

## 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	Western Aesthetics: Reading Twentieth Century Euro American Art, Culture & Society	100	60	4	

I	MEL133	Literary Criticism	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	MEL233	20 <sup>th</sup> Century American Literature	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	Research & Writing Methods	100	60	4	
III	MEL334	Postcolonial Studies	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 Novel (In English)	100	60	4	
IV	MEL 433	Cultural Theory	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

Syllabus 2012

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

- **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 18<sup>th</sup> 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: Western Aesthetics: Twentieth Century European Art, Culture and Society**

**Semester: I**

**Code: MEL132**

**Total No of Hours: 60**

**Objectives:**

- To identify and understand the forces of twentieth century
- To understand the impact of movements on society, culture, writing and thinking
- To make sense of what the immediate past that has created the present world
- To familiarize the students with critical vocabulary of the age

**Level of Knowledge:** Working knowledge of English

**Unit I**

**Introductory Texts**

**5 hrs**

Anthony Giddens: “Modernity and Self-Identity: Self and Society in the Late Modern Age”

Raymond Williams: “When was Modernism?”

**Unit II**

**Capitalism and Culture**

**10 hrs**

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

Frederic Jameson: “Aesthetics and Politics”

Theodore W Adorno: “Art, Autonomy and Mass Culture”

Terry Eagleton: “Capitalism, Modernism and Postmodernism”

**Unit III**

**Historical Methods and Critical Perspectives (Ideology)**

**15 hrs**

Pierre Bordieu and Alain Darbel: “The Love of Art”

Richard Shiff: “Defining ‘Impressionism’ and the ‘Impression’”

Hal Foster: “The ‘Primitive’ Unconscious of Modern Art”

**Unit IV**

**Historical Methods and Critical Perspectives II**

**15 hrs**

Benjamin H.D. Buchloh: “Figures of Authority, Ciphers of Regression”

Serge Guilbault: “The New Adventures of the Avant-garde in America”

Allan Wallach: “The Museum of Modern Art: The Past’s Future”

**Unit V**

**Aesthetic Theory and Social Critique**

**15**

**hrs**

Walter Benjamin: “Art in the Age of Mechanical Reproduction”

Clement Greenberg: “Modernist Painting”

Raymond Williams: “The Works of Art Themselves?”

Dick Hebdige: “Postmodernism and the ‘Politics’ of Style”

### **Recommended Reading**

Bennet, Tony, and John Frow, eds. *The Sage Handbook of Cultural Analysis*. London: Sage Publications, 2008.

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

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

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:**

CIA I Written Exam: 50 marks. 5 questions out of 7 for 10 marks each.

CIA II An Introductory paper on their 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: Literary Criticism**

**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** **10 hrs**

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

**Unit II** **5hrs**

**Neoclassical:**

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

**Romantic:** **10hrs**

1. Immanuel Kant - Excerpts from “Critique of Judgement”
2. Hegel – Excerpts from “Phenomenology of Spirit” and “Lectures on Fine Art”
3. William Wordsworth – Excerpts from “Preface to the Lyrical Ballads”
4. Samuel T. Coleridge - Select chapters (Part I, XIII, Part II, XIV etc.) from *Biographia Literaria*
5. Edgar Allen Poe – Excerpts from “The Philosophy of Composition”

**Unit III** **8 hrs**

**Victorian**

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”, “Production of Consciousness.”

### **Russian Formalism**

**10 hrs**

1. Viktor Schklovsky – Excerpts from “Art as Technique”
2. Roman Jakobson – 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”

### **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

**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 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)

4	Marks for each question	20	20
5	Maximum marks for each	60	40
	Section		
	Total Marks : 100		

**Semester: I**

**Total No of Hours: 60**

**Paper: Professional Communication**

**Code: MEL135**

**Credits: 4**

Introduction:

This postgraduate course, as the title implies, covers the two essential components, - English as a language of expression and English as a medium of communication. While the first component has an overarching vision of English language historically, socially and culturally, the second component of Communication is aimed at honing the communication skills of the student taking into consideration the changing demands of the modern day.

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, 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 with a touch of professionalism
- Building a strong base for good interpersonal relationship and communication skills
- Creating awareness about all areas of multiple intelligences

**Unit 1: 15 Hours**

**Communication Concepts:**

- The process of communication - the roles of Transmitter, Receiver, encoding, the choice of medium channel, decoding and feedback , the communication loop
- Verbal and Non-Verbal Communication - the two forms - Verbal : oral and written, the components of spoken and written communication
- 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

**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
- 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: 10 Hours**

- Letters - the structure and lay-out : Kinds of letters, different types of lay-out, the right format
- Body language of letters: The Composition, the tone
- Smart E-mails: Managing the mail box, presenting the mail, the tone, the attachments, the language and netiquette,
- Resume preparations: Application letters, the essentials of effective resume writing

**Unit 4: 15 Hours**

Practical application oriented exercises using the methodology of observation and keeping a journal of observations

**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)

### Evaluation Pattern

CIA II:

Assignment-based: 20 Marks

CIA III

Presentation of the journal of observation/ interactive analysis

### Mid-Semester Examination:

2 Hour Test

1	Sections	A	B
2	No. of Questions in each Sections	4	2
3	No. of Questions to be answered	3	1
4	Marks for each question	10	20
5	Maximum marks for each Section	30	20
	Total Marks : 50		

### End semester exam

**A Theory Paper for 3 Hours for 100 Marks**

### Question paper Template

1 Sections	A	B
2 No. of Questions in each Sections	5	2
3 No. of Questions to be answered	3	2
4 Marks for each question	20	20
5 Maximum marks for each Section	60	40
Total Marks : 100		

**Course: Gender Studies**

**Semester: II**

**Code: MEL231**

**Total No of Hours: 60**

**Objectives:**

- This course examines the idea of Gender studies and its social constructs.
- The concept of gender, the difference between sex and gender, key concepts in gender studies, gender roles, gender relations, and gender perspective are examined through this paper.
- There is an attempt to answer questions pertaining to the social constructs of race, class, gender, sexuality and ethnicity intersect, which give rise to various ways in which gender can be perceived.
- The theoretical framework for the discussion of gender studies will be based on theories of the Body, history of gender studies, femininity and masculinity, patriarchy and queer studies.
- Since the scope of this paper is restricted by constraints of time, students will be expected to undertake extensive individual and group research work.
- The valuation will be based on individual assignment, group research and film criticism (audio and video).
- The Gender Studies paper intends to make the students critically examine the various ways in which Genders have been discussed, explored and debated.
- Based on the detailed discussion of a few seminal essays in Gender studies, this course aims at enabling students to pursue individual research.

**Level of Knowledge:** Exposure to theoretical and literary concepts.

**Literary Texts : 30 Hrs**

Ismat Chughtai-	Lihaf ( <i>The Quilt</i> )
Anita Desai -	<i>Fasting, Feasting</i>
Shyam Selvadurai-	<i>The Funny Boy</i>
Charlotte Bronte-	<i>Jane Eyre-</i>
Jean Rhys	<i>Wide Sargasso Sea</i>

**Critical texts: 30 Hrs**

- *Undoing gender*, Butler, Judith, New York, Routledge: 2004

- Hélène Cixous, "The Laugh of the Medusa," trans. Keith Cohen and Paula Cohen, *Signs* 1, no. 4 (1976): 875-93
- Irigaray, Luce. *This Sex Which is Not One*. New York. Cornell University Press: 1985
- *The Masculinities Reader*, Whitehead, Stephen M., and Frank J. Barrett. (eds). Cambridge: Polity Press, 2001
- *Transforming Masculinities : Men, Cultures, Bodies, Power, Sex and Love* Seidler, Victor J., Routledge, 2005
- *Men and Masculinities: A Social, Cultural, and Historical Encyclopedia*, Kimmel, Michael, and Amy Aronson (eds), Santa Barbara, CA: ABC-Clio Press, 2003
- *The Madwoman in the Attic : The Woman Writer and the Nineteenth-Century Literary Imagination*, Gilbert, Sandra, Gubar, Susan, 1979

### **Required reading:**

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

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

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

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

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

Williams, Raymond, 'The Analysis of Culture', in *The Long Revolution*, Harmondsworth: Penguin

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

**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)

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

CIA 3: Written Essay/ Research Paper (20 Marks)

End-semester Examination.

**Note: Activities/assignments for CIA 2 & 3 are subject to the respective facilitator/s of the course and can be designed flexibly.**

**Bibliography of critical texts:**

- *The history of doing: an illustrated account of movements for women's rights and feminism in India, 1800-1990*, Kumar, Radha, New Delhi: Kali for Women: 1993
- *The Body for Beginners*, Cavallaro, Dani, Orient Longman: 2001
- *The Body: Social Process and Cultural Theory*, Featherstone M., Hepworth M., and Turner, B. (eds), London, Sage: 1991
- *Undoing gender*, Butler, Judith, New York, Routledge: 2004
- Hélène Cixous, "The Laugh of the Medusa," trans. Keith Cohen and Paula Cohen, *Signs* 1, no. 4 (1976): 875-93
- *Gender*, Ilich, Ivan, New York: Pantheon Books: 1982
- *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*, Collins, Patricia Hill, Routledge: 2000
- *Feminist Theory: Margin to Centre*, Hooks, Bell, South End Press: 1984
- *Ain't I a Woman?: Black Women and Feminism*, hooks, bell, 1981
- *Irigaray, Luce. This Sex Which is Not One. New York. Cornell University Press: 1985*
- *The Masculinities Reader*, Whitehead, Stephen M., and Frank J. Barrett. (eds). Cambridge: Polity Press, 2001
- *Transforming Masculinities : Men, Cultures, Bodies, Power, Sex and Love* Seidler, Victor J.,Routledge, 2005
- *Men and Masculinities: A Social, Cultural, and Historical Encyclopedia*, Kimmel, Michael, and Amy Aronson (eds), Santa Barbara, CA: ABC-Clio Press, 2003
- "‘I Am Not a Woman Writer’: About Women, Literature and Feminist Theory Today", Toril Moi, *Feminist Theory* 9.3 (December 2008), 259-71
- *The Madwoman in the Attic : The Woman Writer and the Nineteenth-Century Literary Imagination*, Gilbert, Sandra, Gubar, Susan, 1979

**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 and Phenomenology**

1. Ferdinand de Saussure – Selected readings from *A Course in General Linguistics*
2. Husserl, Heidegger, Jean Paul Sartre, Paul Ricoeur, Gadamer. – Key Ideas
3. Claude Levi-Strauss – Key ideas
4. Roland Barthes – “Myth Today”
5. Gerard Genette – “Structuralism and Literary Criticism”

**Unit II**

**Poststructuralism and Deconstruction**

**10 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

**Unit III**

**Psychoanalysis and Feminist Theory**

**20 hrs**

1. Sigmund Freud – “Dream Work” and “The Ego and the Id”
2. Jacques Lacan – Excerpts from “The Mirror Stage as Formative of the Function I”/ “The Agency of the Letter in the Unconscious”
3. Gilles Deleuze and Felix Guattari: Excerpts from “The Desiring-Machines”
4. Elaine Showalter – Excerpts from *A Literature of their Own*
5. Julia Kristeva – “Woman’s Time”
6. Luce Irigaray – “This sex which is not one”/ When the goods get together”
7. Chandra Talpade Mohanty: Under Western Eyes: Feminist Solidarity through Anticapitalist Struggles”

**Unit IV**

**15 hrs**

**Modernism/ Postmodernism**

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. Linda Hutcheon: key ideas from *The Canadian Postmodern*
5. Jurgen Habermas – “Modernity vs Postmodernity”

### **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

**Total No of Hours:** 60

**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**

*Novel*

*To Kill A Mockingbird* / Harper Lee **20hrs**  
*The Bluest Eye* / Toni Morrison

*Drama*

*A Raisin In The Sun* / Lorraine Hansberry **15hrs**  
*Death of A Salesman* / Arthur Miller

*Poetry*

William Carlos Williams/ Tract **15hrs**  
E E Cummings  
Hart Crane  
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

*Short Stories*

Hemingway/ **10hrs**  
Faulkner/  
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

**Evaluation Pattern**

Mid-semester: CIA I- Open book Exam 50 marks

CIA II - Written assessment

CIA III – Group Presentation  
End Semester: 100marks 5 essay type questions out of 8 . 20 marks each

**Course:** English Language Teaching

**Semester:** II

**Code:** MEL234

**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 may be 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

**Objective**

- To introduce the student to Mass Communication
- To instil a critical rigour
- To make them critical media analysts

**Level of Knowledge:** Working knowledge of English

**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** - Marshall McLuhan: *The Medium is the Message*, Jean Baudrillard: *'The Masses: the Implosion of the social in the Media'*, Michael Gurevitch: *'The Globalisation of Electronic Journalism'*, Graham Murdock: *Concentration and ownership in the era of privatisation*, Sean Nixon: *'Advertising, Magazine Culture and the "New Man"'*, Joke Hermes: *'Media, Meaning and Everyday Life'*
- **Politics and Ideology** – Stuart Hall: *'Racist Ideologies and the Media'*, Norman Fairclough: *'Critical Analysis of Media Discourse*, Ien Ang: *'Wanted: Audiences. On the Politics of Empirical Audience Studies'*, Peter Golding: *'World Wide Wedge: Division and Contradiction in the Global Information Infrastructure'*, Mica Nava and Orson Nava: *'Discriminating or Duped? Young People as Consumers of Advertising/Art'*
- **Trends** – Leila Brosnan: *'Monarch of the Drab World'*: Virginia Woolf's *Figuring of Journalism as Abject*, Robert Mueller: *The Private Turning Public: The Visual Arts as Mass Communication*, Bill Nichols: *'Reality TV and Social Perversion'*, John D.H. Downing: *Art, Aesthetics, Radical Media, and Communication*

**Bibliography**

Budd, W. Richard and Ruben, D. Brent. *Beyond Media: New Approaches to Mass Communication*. New Brunswick, Transaction Publishers: 1991

Campbell, Kate. *Journalism Literature and Modernity*. Edinburgh, University Press:

2004.

- Rodman, George. *Making Sense of Media*. Boston, Allyn & Bacon: 2001
- Downing, D. H. John et al. *Radical Media: Rebellious Communication and Social Movements*. California, Sage Publications:2001
- Marris, Paul and Thornham, Sue.(ed) *Media Studies: A Reader*. Edinburgh, Edinburgh University Press: 1996

**Evaluation pattern**

CIA II & III – Two written assignments. The second CIA should to be a short research paper of five to 10 pages.

Mid-semester written exam based on module 1 (2 hours)

End-semester Portfolio 100 marks

**Course:** Indian Literatures in Translation

**Semester:** III

**Code:** MEL 331

**Total No of Hours:** 60

**Objective:**

- To enable students to appreciate, analyse and problematize our literature.
- To probe issues pertinent in translation.
- To expose students to Indian literary heritage.
- To discuss and sensitise the students to the variety of issues through the issues texts present.

**Level of Knowledge:** Working knowledge of English.

**Module- I- Prose selections on Translation and Social issues** **8 hours**

Sisir Kumar Das: The Narratives of Suffering, Caste and the Underprivileged  
A. K. Ramanujan: Is there an Indian way of thinking? Purabi Panwar: Post Colonial Literature; Globalising Literature, Appropriating the Other  
Keya Majumdar : Some challenges of Translation and its Theories

**Module -II – Contemporary Concerns in Indian Poetry** **22 hours**

Tagore: Gianjali (Bengali)  
Anamika: The Door, Knowing (Hindi)  
Ali Sardar Jaffri: The Charming Earth of Awadh, My journey (Urdu)  
Harivansh Rai Bachan: Madhushala (The Tavern) (Hindi)  
Lankesh: Mother (Kannada)  
Sachidanandan: Stammer (Malayalam)  
Amrita Pritam: The Virgin, The First Creation (Punjabi)  
Sundara Ramaswamy: Life (Tamil)

**Module -III- Social and Spiritual Concerns in Indian Short Stories- 10 hours**

Mahaswetha Devi: Draupadi (Hindi)  
M.T.Vasudevan Nair : Sukritam (Malayalam)  
Prathibha Ray : Salvation (Oriya)  
Ismat Chungtai : The Quilt (Urdu)

**Module - IV-Reflections of Socio- political issues in The Indian Novel and**

**Theatre.**

**-20 hours**

O.V.Vijayan: Legends of Khasak (Malayalam)  
U.R Ananthamurthy: Samskara (Kannada)  
Tagore: Chandalika (Bengali)  
The Moth Eaten Howdah of a Tusker: Indira Goswami (Bengali)  
Kalidasa: Abhijnana Sakunthala (Trs William Jones)  
Sudraka; Mrichakadika

## **Bibliography**

- Basu, Tapan. Ed. Volume 2. *Translating Caste: Studies in Culture and Translation*,  
Katha.
- Nandy, Ashis. *Intimate Enemy*. Delhi: OUP
- Swami, Subasree Krishna.ed. *Short fiction from South India*, OUP
- Ramakrishnan, E.V. Ed .*Indian Short Stories 1900-2000*. New Delhi: Sahitya  
Academy.
- Journal of Literature and Aesthetics—volumes 1,2,3,4,5,6,7.
- Tiwari, Shubha. Ed. *Indian Fiction in English Translation*. New Delhi, Atlantic, 2005,  
viii, 148 p., ISBN
- Sudraka. *Mrchchhakarika*, Global Sanskrit Literature series in English.
- Kalidasa. *Abhijnana Sakunthalam*, Global Sanskrit Literature series in English.
- Bharucha, Rustom. *Theatre and the World: Performance and the Politics of Culture*  
London: Routledge, 1993
- Tagore, Rabindranath *Three plays of Tagore*. Oxford University Press, Bombay 1950.

### Evaluation Pattern

CIA I-Mid–Semester

Five out of seven questions are to be attempted and each carries 10 marks.

CIA II – Written Assignments on the problems of Translation /

Assignment on topics planned from **Recommended Reading** portions -10marks

CIA III – Translation of Regional Language poetry / Assignment from the

**Recommended Reading** portions - 10marks

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

**Course: World Literatures**

**Semester: III**

**Code: MEL 332**

**Total No of Hours: 60**

**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.

<b>Module I</b>	<b>10 Hrs</b>
Novel: Orhan Pamuk <i>New Life</i> Chimamanda Ngozi Adichie <i>Half of a Yellow Sun</i>	
<b>Module II</b>	<b>10 Hrs</b>
Spivak: Critique of Imperialism	
<b>Module III</b>	<b>10 Hrs</b>
Non Fiction :Philip Gourevitch : We Wish to Inform You that Tomorrow We Will Be Killed With Our Families (Stories from Rwanda) -	
<b>Module IV</b>	<b>10 Hrs</b>
Drama : Aime Cesaire <i>Une Tempeste</i>	
<b>Module V</b>	<b>10 Hrs</b>
Poetry: Marc Chagall Pablo Neruda Anna Akhmatova Farough Farookzad Haiku of Basho, Buson, Issa and Shiki	
<b>Module VI</b>	<b>10 Hrs</b>
Haruku Murakami: <i>Kafka on the Shore</i>	

**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:** Research Methods and Writing

**Semester:** III

**Code:** MEL 333

**Total No of Hours:** 60

**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: Five questions out of minimum out of 8 to be answered/ submission of a working paper that would lead to dissertaion in the fourth semester

**Course:** Postcolonial Studies

**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** **15 hours**

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

**Module II** **15 hours**

Ngugi wa Thiong'o    *Matigari*



- \_\_\_\_\_. *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

**Total No of Hours:** 60

**Objectives**

- Introduce theatre as a complex network of varied skills and arts
- Bring in least academically-engaged theatrical forms and explore complexities and possibilities in such experimentations
- Re-examine ideas of playwright, script, stage, audience and their interrelationships
- Ensure performance of all prescribed texts
- 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** **15 Hrs**

A two-day theatre workshop in collaboration with professionals,

Performance Studies – a theoretical introduction

**Module II** **7 Hrs**

Street Theatre

**Module III** **7 Hrs**

*Arcadia* – Tom Stoppard

**Module IV** **10 Hrs**

*Character Sketches (Each student has to choose or script a character-building monologue for 10 minutes and perform)*

**Module V** **7 Hrs**

Evam Indrajit by Badal Sircar

**Module VI**

**7 Hrs**

*Phoenix and four other mime plays by Chi Srinivasaraju*

**Module VII**

**7 Hrs**

*Andha Yug – Dharamvir Bharathi*

**Total No of Hrs: 60**

**Testing Pattern**

**CIA 2 and 3:** Tests on prescribed texts

**Mid Semester CIA 1:** 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\* could be 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.

**End Semester: Three performance by every 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.

## Bibliography

Simon, Neil. *The Collected Plays of Neil Simon*, Vol.1. New York: Penguin Books, 1971.

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

Pirandello, Luigi. *Six Characters in Search of an Author*. New York: Dover Thrift Publications, 1998.

Spencer, Jenny S. *Dramatic Strategies in the Plays of Edward Bond*. Cambridge: Cambridge UP, 1992.

Lappin, Lou. *The Art and Politics of Edward Bond*, New York: Peter Lang, 1987.

Oppel, Horst and Sandra Christenson. *Edward Bond's 'Lear' and Shakespeare's 'King Lear'*, Mainz: 1974.

Bond, Edward, *Lear*. Methuen Student Edition.

Bharathi, Dharamvir. *Andha Yug*, New Delhi: Oxford University Press, 2005.

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

**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

**Objectives:**

**Level of Knowledge:** Working knowledge of English

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.

Testing Pattern

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

The thesis will be evaluated by internal examiners out of 50. Viva will be conducted for 50 marks by external examiners.

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 Novel in English

**Semester:** IV

**Code:** MEL 432

**Total No of Hours:** 60

**Objective**

This paper is a survey of the contemporary Indian Novel in English, a largely urbane literature which has come into its own, evident in the various genres that have emerged. This paper seeks to validate the claim that the Great Indian Novel (In English) has arrived in terms of themes, narrative modes and style .

**Level of Knowledge:** Working knowledge of English

**Note** Titles in Bold are for in depth study .

**Module: 1: *The Saga*** **15-Hrs**

- Delhi – Khushwant Singh
- House of Blue Mangoes- David Davidhar
- River Sutra - Gita Mehta
- Red Earth & Pouring Rain- Vikram Chanda
- **A Fine Balance- Rohinton Mistry**

Module: 2: *Indo Nostalgia* 15--Hrs

- **Bye Bye Blackbird – Anita Desai**
- Mistress of Spices- Chitra Deb Bannerjee
- The Namesake - Jhumpa Lahiri

Module 3: *Award Winners* 15 hrs

- **The God Of Small Things- Arundhati Roy**
- Inheritance of Loss- Kiran Desai
- White Tiger - Aravind Adiga

Module 4: *Experimental Texts* 10hrs

- **Graphic Novels**
- The Simoquin Prophecies- Samit Basu
- Manticores Secret- Samit Basu
- Five Point Someone -Chetan Bhagat
- Starry Nights- Shobhaa De

Module 5 *Travel Writing* 5hrs

- Heavens Lake – Vikram Seth
- **Butter Chicken In Ludhiana- Pankaj Mishra**

**Bibliography**

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

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

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

### **Evaluation Pattern**

CIA I: Written assessment

CIA II: Analysis of a Novel

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

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

**Course:** Cultural Theory

**Semester:** IV

**Code:** MEL 433

**Total No of Hours:** 60

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

**Objective:**

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

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

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

**Hours:** 60 hrs

**Unit I** **(35 hrs)**

**Introduction to Culture and Cultural Studies** **(15 hrs)**

Mrinalini Sebastian: "Understanding Cultural Studies"

Simon During: "Introduction" (Cultural Studies Reader, 3<sup>rd</sup> edition)

Raymond Williams: "Introduction" from *Culture and Society*

Stuart Hall: "Cultural Studies and its Theoretical Legacies"

**(20 hrs)**

**Culture and Society**

Karl Marx: "Ideology in General", "Concerning the Production of Consciousness"

Louis Althusser: "Ideology and Ideological State Apparatuses"

Theodore W. Adorno and Max Horkheimer: "The Culture Industry: Enlightenment as Mass Deception", "The Culture Industry Reconsidered."

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

Pierre Bourdieu: "A Social Critique of the Judgement of Taste"

Manuel Castells: "The Network Society and Organizational Change"

**Unit II** **(25 hrs)**

### **Culture and the Popular**

Roland Barthes: “Myth Today”

Stuart Hall: “Encoding/Decoding”

Frederic Jameson: “The Cultural Logic of Late Capitalism”

Jean Baudrillard: “The Work of Art in the Electronic Age”

Michel de Certeau: “Walking in the City”

Ashis Nandy: “An Intelligent Critics Guide to Indian Cinema”

### **Recommended Reading:**

Baker, Chris. *The Sage Dictionary Of Cultural Studies*. London: Sage Publications, 2004.

Bennet, Tony, and John Frow, eds. *The Sage Handbook of Cultural Analysis*. London: Sage Publications, 2008.

Brooker, Peter. *A Glossary of Cultural Theory*. London: Arnold Publishing, 2003

During, Simon, ed. *The Cultural Studies Reader*. 3<sup>rd</sup> ed. London: Routledge, 1993.

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

### **Extra Reading**

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

Edinburgh: Edinburgh UP, 2006.

Hesmondhalgh, Desmond. *The Culture Industries*. London: Sage Publications, 2007.

Milner, Andrew, and Jeff Browitt. *Contemporary Cultural Theory*. 3<sup>rd</sup> ed. Jaipur:

Rawat Publications, 2003.

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

Payne, Michael, ed. *A Dictionary of Cultural and Critical Theory*. Malden: Blackwell Publishing, 1997.

Smith, Phillip, and Alexander Riley. *Cultural Theory: An Introduction*. Malden:

Blackwell Publishing, 2009.

Nayar, Pramod K. *Introduction to Cultural Studies*.

### **Testing Pattern:**

Paper 1 (CIA II): An Introductory paper on their understanding on Culture and Cultural Studies. (750 words)

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

CIA I: A written test of 50 marks. 5 questions of 10 marks.

End Semester Exam: 100 marks

A written exam: 5 questions of 10 marks and 2 questions of 25 marks

## Film Studies

**Semester: IV**

**Code: MEL 434**

**Total No of Hours: 60**

Introduction to Film Studies attempts to provide a general background to cinema. It will 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 a means of communication

Level of Knowledge: Competency in English and ability to appreciate movies

### Module 1

**20hrs**

- "Introduction: Why study film?" - Roberge, Graham and Heather Wallis. *Introducing Film*. Great Britain: Hodder Arnold, 2001.
- "What is it in cinema that makes it cinema?" - Roberge, Gaston. *Another Cinema for another Society*. Calcutta: Seagull Books, 2005.

Lacey, Nick. *Introduction to Film*. New York: Palgrave Macmillan, 2005.

- *Film Form and Film History*
  - *Early cinema (1893-1903)*
  - *The development of classical Hollywood cinema (1908-1927)*
  - *German Expressionism (1919-1926)*
  - *French Impressionism and Surrealism (1918-1930)*
  - *Soviet Montage (1924-1930)*
  - *The classical Hollywood cinema after the coming of sound*
  - *Italian Neorealism (1942-1951)*
  - *The French New Wave (1959-1964)*

## **Module 2**

**20hrs**

- *Critical concepts in contemporary film studies*
  - *Representation and the media*

### *Representation, Identity and the Media*

- *Ideology*
- *Auteur theory*
- *Genre*
- *Narrative*
- *Psychoanalysis*
- *Feminist analysis*
- *Stars*
- *Spectatorship*

## **Module 3**

### **Films and Gaze – Essays**

- Visual pleasure and narrative cinema – Laura Mulvey
- After thoughts – Laura Mulvey
- Female spectatorship – Mary Ann Doane
- Visual drive and cinematic narrative: Reading Gaze theory in Lacan, Hitchcock and Mulvey – Clifford T. Manlove
  - *The Revered Gaze: The medieval imaginary of Mel Gibson’s “The passion of the Christ”*

Lacey, Nick. *Introduction to Film*. New York: Palgrave Macmillan, 2005.

### **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*. Oxon: Routledge, 1996.

## **Testing Pattern**

Mid-semester Exam ( CIA I) –Examination based on audio-visual clipping previously screened or text from syllabus.

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

CIA III: A research paper on adaptation theory with practical application to any movie, which is an adaptation.

**Course:** Translation Studies

**Semester:** IV

**Code:** MEL 435 a

**Total No of Hours:** 60

**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.

**Objectives:**

- To introduce the students to concepts, concerns, critical debates in translation studies
- To expose students to the applicability of the theoretical frameworks
- To enable students to critically perceive and engage with production, signification and negotiation of meanings in translations

**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

George Steiner: The Hermeneutic Motion

Itamar Even-Zohar : The Position of Translated Literature within the Literary Polysystem

Susan Bassnett and Harish Trivedi: Of Colonies, Cannibals and vernacular

Grutman, Rainier. Self-translation

**Unit II : Literary Translation: Debates in India**

**14 Hrs**

Ayyappa Paniker: Towards an Indian Theory of Literary Translation

Gayatri Chakravorty Spivak : The Politics of Translation

Tejaswini Niranjana: Introduction: History in Translation

Rita Kothari : Introduction. *Translating India*

Vanamala Viswanatha: *Breaking Ties*

**Unit III : Translation and Science**

**06 Hrs**

Sundar Sarukkai: Literature, Translation and Science

Sundar Sarukkai: Philosophy, Translation and Science

**Unit IV: Processes of Translation**

**20Hrs**

Translation and language

Sounds and rhythm in Translation

Words and meanings in translation

Words to texts

Self-translation

Translation questions in literary texts, theoretical texts, and scientific texts

### **For Further 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.

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.

### **Teaching Methods**

The classes will have lectures, guest lectures, and student presentations. There will also be translation of texts from different genres to get an experience of translation and better locate at least some of the theoretical propositions.

### **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: Responses – written or presentation- to reading

CIA III: A short research paper on any theoretical area of interest within the framework of the course. It can also be a translation and a reflection based course discussion.

**End Semester Exam:** 100 marks. A written exam: 4 questions of 20 marks each. Questions should be application and 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.
- Meeske, Milan D. Copywriting for the Electronic Media- A Practical Guide Belmont, USA: Thomson Wadsworth, 2003
- De Fossard, Esta and John Riber. Writing and Producing for Television and Film. London. Sage Publications Ltd. 2005
- De Fossard, Esta . Writing and Producing Radio Dramas. London. Sage Publications Ltd. 2005

**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  
Karlene 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 Francina and Jonathan Harris (ed) (2006) *Art in Modern Culture*, Phaidon  
Hebdige, Dick (1988) *Hiding in the light: On images and things*, Roulledge, London  
Syllabus 2012

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: 'Baniyas 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**

- Balagangadhara, S.N. "Comparative Anthropology and Action Sciences -An Essay on Knowing to Act and Acting to Know" *Philosophica*. (1987) 40 (2)
- Banks, Marcus, et al. ed. *Rethinking Visual Anthropology*. London: Yale University Press 1997
- 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.
- During, Simon. *The Cultural Studies Reader*. 2<sup>nd</sup> ed. London: Routledge, 1999.
- Hartmann, Wolfran, et al. ed. *The Colonising Camera: Photographs in the Making of Namibian History*. Athens: Ohio University Press, 1998
- James Clifford: "On Ethnographic Authority" *Representations*, No. 2. (Spring, 1983), pp. 118-146.
- Kakar, Sudhir. *Culture and Psyche: Selected Essays*. New Delhi OUP, 1997 (46-59p)
- 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.