CHRIST UNIVERSITY
(Under Section 3 of the UGC Act, 1956)

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
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	20th 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

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 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: 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 for10 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 aLinguistic 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 ad 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 Mannual of Speech and Phonetics. Longman*. Madras, 1983.
Chandler, Daniel. *Semiotics: The Basics*. New York : 2002.
Hockett. C.F. *A Course in Modern Linguistics*. New York: Macmillian, 1958.
Krishnaswamy, N. and Archana S. Burde. *The Politics of Indians' English : Linguistic Colonialism and the Expanding English Empire*. New Delhi: OUP, 2004.
Krishnaswamy, N. and SK Verma. *Modern Linguistics: An Introduction*. New Delhi: OUP, 2005.
Leech G. N. *Principles of Pragmatics.* London: Longman, 1983.
Levinson S. *Pragmatics*. Cambridge, CUP, 1983.
O'Connor (1993) *Phonetics*. Hanmondsworth: 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

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

Level of Knowledge: Working knowledge of English

Module 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

Modules 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

Module 3 **15 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 - a few examples of enquiries and replies, complaints, bank correspondence etc
- Smart E-mails: Managing the mail box, presenting the mail, the tone, the attachments, the language and netiqette,
- Reports and Proposals: The parts of a report, the various types, Qualities of good reporting, qualities of a good proposal, parts of a proposal
- Resume preparations: Application letters, the essentials of effective resume writing

Module 4 **10 Hours**

The importance of Grammar and its functional aspects with specific reference to common errors, framing questions, tense forms, articles and prepositions.

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

PPTs, Case Histories (on a global basis), Talk Shows or Role Plays

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 Chugtai-	Lihaf (*The Quilt*)
Anita Desai -	*Fasting, Feasting*
Shyam Selvadorai-	*The Funny Boy*
Charlotte Bronte-	*Jane Eyre*
Jean Rhys	*Wide Sargasso Sea*

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*, Illich, 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

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Course: Contrmporary 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 Gennette – "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 Wstern Eyes: Feminist Solidarity through Anticapitalist Struggles"

Unit 1V **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 Haebermas – "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.
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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
Streetcar Named Desire / Tennessee Williams **15hrs**
A Raisin In The Sun / Lorraine Hansberry

Poetry
William Carlos Williams/ Tract **15hrs**
EE 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 **10hrs**
Hemingway/
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, Forum1979
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

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Cheshire, Jenny. *Introduction: sociolinguistics and English around the world.* In Cheshire: 1-12. 1991.

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Holmes, Janet. *An Introduction to Sociolinguistics.* London: Longman Group UK Ltd. 1992.

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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

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

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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 appreciate analyse and problamatise our literature.
- To probe issues pertinent to translation.
- To study and contemplate our rich literary heritage.
- To sensitise the students to the variety of issues that the texts presents.

Level of Knowledge: Working knowledge of English.

Module- I- Prose selections on Translation and Social issues 8 hours
In-depth class room analysis
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
In-depth class room analysis
Tagore**:** *Gitanjali(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*)
Dina Nath: *Nadim Morning (Kashmiri)*
Recommended Reading
Sachidanandan: *Stammer (Malayalam)*
Mohan Thakuri : *After I Always See You (Nepali)*
Sitakanth Mahapatra: *The Ruined Temple (Oriya*)
Amrita Pritam: *The Virgin, The First Creation (Punjabi)*
Sundara Ramaswamy: *Life (Tamil)*

Module -III- Social and Spiritual Concerns in Indian Short Stories- 10 hours
In-depth class room analysis
Mahaswetha Devi: *Draupadi (Hindi)*
Kishori Charan Das: *The Prayer Room (Oriya)*
M.T.Vasudevan Nair : *Sukritam (Malayalam)*
Prathibha Ray : *Salvation (Oriya)*

Module - IV-Reflections of Socio- political issues in The Indian Novel and Theatre. –20 hours
Texts for In-depth class room study.

O.V.Vijayan: Legends of Khasak (Malayalam)

U.R Ananthamurthy: Samskara (Kannada)

Recommended Reading

The Moth Eaten Howdah of a Tusker: Indira Goswami (Bengali)
Krishna Sobti : Sunflowers of the Dark
Kalidasa : Abhijnana Sakunthala (Trs William Jones)
Tagore: Swapna Vasvadattam
M.T.Vasudevan Nair: The Master Carpenter (Screen play)

Bibiliography

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: Sahithya 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

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.

Module I **10 Hrs**
Novel: Orhan Pamuk *New Life*
Chimamanda Ngozi Adichie *Half of a Yellow Sun*

Module II
Essay :Jean Paul Sartre *Why Write?*
. **10 Hrs**

Module III **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**
Drama : Aime Cesaire *Une Tempeste*

Module V **10 Hrs**
Poetry:
Marc Chagall
Pablo Neruda
Anna Akhmatova
Farough Farookzad
Haiku of Basho, Buson, Issa and Shiki

Module VI **10 Hrs**
Haruku Murakami: *Kafka on the Shore*

Total No of Hrs: 60

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

Classic Haiku

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Evaluation Pattern

Mid Semester:50 mark Open book exam .

CIA IIand 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 concepts, concerns, debates in English Studies Research

Level of Knowledge: Working knowledge of English

Unit I **40 Hrs**

Research Methods

Archival Methods; Auto/biography as a Research Method; Oral History and Research Methods; Visual Methodologies; Discourse Analysis; Ethnographic Methods; Quantitative methods for text studies, Textual analysis as a research method; Interviewing; Creative writing as research method; ICT as research method. Action Research

Unit II

Format of the Dissertation **20 Hrs**

Composing the dissertation: Literature Review, Chapterisation, Margins; Spacing; Heading and title; Page numbers; Tables and illustrations; Endnotes and footnotes; Corrections and insertions

Bibliography

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 6th ed. New Delhi: East-West Press. 2004.

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.

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

The Publication Manual of the American Psychological Association. 5th ed. New York: American Psychological Association. 2001.

Evaluation Pattern

CIA I, II, III written assignments
End semester: Five questions out of minimum out of 8 to be answered.

Course: Postcolonial Studies

Semester: III
Code: MLE 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 Thiang'o *Matigari*
Assia Djebar *Algerian White*
Doris Lessing *In Pursuit of English*

Module III **15 hours**
Doris Pilkington *Rabbit Proof Fence*
Randolph Stow *Visitants*
Module IV **15 hours**
Films: *Lagan*
Gandhi

Total No of hours: 60 hours

Bibliography

Achebe, Chinua. *Hopes and Impediments*. London: Doubleday, 1988.
Adam, Ian. "Oracy and Literacy: A Postcolonial Dilemma?" *The Journal of Commonwealth Literature* 31.1 (1996): 97-109.
Adam, Ian, and Helen Tifflin, eds. *Past the Last Post: Theorizing Post-Colonialism and Post-Modernism.* New York: Harvester Wheatsheaf, 1991.
Ahluwalia, D.P.S. *Politics and Post-Colonial Theory: African Inflections*. London: Routledge, 2000.
Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. London: Verso, 1992.
Appiah, Kwame Anthony. *In My Father's House: Africa in the Philosophy of Culture*. London: Methuen, 1992.
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Ashcroft, William D., Gareth Griffith, and Helen Tiffin, eds. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989.
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Bhabha, Homi K. *Locations of Culture: Discussing Post-Colonial Culture*. London: Routledge, 1996.
_____. *Nation and Narration*. New York: Routledge, 1990.
_____. "Of Mimicry and Man: The Ambivalence of Colonial Discourse." *October* 28 (1984): 125-33.
Brydon, Diana. "The Myths That Write Us: Decolonising the Mind." *Commonwealth* 10.1 (1987): 1-14.
_____. "Re-writing The Tempest." *World Literature Written in English*. 23.1 (1984): 75-88.
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Chambers, Lain, and Lidia Curti, eds. *The Post-Colonial Question: Common Skies, Divided Horizons*. London: Routledge, 1996.
Clifford, James, ed. *Writing Culture: the Poetics and Politics of Ethnography*. Berkeley, CA: U of California P, 1986.
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Ngugi wa Thiongo. *Decolonising the Mind: the Politics of Language.* London: James Currey, 1989.
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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 marks
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 **12 Hrs**

A two-day theatre workshop in collaboration with professionals,
Performance Studies – a theoretical introduction

Module II **7 Hrs**

Andha Yug – Dharamvir Bharathi

Module III **7 Hrs**

Six Characters in Search of an Author – Pirandello

Module IV **7 Hrs**

Phoenix/Think? – Chi Srinivasaraju

Module V **7 Hrs**

Flowers – Girish Karnad

Module VI **7 Hrs**

The Odd Couple (II) – Neil Simon

Module VII **7 Hrs**

Street Theatre

Total No of Hrs: 60

Testing Pattern

CIA 1 and 3: Tests on prescribed texts
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.
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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 a model.

End Semester: Performance of two plays (Including Street theatre, which is compulsory for all)*

* Students will be expected to play a definite role in ensuring performance. 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.

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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 sucessful **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 it 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.

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 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 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: **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, 3rd 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.* 3rd 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.* 3rd 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

<u>Module 1</u>

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.

- Film Language
    - Mise-en-scene
    - Production designs: sets, props, costumes & colour
    - Lighting
    - Performance
    - Sound (and music)
    - Framing position
    - Camera movement
    - Editing

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

Module 2 **20hrs**

- *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)*

Bordwell, David and Kristin Thompson. Film Art: An Introduction. New York: McGraw Hill, 2001.

- *Cinemas of the east*
    - *History of Indian cinema*
    - *History of Japanese cinema*
    - *History of Korean cinema*

A Short History of the Movies

Module 3 **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*

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.

Suggested Methodology:Screening of movies as per time-table schedule.

Testing Pattern

Mid-semester Exam (CIA I) – Audio-visual paper (Examination based on audio-visual clipping)

Paper 1 (CIA II): An introductory paper on cinema and history/key concepts in cinema.

Paper 2: (CIA III): A research paper on adaptation theory with practical application to any movie, which is an adaptation.

CIA I, II, III - Written assignments and evaluation tests

Course: Translation Studies

Semester: IV
Code: MEL 435 a
Total No of Hours: 60

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

Level of Knowledge: Working knowledge of English

Module I **5 Hrs**
Main issues of translation studies
The concept of translation; What is translation studies?; A brief history of the discipline; The Holmes/Toury 'map'; Developments since the 1970s; Semiotics of Translation

Module II **5 Hrs**
Translation theory before the twentieth century
Introduction, 'Word-for-word' or 'sense-for-sense'?; Martin Luther; Faithfulness, spirit and truth; Early attempts at systematic translation theory: Dryden; Dolet and Tytler; Schleiermacher and the valorization of the foreign; Translation theory of the nineteenth and early twentieth; centuries in Britain; Towards contemporary translation theory

Module III **5 Hrs**
Equivalence and equivalent effect
Introduction; Roman Jakobson: the nature of linguistic meaning and equivalence; Nida and 'the science of translating' 373.3 Newmark: semantic and communicative Translation; Koller: Korrespondenz and Äquivalenz; Later developments in equivalence

Module IV **5 Hrs**
The translation shift approach
Introduction; Vinay and Darbelnet's model; Catford and translation 'shifts'; Czech writing on translation shifts; Van Leuven-Zwart's comparative–descriptive model of translation shifts

Module V **5 Hrs**
Functional theories of translation
Introduction; Text type; Translational action; Skopos theory; Translation-oriented text analysis

Module VI **5 Hrs**

Discourse and register analysis approaches

Introduction; The Hallidayan model of language and discourse; House's model of translation quality assessment; Baker's text and pragmatic level analysis: a coursebook
for translators; Hatim and Mason: the semiotic level of context and discourse; Criticisms of discourse and register analysis approaches to translation

Module VII **5 Hrs**

Systems theories

Introduction; Polysystem theory; Toury and descriptive translation studies; Chesterman's translation norms; Other models of descriptive translation studies: Lambert and van Gorp and the Manipulation School

Module VIII **5 Hrs**

Varieties of cultural studies

Introduction; Translation as rewriting; Translation and gender; Postcolonial translation theory; The ideologies of the theorists

Module IX **10 Hrs**

Translating the foreign: the (in)visibility of translation

Introduction; Venuti: the cultural and political agenda of translation; Literary translators' accounts of their work; The power network of the publishing industry; Discussion of Venuti's work; The reception and reviewing of translations

Module X **10 Hrs**

Philosophical theories of translation

Introduction; Steiner's hermeneutic motion; Ezra Pound and the energy of language; The task of the translator: Walter Benjamin; Deconstruction; Translation studies as an interdiscipline; Introduction; Discipline, interdiscipline or sub-discipline?; Mary Snell-Hornby's 'integrated approach'; Interdisciplinary approaches

Bibliography

Bassnett, Susan, and Harish Trivedi, eds. *Post-colonial Translation: Theory and Practice*. London: Routledge, 1999.

Bassnett, Susan. *Translation Studies*, London: Routledge, 1991.

Das, Bijay Kumar. *The Horizon of Translation*. New Delhi: Atlantic, 1998.

Gupta, R.S., ed. *Literary Translation*. New Delhi: Creative Books, 1999.

Kothari, Rita. *Translating India*. Rev. ed. New Delhi: Foundation Books, 2006

Mukherjee, Sujit. *Translation as Recovery*. Delhi: Pencraft, 2004.

Mukherjee, Tutun, ed. *Translation: From Periphery to Centrestage*. New Delhi: Prestige, 1998.

Munday, Jeremy Introducing Translation Studies: Theories and Applications. London/New York: Routledge, 2001.

Nida, Eugene A. *The Theory and Practice of Translation*. Leiden: E.J. Brill, 1982.

Nida, Eugene A. *Toward a Science of Translating*. Leiden: E.J. Brill, 1964

Nirajana, Tejaswini. *Siting Translation: History, Post-structuralism, and the Colonial Context*. Hyderabad: Orient Longman, 1992.
Picken, Catriona, ed. *The Translator's Handbook*. 2nd ed. London: Aslib, 1989.
Ramakrishan, Shantha.*Translation and Multilingualism: Post-Colonial Contexts*. Delhi: Pencraft, 1997.
Ramakrishna, Shantha., ed. *Translation and Multilingualism*. Delhi: Pencraft, 1997.
Venuti, Lawrence. ed. *The Translation Studies Reader*. New York/London: Routledge, 2000.

Evaluation Pattern

CIA I, II, III written assignments
End semester: Five questions 20 marks each out ofa minimum of 8 to be answered.

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
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*, Rouledge, London

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 devpelop 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

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*. 2nd 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 eachout of 8 to be answered.