein, Balazs, and Formalism
- Mise en Scene: Neorealism, Bazin and Godard
- Film Speaks and Acts: Metz and Contemporary Theory

Module 3

10hrs

Module 3 intends to give the framework, which will enable to undertake both film appreciation and film criticism with reference to perspectives from diverse disciplines. This will enable to highlight the inter-disciplinarity of the medium and the tools which enable the audience to get a informed perspective of the films they watch.

Critical Concepts:

- Representation
- Ideology
- Auteur
- Genre
- Narrative

Critical Strategies:

- Psychoanalytic Practices
- Feminist Practices
- Marxist Practices

Module 4

20hrs

Module 4 attempts to foreground Indian cinema in the context of growing importance of Indian cinema and its evolving concerns. The film industry, one of the major industries to be reckoned with is at the threshold of change. Developments in the processes of production, distribution and consumption of Indian films have contributed to the understanding of the dynamic nature of Indian cinema.

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“The Contemporary Film Industry – I: The Meanings of ‘Bollywood’” – Ravi Vasudevan

“The Contemporary Film Industry – II: Textual Form, Genre Diversity, and Industrial Strategies” – Ravi Vasudevan

“Beyond ‘Bollywood’: Interpreting Indian Regional Cinema” – M.K. Raghavendra

Bibliography

1. Monaco, James. *How to Read Film*. Oxford: Oxford University Press, 2009.
2. Miller, Toby and Robert Stam, (Eds). *A Companion to Film Theory*. Oxford: Blackwell Publishing, 2004.
3. Colin McCabe. *Introduction to Film Studies*
4. Person, Per. *Understanding Cinema: A Psychological Theory of Moving Imagery*. Cambridge: Cambridge University Press, 2003.
5. Ray, Satyajit. *Our Films and their Films*. Orient Blackswan, 2007.
6. Roberge, Gaston. *The Subject of Cinema*. Seagull Books, 2005.
7. Hayward, Susan. *Cinema Studies: The Key Concepts*. Routledge, 1996.
8. Bywater, Tim, and Thomas Sobchack. *Introduction to Film Criticism: Major Critical Approaches to Narrative Film*. Pearson Education, 2009.

Suggested Methodology: Screening and discussion of movies as per time-

table schedule.

Testing Pattern

CIA II: An introductory paper / infographics on cinema and history/key concepts in cinema.

CIA III: A research paper on adaptation theory / Indian cinema and key issues and ideas of the different decades

Course: Electives: Translation Studies

Semester: IV

Paper Code: MEL435(a)

Total No of Hours: 60

Credits : 4

Introduction: Translation has emerged as an important area of interest and concern both due to the postcolonial negotiations in the Indian nation-state and market-needs of globalisation. This paper is designed to simultaneously address this phenomenon.

Learning Outcome

- Familiarity with the discourses of translation and translation theories in the European tradition and the contemporary Indian

- Hands-on experience of translating different genres of writing
- Familiarity with approaches to methods of research in translation studies
- Understanding of book history
- Experience of self-publishing

Level of Knowledge: Working knowledge of English and fairly good command over one more language.

Expected Learning Outcome: Ability to engage with the debates, issues, texts and theories within the scope of translation studies.

Unit I: Literary Translation: Domain, Debates and Histories

20 Hrs

Kirsten Malmkjar: From Writing on Translation to Translation Studies
Kirsten Malmkjar: Mapping and Approaching Translation Studies
Roman Jakobson: On the Linguistic Aspects of Translation
Eugene Nida: Principles of Correspondence
Itamar Even-Zohar: The Position of Translated Literature within the Literary Polysystem
Susan Bassnett and Harish Trivedi: Of Colonies, Cannibals and Vernacular
Rainier Grutman: Self-translation

Unit II: Literary Translation: Debates in India

14 Hrs

Ramesh Krishnamurthy: Indian Translation
Ayyappa Paniker: Towards an Indian Theory of Literary Translation
G N Devy: Translation Theory and Indian Perspective
M Asaduddin: Translation and Indian Literature: Some Reflections
Gayatri Chakravorty Spivak: The Politics of Translation
Tejaswini Niranjana: Introduction: History in Translation
Tharu, Susie and K Lalitha: Empire, Nation, and Literary Text.
Rita Kothari: Introduction. *Translating India*
Vanamala Viswanatha: Preface, *Breaking Ties*

Unit III : Translation and Science

06 Hrs

Sundar Sarukkai: Literature, Translation and Science
Sundar Sarukkai: Philosophy, Translation and Science

Unit IV: Researching Translation Studies; Book History

Approaches to research in translation studies
Research methods in translation studies
Book History: Anatomy of a book; production and distribution processes of book; publishing—production and distribution; copyright laws; open access publishing; creative commons; plagiarism; legal issues in translation

Essential Reading

Course Pack Compiled by the Course Instructor involving reading prescribed in the syllabus.

Recommended Reading

- Baker, Mona, and Gabriela Saldanha. *Routledge Encyclopedia of Translation Studies*. 2nd ed. New York: Routledge, 2009. Print.
- Bassnett, Susan, and Harish Trivedi, eds. *Post-colonial Translation: Theory and Practice*. London: Routledge, 1999. Print.
- Bassnett, Susan. *Translation Studies*. Rev. ed. 1991. London: Routledge, 1998. Print.
- Gentzler, Edwin. *Contemporary Translation Theories*. Rev. 2nd ed. 2001. New Delhi: Viva, 2010. Print.
- Kothari, Rita. *Translating India*. Rev. ed. New Delhi: Foundation Books, 2006. Print.
- Malmkjær, Kirsten. *Linguistics and the Language of Translation*. Edinburgh: Edinburgh UP, 2005. Print.
- Mukherjee, Sujit. *Translation as Recovery*. New Delhi: Pencraft, 2004. Print.
- Mukherjee, Tutun, ed. *Translation: From Periphery to Centrestage*. New Delhi: Prestige, 1998. 39-46. Print.
- Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. London/New York: Routledge, 2001. Print.
- Nair, Rukmini Bhaya. *Translation: Text and Theory—The Paradigm of India*. New Delhi: Sage, 2002. Print.
- Nida, Eugene A. *The Theory and Practice of Translation*. Leiden: E.J. Brill, 1982. Print.
- Nida, Eugene A. *Toward a Science of Translating*. Leiden: E.J. Brill, 1964. Print.
- Nirajana, Tejaswini. *Siting Translation: History, Post-structuralism, and the Colonial Context*. 1992. Hyderabad: Orient Longman, 1995. P
- Pym, Anthony. *Exploring Translation Theories*. London/New York: Routledge, 2010. Print.
- Rubel, Paula G., and Abraham Rosman, ed. *Translating Cultures: Perspectives on Translation and Anthropology*. Oxford/New York: Berg, 2003. Print.
- Steiner, George. *After Babel*. 3rd ed. London: OUP, 1998. Print.
- Venuti, Lawrence, ed. *The Translation Studies Reader*. 2nd ed. New York: Routledge, 2004. Print.

Testing Pattern

CIA I: A written test of 50 marks. 3 questions (15+15+20). Questions should be based on learners translating or analyzing responses on translation and reflecting on them based on their reading and classroom discussion.

CIA II: Translating a critical essay from English to mother tongue/another language the student is familiar with and an extract from a novel from mother tongue to English. The novel should have been a celebrated novel which has not been translated to English.

CIA III: Translation of a poem, a short story, and a social science essay. All these pieces should be well-known but not translated yet. The translated texts should be submitted in the form of a book.

End Semester Exam: 100 marks. A written exam: 4 questions of 25 marks each.
Questions should be application or reflection-based

Course: Script Writing for Radio, Television & Film

Semester: IV

Code: MEL 435 (b)

Objectives

- To gain an appreciation of the skills required to write effectively for radio, television and film
- To develop an understanding of the role of radio, particularly its imaginative dimension and its unique powers of storytelling.
- To distinguish between writing strategies for various formats of television
- To understand the use of dramatic elements in a screenplay

Level of Knowledge: Working knowledge of theory and disciplines

Module 1- Scriptwriting for Radio

20 Hrs

The Radio Craft- Writing for the ear. Building a soundscape. Creating word pictures. Importance of Target Audience.

Radio News. Terminology . Mechanics of News writing. Scripting voicers. Style guide.

Radio Drama. Adapting for radio. Story construction. Setting, characterization and dialogue. Script layout.

Radio Documentary. Planning, research, structure. Principles of scriptwriting for different documentary styles.

Scripting for Radio Spots and PSAs.

Module 2- Scriptwriting for Television

20 Hrs

Principles of Visual Grammar. Scripting for different Television formats- News, Drama and Documentaries. Fundamentals of Scriptwriting. Importance of Character, Conflict and Change. Writing Visually- showing not telling, visual pertinence, use of metaphor, emotional pertinence of the script. Writing Narration/Commentary.

Module 3- Introduction to Screenplay writing.

20 Hrs

Developing treatments & outlines. Dramatic elements embedded in the screenplay- Spines, Characters, Circumstance, Dynamic Relationships, Wants, Expectations, Actions. Dramatic blocks and Narrative Beats. Approaches to developing character and dialogue. Writing scenes and exposition. Screenplay format and structure

Bibliography

White, Ted. Broadcast News Writing, Reporting, and Producing. 2nd ed., Boston., Focal Press, 1996.

- Bignell, Jonathan and Jeremy Orlebar. The Television Handbook. Oxon:Routledge, 2005.
- De Jonge, Fay A.C, Hakemulder et al. Radio and Television Journalism. Delhi. Anmol Publications. 1998.
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- De Fossard, Esta and John Riber. Writing and Producing for Television and Film. London. Sage Publications Ltd. 2005
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Evaluation Pattern

CIA I- Module 1= 50 marks

CIAII- Module 2= 20 marks

CIA III- Module 3 = 20 marks

End Semester Examination- Portfolio assessment: 100

Course: Popular Culture

Code: 435 C

Semester: IV

Hours: 60

The course identifies varieties of popular cultural forms for analysis from across the Western and South Asian cultural traditions

The course incorporates a range of critical perspectives to study different aspects of popular culture

I have only been able to identify a few crucial areas for the study of popular culture. The critical texts for study in few cases are still missing. The following model is more an outline suggesting the potential lines of inquiry within the subject.

Objectives:

To enable students to treat popular cultural products as meriting critical and theoretical attention/analysis

Level of Knowledge: Working knowledge of English

Module 1: Understanding/Approaching Popular Culture genre **10 hrs**

Roland Barthes: From Mythologies; Myths and Signs; Rhetoric of Text
 Charles Baudelaire: From The Painter of Modern Life; From 1. Beauty, Fashion and Happiness; In praise of cosmetics
 Susan Bordo: The body and the reproduction of femininity; From Unbearable weight: Feminism, western culture and the body
 Donna Haraway: A Manifesto for cyborgs: Science, technology and socialist feminism in the 1980s
 Dick Hebdige: From Subculture: the meaning of style; Chapter 1: From Culture to hegemony
 Stuart Hall: Cultural representations and signifying practices

Module II: Popular cinema, Politics and Society in South Asia **10 hrs**

Dhirendra Narain: Hindu culture and personality
 Vinay Lal and Ashis Nandy: Introduction: popular cinema and the culture of Indian Politics
 Ashis Nandy: Indian popular cinema as a slum's eye view of politics

Module III: Popular/Folk culture, Mass culture, Global Mass culture **20 hrs**

Walter Benjamin: The work of art in the age of mechanical reproduction

Means of production, Means of vision: the life of the imagination in industrialized countries:

Humphery Jennings: pandemonium (1987)
T.S. Eliot as culture-punk

Culture and popular culture: technology, modern and popular

Peter Burger: On the problem of the autonomy of art in bourgeois society
Frederic Jameson: Aesthetics and politics
Theodor Adorno: Art, autonomy and Mass culture

Module IV: Popular literature and Literature **10 hrs**

Comics
Nandini Chandra: The serious comics
Nandini Chandra: Uncle Pai and Vaishnav historiography

Module V: **10hrs**

Myth, Fantasy, History and Popular culture/art

Hassan Khan: The modern appropriation of Myth
Karline Mclain: Whose immortal picture stories? Amar Chitra Katha and the Construction of Indian Identities

Module VI:

10 hrs

The politics of popular culture:
politics of memory
animism versus materialism

Dick Hebdige: Postmodernism and the politics of style

Popular theatre and Popular art:

David Mayer: Towards a definition of popular theatre
Robert L. Erenstein: Satire and the commedia dell'arte
William Brasner: The Wild West exhibition and the drama of civilization
Peter Arnott: Aristophanes and popular comedy: An analysis of The Frogs

Bibliography:

David Mayer and Kenneth Richards (ed) (1977) *Western Popular Theatre*, Methuen
Asish Nandy, *Fingerprinting popular culture*,
The Secret Politics of our Desires
Nandini Chandran *The Classic Popular*
Ravi Vasudevan - Sarai
Ken Goffman and Dan Joy, *Counterculture through the Ages*
Francis Frascina and Jonathan Harris (ed) (2006) *Art in Modern Culture*, Phaidon
Hebdige, Dick (1988) *Hiding in the light: On images and things*, Routledge, London
Syllabus 2013

Modelski, Tania (ed) (1986) *Studies in entertainment: Critical approaches to mass culture*, Indianapolis university press, Bloomington and Indianapolis
Bennett, Tony, Boyd-Bowman, Susan, Mercer, Colin and Woollacott, Janet (eds.) (1981) *Popular Television and Film*, Open University, London

CIA 2: Written assignment

CIA 3: Oral presentation

Testing pattern:

Mid semester: 50 marks – Written assessment

End semester: 5X20=100

Course: Cultural Studies / Culture and the Disciplines

Semester: IV

Code: MEL 435 d

Total No of Hrs: 60

Objectives

- To attempt a cultural critique of the disciplines
- To provide students with the opportunity to develop and critically apply their knowledge and understanding of theoretical and critical debates in Cultural Studies, as well as of key historical developments in intellectual debates
- To help students develop a range of skills in independent research, and critical analysis.

Level of Knowledge: Working knowledge of theory and disciplines

***Literary Studies and Cultural Studies* 6hrs**

Gauri Viswanathan: 'Introduction', *Masks of Conquest*

Susie Tharu and K. Lalita. 'Empire, Nation and the Literary Text'

Culture and History

Dipesh Chakrabarty: 'Postcoloniality and the Artifice of History'

Sumit Sarkar, "The Many Worlds of Indian History"

***Culture and Economics* 6 Hrs**

Lakshmi Subramanian: 'Banias and the British: The Role of Indigenous Credit in the Process of Imperial Expansion in Western India in the Second Half of the Eighteenth Century'

Rajat Kanta Ray: 'Asian Capital in the Age of European Domination: The Rise of the Bazaar, 1800-1914'

***Culture, Sociology and Anthropology* 6 Hrs**

Clifford Geertz: 'Thick Description: Toward an Interpretive Theory of Culture'

James Clifford: 'On Ethnographic Authority'

***Culture and Political Science* 6 Hrs**

Rajni Kothari: 'Caste in Indian Politics: Introduction'

G. Ram Reddy; G. Haragopal: The Pyraveekar: "The Fixer" in Rural India'

***Culture and Law* 6 Hrs**

Veena Das: 'The Figure of the Abducted Woman - The Citizen as Sexed'

Rosemary Coombs, 'Contingent Articulations: A Critical Cultural Studies of Law'

***Culture and Psychoanalysis* 6 Hrs**

Sudhir Kakar: 'Culture in Psychoanalysis'

Jonathan Lear: 'Knowingness and Abandonment: An Oedipus for Our Time'

***Culture and Film and Visual Studies* 9Hrs**

Veena Das: 'The Mythological Film and its Framework of Meaning: An Analysis of Jai Santhoshi Maa.'

Geeta Kapur: 'Mythic Material in Indian Cinema'

Christopher Pinney: 'Introduction: The Possibility of a Visual History'

Bibliography

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- Clifford Geertz: *The Interpretation Of Cultures*. New York: Basic Books, 2000.
- Davidson, Donald. "On the Very Idea of a Conceptual Scheme" in *Proceedings and Addresses of the American Philosophical Association*, Vol. 47.
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- James Clifford: "On Ethnographic Authority" *Representations*, No. 2. (Spring, 1983), pp. 118-146.
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- Kripal, Jeffrey J. *Vishnu on Freud's Desk: Psychoanalysis and Hinduism*. New Delhi OUP, 1999
- Lear, Jonathan. *Open Minded: Working out the Logic of the Soul*. Cambridge: Harvard University Press 1998.
- Nayar, Pramod K. *An Introduction to Cultural Studies*. New Delhi: Viva Books, 2008
- Nelson, Cary, and Lawrence Grossberg. *Marxism and the Interpretation of Culture* edited by Urbana, IL: University of Illinois Press, 1988
- Niranjana, Tejaswini and Vivek Dhareshwar (ed). *Interrogating Modernity: Culture and Colonialism in India*. Calcutta: Seagull Books, 1993
- Ravi Vasudevan: "Shifting Codes/ Dissolving Identities: The Hindi Social Film of the 1950s as Popular Culture" *Journal of Arts & Ideas* Numbers 23-24
- Viswanthan, Gauri. *Masks of Conquest*. New Delhi: OUP, 1989.

Evaluation Pattern

CIA I, II, III written assignments

End semester: Five questions , 20 marks each out of 8 to be answered.