

CHRIST UNIVERSITY

Bangalore -29

Undergraduate Department of English

COURSE DESCRIPTION

Literature is an important cultural product of a society or a nation. Hence, the study of literature offers insights into the worldviews of different societies. This course begins with the traditional British literature introducing major writers of United Kingdom from the early period of literature to present. Keeping in mind the recent developments, the course introduces to students other literatures that have gained significance in the last three decades namely American, world, postcolonial, as also the Indian literature in translation. In the last semester the course will also introduce the students to interdisciplinary studies in culture and gender helping them to gain insights from other disciplines like history, anthropology, sociology, political science, philosophy etc.

OBJECTIVES

- To give an overview of literature as it was taught and understood traditionally.
- To train the students in an engaged, informed and perceptive reading of individual texts
- To analyse, appreciate and enjoy fine literature from varied cultures and different time periods
- To express themselves orally and in correct written form about the literary techniques employed by the assigned authors
- To introduce the students to recent developments in the literary studies world over
- To help students understand, appreciate, analyse and critique different genres of literature across countries

COURSE STRUCTURE

I SEMESTER

Sub Code	Subject Title	Hours	Marks	Credits
OEN 131	British Literature: Anglo-Saxon to Early Victorian	5	100	4

II SEMESTER

Sub Code	Subject Title	Hours	Marks	Credits
OEN 231	British Literature: Late Victorian to the Present	5	100	4

III SEMESTER

Sub Code	Subject Title	Hours	Marks	Credits
OEN 331	American Literature	5	100	4

IV SEMESTER

Sub Code	Subject Title	Hours	Marks	Credits
OEN 431	Postcolonial Literature	5	100	4

V SEMESTER

Sub Code	Subject Title	Hours	Marks	Credits
OEN 531	Introduction to Literary criticism & Literary Theory	5	100	4
OEN 532	Indian Literatures in Translation	5	100	4

VI SEMESTER

Sub Code	Subject Title	Hours	Marks	Credits
OEN 631	World Literatures	5	100	4
OEN 642 a	Cultural Studies	5	100	4
OEN 642 b	English Language Teaching			
OEN 642 c	Articulating woman			

CERTIFICATE COURSES

Sub Code	Subject Title	Semester	Hours	Credits
OEN 101	Cultural Studies	I	2	2
OEN 201	Translation Studies	II	2	2
OEN 301	Semiotics	III	2	2
OEN 401	Philosophy	IV	2	2

British Literature: Anglo-Saxon to Early Victorian

Semester I– B.A.

Paper Code: OEN 131

Hours – 60

4 hours/week/100 marks/3 credits

This paper will introduce the students to the early English Literature of United Kingdom. The focus will also be on the cultural practices and development of English language during the Old, Middle, and Modern English Period.

Objectives

- To introduce the students to the socio-political, religious and cultural, linguistic aspects of UK through English literary texts
- To help the students realise the texts as products of a historical, political and cultural contexts

Module I

Background

10 hours

The Anglo Saxon Period

- Emergence of English Language; History of England from 42 BC to Norman Conquest- salient features

The Medieval Period

- Renaissance; Bible Translation; English Language in the Medieval Period; Morality plays

The Renaissance period

- Reformation; Religious literature; Humanism

Reformation and Restoration

- Metaphysical Poetry; Neo classical/Augustan age; The Rise of Novel; The English Novel in the eighteenth century; The English language in the eighteenth century; Epic convention; Restoration; Puritanism; Gunpowder plot, Oliver Cromwell, Dissolving the parliament; Periodical essays; Industrial revolution

Romanticism and Victorian Age

- Romanticism; The French Revolution; Novel; Victorian morality

Module II

20 hours

Poetry

Chaucer: Wife of Bath; Edmond Spenser: Sonnet 86; William Shakespeare: Sonnets 18, 116, 74 ; John Donne: Canonisation; George Herbert: The Collar; John Milton: Paradise Lost Book I (Extract- Satan's speech); John Dryden: Alexander's Feast ; Thomas Gray: Elegy Written in the Country Church Yard; Alexander Pope: Rape of the Lock (Extract,

Belinda's Toilet scene); William Blake: The Lamb, The Tyger ; William Wordsworth: Resolution and Independence; S.T. Coleridge: Kubla Khan ; Shelley: Ozymandias
Keats: Ode on a Grecian Urn

Module III

20 hours

Drama:

Everyman (Student Presentation); William Shakespeare: *Macbeth*
William Congreve: *The Way of the World*

Module IV

Prose

10 hours

Francis Bacon: Of Studies; Daniel Defoe: *Robinson Crusoe*; Addison and Steele:
Spectator essays: Character of Will Wimble; Oliver Goldsmith Man in Black, At the
Theatre; Jane Austen: *Northanger Abbey*

Required Reading

George Herbert: The Pulley
Andrew Marvell: To His Coy Mistress
Henry Vaughan: The Retreat, Ben Jonson: To Celia
Robert Herrick: Delight in Disorder
William Blake: The Chimney Sweep,
A Poison Tree
William Wordsworth: Lucy poems
The World is too much with us
Some excerpts from *The Prelude*
Coleridge: The Ancient Mariner,
Christabel
Lord Byron: She Walks in Beauty,
On this day I complete my Thirty-Sixth year;
Shelly: Ode to the West Wind,
Ode to a skylark
Keats: Ode to a Nightingale;
Francis Bacon: Of Travel,
Of Ambition
Thomas De Quincey: On Knocking at the Gate in Macbeth ;
Jane Austen: *Emma*;
Sir Walter Scott: *Ivanhoe*;
Charles Lamb: *Tales from Shakespeare*;
William Hazlitt: Essays, Christopher Marlowe: *Dr Faustus*

Books for Reference

Addison, Paul. *The Road to 1945: British Politics and the Second World War*, rev.edn.
London, 1994
Dominic Head. *The Cambridge Introduction to Modern British Fiction, 1950-2000*.
Cambridge University Press, 2000.

Marwick, Arthur. *British Society since 1945*, London, 1989

Rogers, Pat. (ed) *An Outline of English Literature*. Oxford University Press, 1998

Sanders, Andrew. *Short Oxford History of English Literature*. Oxford University Press, 2004

Waugh, Patricia. *Harvest of the Sixties: English Literature and its Background 1960-1990*, Oxford, 1995

Testing Pattern:

- Students will have to write a theory paper for both the mid and the end semester examination.
- Written Assignment relating background to the texts under discussion (about 1000 words) – CIA I
- Group work, oral test or presentation based on the need of the topic under discussion. – CIA II

Mid Semester Exam

Module	Sec A 5 marks	Sec B 10 marks
Module 1	1	1
Module 2	1	1
Module 3	1	1
Module 4	1	

End Semester Examination

Module	Sec A 5 marks	Sec B 10 marks	Sec C 15 marks
Module 1	2	0	2
Module 2	2	1	1
Module 3	2	2	1
Module 4	2	2	1

Section A – 5 x 5 = 25 marks (5 out of 8)

Section B – 10 x 3 = 30 marks (3 out of 5)

Section C – 15 x 3 = 45 marks (3 out of 5)

Total 100 marks

Note:

In Section C students should attempt at least one question from background

British Literature: Late Victorian to Present

Semester II- BA

Paper Code: OEN 231

Hours – 60

4 hours/ week/ 100 marks/3 credits

All major genres of English literature from the late Victorian to present will be discussed in this paper. The paper will also introduce the students to the social history of United Kingdom.

Objectives

- To introduce the students to the socio-political, religious and cultural aspects of England through English literary texts
- To help the students realise the texts as products of a historical, political and cultural context

Module I

Background

10 hours

Victorian Age

The English novel and language in the nineteenth century, Pre-Raphaelites; Darwin and the publication of *Origin of Species*; Realism; Naturalism.

Twentieth Century

Modernism; The world war; The Boer war; Russian Revolution; Surrealism; Cubism; Expressionism; Beat poetry

Module II

10 hours

Poetry

Alfred Lord Tennyson: Ulysses; Robert Browning, My Last Duchess; Matthew Arnold: Dover Beach; Gerald Manley Hopkins: God's Grandeur; W B Yeats: The Second Coming, A Prayer for my Daughter; TS Eliot: The Love Song of J. Alfred Prufrock
W.H. Auden: The Unknown Citizen; Ted Hughes: The Thought Fox

Module III

20 hours

Prose

Charles Dickens: *Hard Times*; Saki: Open Window (Student Presentation); Virginia Woolf: A Room of One's Own; George Orwell: *Animal Farm*

Module IV

Drama

20 hours

Oscar Wilde: *The Importance of Being Earnest*; Bernard Shaw: *Arms and the Man*
John Osborn: *Look back in Anger*

Required Reading

Browning: Andrea del Sarto
 Hopkins: Peid Beauty, Wreck of the Deuchland
 Yeats: Leda and the Swan, Sailing to Byzantium
 T.S.Eliot: Waste Land, Journey of the Magi
 Wilfred Owen: The Leveller
 Philip Larkin: Church Going
 Thomas Hardy: Tess of the D'Urbervilles (Student Presentation)
 Emile Bronte: Wuthering Heights
 Charlotte Bronte: Jane Eyre
 Joseph Conrad: Nostromo
 Somerset Maugham: There is a garden in her face
 T.S. Eliot: Murder in the Cathedral
 John Galsworthy: The Strife
 Samuel Becket: Waiting for Godot

Books for Reference

Addison, Paul. *The Road to 1945: British Politics and the Second World War*, rev .edn. London, 1994
 Dominic Head. *The Cambridge Introduction to Modern British Fiction, 1950-2000*. Cambridge University Press, 2000.
 Marwick, Arthur. *British Society since 1945*, London, 1989
 Rogers, Pat. (ed) *An Outline of English Literature*. Oxford University Press, 1998
 Sanders, Andrew. *Short Oxford History of English Literature*. Oxford University Press, 2004
 Waugh, Patricia. *Harvest of the Sixties: English Literature and its Background 1960-1990*, Oxford, 1995

Testing Pattern

- Students will have to write a theory paper for both the mid and the end semester examination.
- Written Assignment relating background to the texts under discussion (about 1000 words) – CIA 1
- Group work, oral test or presentation based on the need of the topic under discussion. – CIA II

Mid Semester Exam

Module	Sec A 5 marks	Sec B 10 marks
Module 1	1	1
Module 2	1	1
Module 3	1	1
Module 4	1	

End Semester Examination

	Sec A 5 marks	Sec B 10 marks	Sec C 15 marks
Module 1	2	0	2
Module 2	2	1	1
Module 3	2	2	1
Module 4	2	2	1

Section A – 5 x 5 = 25 marks (5 out of 8)

Section B – 10 x 3 = 30 marks (3 out of 5)

Section C – 15 x 3 = 45 marks (3 out of 5)

Total 100 marks

Note:

In Section C students should attempt at least one question from background

American Literature

Semester III- BA

Paper Code: OEN 331

Hours – 60

4 hours/ week/ 100 marks/ 3 credits

The paper facilitates a chronological approach to American authors as well as generic or thematic approaches. It covers the whole of American verse from its beginnings while paying special attention to the extraordinarily vital period which has elapsed since the early fifties. It attempts to be representative, so that the full range of American poetry might be brought before the reader unfamiliar with the subject as a whole.

It cuts the 'classic American poets/writers' to a minimum, and attaches greater weight to the major figures of the between-wars period and to those writers who have emerged since the Second World War.

The paper attempts to give full voice to the key tropes and topoi that repeat so strikingly across the American literary tradition, thereby allowing formal linkages to be foregrounded in the classroom. It pays fresh attention to the historical roots of contemporary writing in the political and social movements of the 1960s and 1970s, its trends and innovations at the close of the 20th century.

Objectives

- To introduce the students to the socio-political, religious and cultural aspects of America through literary texts.
- To enable the students realise the texts as products of a historical, political and cultural contexts

Module I

Poetry

20 hours

The Puritan Age

Anne Bradstreet: From *Contemplations*

The Revolutionary Generation

Philip Freneau: The Indian Student, or Force of Nature

Poetry to 1930:

Edwin Arlington Robinson: Reuben Bright; Carl Sandburg: The People, Yes

Amy Lowell: Meeting-House Hill

1930-1970:

William Carlos William: The Red Wheelbarrow; To a Poor Old Woman; Wallace

Stevens: Disillusionment at Ten o'clock; Archibald Macleish: Ars Poetica;

e.e.cummings: anyone lived in a pretty how town; Marianne Moore: Poetry;

Langston Hughes: Theme for English B; Robert Lowell: Skunk Hour
Richard Wilbur: Pangloss's Song: A Comic-Opera Lyric; Sylvia Plath: Lady Lazarus

Module II

Novel

20 hours

Mark Twain: *Huckleberry Finn*; Nobokov: *Pale Fire*

Module III

Short Fiction

10 hours

Charlotte Perkins Gilman – The Yellow Wallpaper; Kate Chopin – A Respectable Woman; Sherwood Anderson – Mother; Ernest Hemingway – Hills Like White Elephants
William Faulkner – A Rose for Emily; Katherine Ann Porter – Theft; Joyce Carol Oates – Accomplished Desires

Module IV

Drama

10 hours

Arthur Miller: *All My Sons*;
Tennessee Williams: *A Street Car Named Desire*

Module V

Essay

Colonial Literary Culture; The American language; Poetry; An American Drama Since 1945

Required Reading

William Cullen Bryant: The Prairies
Robert Frost: Mending Wall
Vachel Lindsay: From Bryan, Bryan, Bryan, Bryan
Henry James: The Portrait of a Lady
William Faulkner: The Sound and the Fury
Benjamin Franklin: Letter to Sir Joseph Banks
Zora Neal Hurston: Characteristics of Negro Expression

Books for Reference

Abel, Darrel. (ed) *American Literature, Volume 1: Colonial and Early National Writing*
Abel, Darrel. (ed) *American Literature, Volume 2: Literature of the Atlantic Culture*
Heiney and Downs, Lenthel H. *Recent American Literature to 1930*, Volume 3; Barron's Educational Series
Heiney and Downs, Lenthel H. *Recent American Literature After 1930*, Volume 4; Barron's Educational Series
Spiller, Thorp, Johnson, Canby, Ludwig. (ed) *Literary History of The United States: History* Third Edition: Revised; Amerind Publishing Co. Pvt. Ltd.

Testing pattern

Mid Semester Exam

Module	Section A 5 marks	Section B 10 marks
Module I	1	1
Module II	1	1
Module III	1	1
Module IV	1	

End Semester Exam

Module	Section A 5 marks	Section B 10 marks	Section C 15 marks
Module I	1		2
Module II	2	1	
Module III		1	1
Module IV	1		1

Section A – $5 \times 4 = 20$

Section B – $10 \times 2 = 20$

Section C – $15 \times 4 = 60$

Total 100

The three prescribed essays could form the subject matter of CIA 2 as well as CIA 3. In particular, the essays could be extended to meet CIA 3 requirements.

Postcolonial Literature

Semester IV - BA

Paper Code: OEN 431

Hours – 60

4 hours/ week/ 100 marks / 3 credits

This paper introduces the students to the literature of the former colonial world – Africa, Canada, Australia, New Zealand and Caribbean – where the most interesting and innovative English fiction, poetry and plays of the present time is being written. Along with critical reading of the literature, post-colonialism will be explored as a historical, cultural phenomenon.

Objectives

- to develop an understanding of the historical forces and literary influences shaping writers from former British colonies and dependencies
- to articulate the interaction between the colonial or post-colonial situation and specific text

Module I – Essays

15 hours

Towards a National Culture: Ngugi Wa Thiango; Australian literature and the Canadian Comparison: Diana Brydon and Helen Tiffin; Australian literature and the West Indian comparison: Diana Brydon and Helen Tiffin; ‘Introduction’ *The Empire Writes Back: theory and practice in postcolonial literature*: Bill Ashcroft et al; Tradition and the West Indian Novel: Wilson Harris;

Module II – Poetry

15 hours

Australian

A.D.Hope : Australia; Les Murray: The House Left in English, On the Borders
Charles Harpur: this southern land of ours

Canadian

Bliss Carman : The Cry of the Hillborn; Margaret Atwood: In the Secular Night

African

Christopher Okigbo: Come Thunder; John Pepper Clark: Cry of Birth; Lepold Sedar Senghor: New York

Module III – Plays

10 hours

Summer of the Seventeenth Doll – Ray Lawler (Aus)

Module IV – Novels

20 hours

- *Arrow of God* – Chinua Achebe (Af)

Module V - Short Stories

Canadian

The Marine Excursion of the Knights of Pythias - Stephen Leacock ; The Loons – Margaret Laurence; Where is the Voice Coming From? – Rudy Wiebe; The Lamp at Noon- Sinclair Ross

Australian

The Lost Soul's Hotel, Shooting the Moon – Henry Lawson; The Cooboo- Katharine Susannah Prichard; A Windmill in the West – Peter Carey

Caribbean

The Coming of Amalivaca – Jan Carew; The Covenant – Wilson Harris; Kanaima - Wilson Harris; As Time Goes By – Samuel Selvon; Cricket – Edward Brathwaite
A Wedding in Spring – George Lamming; Man-man- V.S.Naipaul

African

The Complete Gentleman – Amos Tutuola; The Need for Something Sweet – Nadine Gordimer; Oral History – Nadine Gordimer

Books for Reference

Aboul Ela, Hosam Mohamed. "Post-Colonial Faulkner." Diss. U of Texas at Austin, 1994. Ann Arbor: UMI, 1995. 9519234.

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 Tiffin, 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.

_____. "Is the Post- in Postmodernism the Post- in Postcolonial." *Critical Inquiry* 17.2 (1991): 336-57.

Ashcroft, William D., Gareth Griffith, and Helen Tiffin, eds. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989.

_____. *Key Concepts in Post-Colonial Studies*. London: Routledge, 1998.

_____. *The Post-Colonial Studies Reader*. London: Routledge, 1995.

Barthes, Roland. *Empire of Signs*. London: Jonathan Cape, 1970.

_____. *Mythologies*. London: Jonathan Cape, 1972.

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.

Brydon, Diana, and Helen Tiffin, eds. *Decolonising Fictions*. Sydney, Austral.: Dangaroo P, 1993.

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.

Dhareshwar, Vivek. "Detours: Theory, Narrative and the Inventions of Post-Colonial Identity." Diss. U of California at Santa Clara, 1989. Ann Arbor: UMI, 1990.

_____. "Postcolonial in the Postmodern -- Or, The Political After Modernity." *Economy and Politics* 30 (1995): 104-12.

Fanon, Frantz. *Black Skin, White Masks*. New York: Grove P, 1967

_____. *Studies in Dying Colonialism*. New York: Grove P, 1965.

_____. *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

Testing Pattern

Mid Semester Exam

The question paper will include questions on thematic analysis of the texts from all the modules.

Module	Section A 5 marks out of 5 answer 3	Section B 10 marks out of 3 answer 2	Section C 15marks out of 2 answer 1
Module 1			2
Module 2	2	1	

Module 3	2	1	
Module 4	1	1	

CIA 2 and CIA 3

The students will make presentation and internal assessment assignments will be set on Module V. A written assignment comparing short stories of any two different countries can be given.

End Semester Exam

Module	Section A 5 marks	Section B 10 marks	Section C 15 marks
Module 1	2	1	1
Module 2	2	1	
Module 3	2		
Module 4	2	1	1

Section A - $5 \times 8 = 40$

Section B - $10 \times 3 = 30$

Section C - $15 \times 2 = 30$

Introduction to Literary Theory and Criticism

Semester V

Paper Code: OEN 531

Hours: 75

5 hours/ week/ 100 marks/ 3 credits

The paper seeks to facilitate a synoptic view of literary theory and criticism. Although no strict chronological interests are maintained, the design allows for further explorations and active engagement with later developments and trends.

The paper employs a three-tier design that suggests a wholesome approach. While the first essay in each module is an introductory text (to be read by the student) the second one facilitates classroom discussion. The third essay is an instance of theory-in-practise. The structure of the paper incorporates practise into its fold. Toward this we have consciously backed up each theory with an activity/exercise that tests the readers' ability to relate and foreground critical distinctions in particular texts/situations.

The choice of essays in this selection is largely guided by our anxiety of ‘confluence’. While a few of them uphold individual preferences the majority attend to the more urgent need of laying down some basic tenets in a particular discipline.

The paper attempts to strike a delicate balance between criticism and theory. While cutting down on classical criticism has been a passionate concern, too many and too much of theory, we reflected, might irreparably damage the young minds. The result is a heady mix of literary criticism spanning a few hundred centuries (from Aristotle to Arnold) and watered down theoretical perspectives.

Objectives

- It seeks to acquaint the reader to a variety of post war critical approaches (and debates) that have significantly impacted the study of English literatures, setting up correspondences between and across disciplines. The design then reflects our primary concern to foreground these formal linkages
- It attempts to facilitate a chronological overview of critical theories (and recent trends and developments surrounding them) while simultaneously allowing for a quick survey of classical criticism along the way
- To enable the reader to engage competently with critical debates and present her views in a lucid framework

Paper Content

Module I

Traditional Approaches

10 hours

Wilferd L. Guerin - ‘Types of Traditional Approaches’; George Watson – ‘Are Poems Historical Acts?’; Text: Traditional Approaches to Marvell’s “To His Coy Mistress”

Module II

Formalism

10 hours

Julie Rivkin and Michael Ryan - ‘Formalisms’; Cleanth Brooks – ‘The Language of Paradox’; Text: Word, Image, and Theme: Space-Time Metaphors in “To His Coy Mistress”

Module III

Structuralism

10 hours

Julie Rivkin and Michael Ryan – ‘The Implied Order: Structuralism’; Gerard Genette – ‘Structuralism and Literary Criticism’; Text: Claude Levi-Strauss On a Structuralist Approach to *Oedipus The King*

Module IV

Post-Structuralism

10 hours

Julie Rivkin and Michael Ryan – ‘Introductory Deconstruction’; Paul de Man - ‘Semiotics and Rhetoric’; Text: J. Hillis Miller On A Post-Structuralist Approach To Wordsworth’s “A Slumber Did My Spirit Seal”

Module V

Psychoanalysis

10 hours

William Vesterman – ‘A Brief Introduction to Psychoanalytic Criticism’; Ernest Jones – ‘Hamlet and Psychoanalysis’; Text: Geoffrey Hartman on A Psychoanalytic Approach to “A Slumber Did My Spirit Seal”

Module VI

Feminism

10 hours

Julie Rivkin and Michael Ryan - ‘Feminist Paradigms’; Elaine Showalter, Towards a Feminist Poetics; Texts: The Marble Vault: The Mistress in “To His Coy Mistress”
Frailty, Thy Name is Hamlet: Hamlet and Women

Books for Reference

- Abrams, M. H. *A Glossary of Literary Terms*. Holt: London, 1988.
- Eagleton, Mary. *Feminist Theory: A Reader*. Blackwell: Oxford, 1996.
- Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell: Oxford, 1983.
- Guerin Wilfred L. et al. *A Handbook of Critical Approaches to Literature*. Fourth Ed. OUP: New York, 1992.
- Hawthorne, Jeremy. *Criticism and Critical Theory*. Fourth Ed. Arnold: London, 1984.
- . . . *A Glossary of Literary Theory*. Arnold: London, 2000.
- Humm, Maggie. *The Dictionary of Feminist Theory*. Harvester Wheatsheaf: London, 1989.
- Lodge, David. *Modern Criticism and Theory*. Longman: London, 1988.
- Machin, Richard and Norris Christopher. *Post-Structuralist Readings of English Poetry*. Cambridge University Press: Cambridge, 1987.
- Mohanty, Satya P. *Literary Theory and the Claims of History: Postmodernism, Objectivity, Multicultural Politics*. Cornell University Press: London, 1997.
- Rivkin Julie and Michael Ryan. *Literary Theory: An Anthology*. Second Ed. Blackwell: USA, 1998.
- Ruthven, K. K. *Feminist Literary Studies: An Introduction*. Cambridge University Press: Cambridge, 1984.
- Seldon, Raman. *Practising Theory and Reading Literature: An Introduction*. Harvester Wheatsheaf: New York, 1989.
- Scholes, Robert. *Textual Power: Theory and the Teaching of English*. Yale University Press: New Haven, 1985.
- Vesterman, William. *Literature: An Introduction to Critical Reading*. Harcourt: Fortworth, 1993.
- Walder, Dennis. *Literature in the Modern World: Critical Essays and Documents*. OUP: Oxford, 1990.
- Webster, Roger. *Studying Literary Theory*. Arnold: London, 1990.

Testing Pattern

The introductory essays will form the module for the mid-semester test. Aspects of background and knowledge of critical terminology will be the other related areas for testing.

The prescribed essays for classroom study would form the core of end semester examination. Aspects relating to comprehension as well as application would be taken up as topics for testing. A separate body of texts are made available to the students for this very express purpose.

The first module on criticism, we found out, is resourceful and eminently amenable to CIA 2 requirements. The written assignments (750 words) could pick up on any of the traditional methods of criticism and elaborate on its various ramifications, all the while paying particular attention to the material conditions of production and consumption.

CIA 3 would pursue a group presentation (audio-visual) making a critical application of any one of these theories to a film/documentary/song.

Texts for Analysis

Andrew Marvell – ‘To His Coy Mistress’

Sophocles – *Oedipus Rex*

Wordsworth – ‘A Slumber Did My Spirit Seal’

Shakespeare – *Hamlet*

Mid Semester Exam

	Section A – 5 marks	Section B – 10 marks
Module I	2	
Module II	2	1
Module III	2	1

Section A $5 \times 6 = 30$

Section B $10 \times 2 = 20$

Total 50

End Semester Exam

	Section A Introductory Essay 5 M	Section B Text - 5 M	Section C Practise – 10 M

Module I Traditional Approaches m	1	1	
Module II Formalism	1	1	
Module III Structuralism	1	1	1
Module IV Post-Structuralism	1	1	1
Module V Psychoanalysis	1	1	1
Module VI Feminism	1	1	1

Section A – 5 x 6 = 30

Section B – 5 x 6 = 30

Section C – 10 x 4 = 40

Total 100

The first module on criticism, we found out, is resourceful and eminently amenable to CIA 2 requirements. The written assignments (750 words) could pick up on any of the

traditional methods of criticism and elaborate on its various ramifications, all the while paying particular attention to the material conditions of production and consumption.

CIA 3 would pursue a group presentation (audio-visual) making a critical application of any one of these theories to a film/documentary/song.

Indian Literatures in Translations

V Semester - BA

Paper Code: OEN 532

Hours: 75

5 hours/ week/ 100 marks/ 4 credits

This paper seeks to help the students to have a better understanding of Indian Literatures in translation. The students will be exposed to various genres of Indian Literatures in translations which will make them familiar with the traditions prevalent in different parts of the country. Works from the times of Kalidasa till the present age are included in the syllabus to show how Indian writings in translation have developed down the ages. The paper will dwell and discuss on the principal issues, themes, like dowry system, widowhood and life of the marginalized sector of the society, in Indian literatures translated into English. The paper will also help the students to learn how to analyze texts keeping in view the various themes, social, cultural and political concerns in mind. It will bring the students closer to the earlier times of writings, arts and crafts of story telling and the ways in which the Indian thought has evolved and reached its present condition.

Objectives

- To introduce the students to various styles of Indian Writing
- To help the students become familiar with various other cultures, political set ups, literary trends of the various states in India

- To help students to recognize the multiple aspects of being an Indian or Indian identity.
- To help students become aware of Indian myths and folklores

Paper Content

Module I

Poetry

10 hours

Nalinibala Devi: The Supreme Thirst; Tagore: Urvashi; Jaishankar Prasad: Kamayani; Masti Venkatesha Iyengar: Madalinga's valley ; P.Kunjiraman Nair: The father Artist Bharatidasan: The Curse of widowhood; Rayaprolu Subba Rao: Vine of love

Module II

Drama

15

hours

- Kalidasa *Abhijanana Shakuntalam*

Module III

Short Stories

10 hours

Pacha Meitei : Imphal and its climatic conditions; A.K. Rahbar: Omens; Olivinho Gomas: The lottery ticket; Jogesh Das: Gone are the clouds Nanak Singh: The holy sinner; Mahasweta Devi: Stanadayini

Module IV

Novel

15 hours

- Bhama *Sangati*

Module V

Essays:

10 hours

Rajaroo: Introduction to *Kantapura*; Kancha Illiah: *Why I am not a Hindu*
A.K.Ramanujan: Is there an Indian way of thinking?

Recommended Reading

- Thakazhi SivaShankara Pillai *Kayar*
- Girish Karnad *Hayavadana*
- Arundhati Roy *The God of Small Things*
- Girish karnad *Nagamandala*
- Anita Desai *Clear light of the day*
- Mahasweta Devi *Breast Stories*

Books for Reference:

- Agarwal, K.A. *Spectrum of Indian Writing in English*, Jaipur: Book Enclave, 2004.
- Ashcraft, Bill, and Gareth Griffiths. *Key Concepts in Post Colonial Studies*. London: Routledge, 2004.
- Bande, Usha. "Women Writers with Fire in their Pen" *Cyber Literature*, Vol 2, No.1, August 1998.
- Bharucha, Nilufer E. *Rohinton Mistry: Ethnic Enclosures and Transcultural Spaces*. Jaipur: Rawat Publications, 2003.
- Desai, Anita. *Baumgartner's Bombay*. Great Britain: Willaim Heinemann Ltd, 1988.
- Devi, Mahasweta. *Breast Stories*. Trans. Gayatri Spivak Chakravorthy, Calcutta: Seagull, 1998
- Gates, Henry Louis, Jr., "Their Eyes Were Watching God: Hurtson and the Speakerly Text" Ed. K.A.Appaiah. Newyork: Anivastad, 1993.
- George, K.M.(ed.) *Modern Indian Literature An Anthology. Volume One: Surveys and Poems*.
- George, K.M. (ed) *Modern Indian Literature An Anthology. Volume Two: Fiction*.
- Illiah, Kancha, *Why I am Not A Hindu* Calcutta: Samya, 2002
- Jain, Jasbir. "The Feminist Perspective: The Indian Situation and its Literary Manifestations" *Problems of Post Colonial Literatures and Other Essays*. Jaipur: Printwel Publishers, 1991.
- Kambar, Chandrasekhar. *Jokumarasivami*. Trans. Rajiv Taranath, Calcutta: Seagull, 1989.
- Karnad, Girish. *Hayavadana*. New Delhi: Oup, 1975.
- Ramanan, Mohan, P. Sailaja (ed) *English and the Indian Short Story: Essays in Criticism*. New Delhi: Orient Longman, 2000.
- Rangacharya, Adya. *Listen Janamejaya And Other Plays*. G.S. Amur (ed), Bangalore: Sahitya Academi., 2005
- Roy, Arundhati. *The God of Small Things*. New Delhi: IndiaInk, 1997.
- Sircar, Badal. *Beyond the land of Hattamala and Scandal in fairyland* Trans. Suchanda Sarkar, Calcutta: Seagull, 1992.
- Sivasankari. *Knit India Through Literature: Volume II*. Chennai: East West Books, 2000.

Testing Pattern

Students will have to write a theory paper for the mid semester or CIA I for 2 hours and the end semester for 3 hours. The question paper will test the students understanding of the texts thematically, socially, culturally and politically. It will also test the students' ability to critically analyse the texts.

CIA 2: The students will have to do some research on various aspects of the development in Indian writings in translation down the ages. Topics for the research may include the use of language used in translation. It can also be perhaps a film, a documentary, another literary work or the like which can be analyzed with another text dealt with in the class, or included in the recommended reading. They could also study another work in

translation keeping in mind the various themes, social, cultural and political concerns of the times in the work.

CIA 3: The students may choose from the texts that are prescribed for recommended reading to make presentations in the class. These presentations have to be made with some research done earlier and should have some kind of innovation in their presentations such as the use of PowerPoint, slides, charts, teaching aids etc.

Mid semester Exam

Moduel	Section A - 5	Section B - 10
Module I - Poetry	2	
Module II - Drama	1	1
Module III – Short Stories	1	
Module IV - Novel	1	1
Module V - Essay	1	

End semester Exam

	Section A - 5	Section B - 10
Module I - Poetry	2	1
Module II - Drama	2	1
Module III - Short Stories	3	1
Module IV - Novel	2	
Module V - Essay	2, 3	

Section A – 5 x 14 = 70

Section B – 10 x 3 = 30

Total 100

World Literatures

VI Semester - BA

Paper Code: OEN 631

Hours: 75

5 hours/ week/ 100 marks/4 credits

The structure of the paper is genre based and consists of Drama, Novel, Poetry and Essay. Our selection is drawn from a canvas of largely contemporary literary outpourings from countries that do not have a colonial past. Moving away from the western paradigms, this paper tries to represent as many world cultures as possible and empower our students to

get a comprehensive picture of World Literatures. Some of the texts are chosen from conventionally non-literature areas as they provide a framework for literary discussion.

Objectives

- This paper attempts to introduce students to the less charted territories of World Literatures.
- Through this paper, we try to inculcate in students an appreciation of a plurality of literary thought and expression and help them discover fresh perspectives.
- A conscious attempt has been made to keep the texts contemporary and as classroom-friendly as possible.

Paper Content

Module I

Drama

15 hours

- Ibsen, Henrik *A Doll's House*

Module II

Novel

20 hours

- Elie Wiesel - *Night*

Module III

Poetry

15 hours

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

Module IV

Essays

10 hours

Solzhenitsyn, Alexandr *Nobel Acceptance Speech*; Camus, Albert *Nobel Acceptance Speech*

Required Reading

DRAMA

- Beckett, Samuel *Waiting for Godot*

NOVEL

- Pamuk, Orhan *My Name is Red*
- Marquez, Gabriel Garcia *Love in Times of Cholera*

POETRY

- Gibran, Khalil *Broken Wings*

ESSAY

- Thiong'o, Ngugi Wa "On the Abolition of the English Department"

Recommended Reading

DRAMA

- Japanese play *Abstraction*

NOVEL

- Camus, Albert *Outsider*

ESSAY

- Schell, Jonathan “Fate of the Earth”

Books for reference

Amichai, Yehudi. *The Selected Poetry Of Yehuda Amichai*. USA: University of California, 1996.

Cargas, Harry James, ed. *Telling the Tale: A Tribute to Elie Wiesel* - Saint Louis, Missouri: Time Being Books, 1993.

Dementz, Peter. *Brecht - A Collection of Critical Essays*.

Ibsen, Henrik. *A Doll's House* New York: Dover Publications, 1992.

Marquez, Gabriel Garcia. *Love in the Time of Cholera*, trans. Grossman, Edith - Random House Inc - 2003.

Pamuk, Orhan. *My Name is Red*. Trans. Göknar, Erdag – USA: Vintage Books, 2002.

‘Poet Yehudi Amicha’. *The Source Israel*. Trans. Alkalay, Karen.

Villet, John. *The Theatre of Bertolt Brecht, A Study from Eight Aspects*.

Wiesel, Elie. *Night*. Trans. Stella Rodway - New York: Hill & Wang, 1961.

Yehudi Amicha. “*Even A Fist Was Once An Open Palm With Fingers*” *The Selected Poetry of Yahudi Amichai - Poetry in Translation* Trans. Bloch, Chana and Mitchell, Stephen.

<http://www-english.tamu.edu/pers/fac/myers/default.html>

<http://books.guardian.co.uk/authors/author/0,1683320,00.html>

Testing Pattern

Mid Semester

The question paper will include 10 objective questions (to test the student’s in-depth understanding of the text) and three essay type questions (to test the student’s interpretative and analytical capabilities).

Module	Section A 2 marks	Section B
Module I	3	
Module II	3	1
Module III	2	1

Module IV	2	1
-----------	---	---

CIA II / CIA III

Portion: Prescribed texts and Required Reading texts.

Periodic workshops, non-conventional presentations and open book tests will be conducted as part of the CIAs. Students will be evaluated on the basis of understanding of the theme, contemporary and cultural relevance, interpretations, intertextual reading, form and structure.

End Semester

Portion: All prescribed texts.

The question paper must have four modules with each module having two questions. The students are expected to answer at least one question from each module and a fifth question from any one of the modules, according to their preference.

Module	20 marks
Module 1	1
Module 2	1
Module 3	1
Module 4	1
Anymodule	1

Cultural Studies

VI Semester- BA

Paper Code: OEN 642a [Elective]

Hours: 75

5 hours/ week/ 100 marks/4 credits

The elective paper in Cultural Studies is designed to help students update their knowledge and critical debates within Cultural Studies. The paper will expose the students to the various forms of culture surrounding us at every moment which in addition to entertaining us or enticing us, carry implied messages about who we are, what world we live in, and what we should value. This course proposes to help them learn to

decode these messages. Students will analyse and write about cultural forms as texts to be read for what they tell us about men and women, wealth and power, nation and technology and so on. Students will also learn basic semiotics, the study of how meaning is produced, directed and circulated through texts, a process which also produces subjectivities and identities.

Module I

20 hours

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

Ashis Nandy, “Shamans, Savages, and the Wilderness: On the Audibility of Dissent and the Future of Civilizations”;

Henry Giroux, et al. “The Need for Cultural Studies: Resisting Intellectuals and Oppositional Public Spheres”; Richard Howells “Semiotics”; Roland Richard Howells “Ideology”;

CSCS. “Femininity -Masculinity”

CSCS; “Legal Identity and Culture”;

CSCS. “Imagining the Nation”;

Womack, Kenneth. “Theorising Culture, Reading Ourselves”

Miller, Hillis J. “Cultural Studies and Reading”

Chambers, Iain. “Cities without Maps”

Sinfield, Alan. “Art as Cultural Production”

Module II

15 hours

City

Ravi S. Vasudevan. “The Cities of Everyday Life”; Nitin Govil. “The Metropolis and Mental Strife: The city in science fiction cinema”; Joy Chatterjee. “Long Bus Drive”

Veena Das. “Violence and Translation”; Ole Bouman. “Hyper-architecture”;

Rana Dasgupta. “The Face of the Future: Biometric surveillance and progress”

Shuddhabrata Sengupta. “Everyday Surveillance: ID cards, cameras and the database of ditties”; Sam de Silva. “Blind Intelligence”; David Lyon. “Surveillance: After September 11, 2001”;

Lawrence Liang. “The Black and White (And Grey) of Copyright”; Lawrence Liang. “Urban Transformations and Media Piracy”; Lawrence Liang. “Obscenity, Decency and Morality”

Module III

10 hours

Cinema

Pramod Nayar, “Screen Culture”; Laura Mulvey. “Visual Pleasure and Narrative Cinema”; Ravi S Vasudevan. “Urban Action Films”; Ashis Nandy. “Introduction: Indian Popular Cinema as the Slum’s Eye View of Politics”

Module IV

10 hours

Cyberculture

Tony Thwaites, Lloyd Davis, Warwick Mules. “Cyberculture”; Mark Poster. “Postmodern Virtualities”; Manuel Castells “The Network Society and Organizational Change”; Manuel Castells “Identity in the Network Society”

Module V

05 hours

Research method in Cultural Studies

Testing Pattern

Students need to write two research papers on which they should work throughout the course. The students may be allowed to choose their areas of interest within the broad framework of the papers.

Paper 1. The paper length for the first paper could be of 7-10 pages. The first submission of the paper could become CIA-1 and the final submission could fulfil the requirements of mid-semester examination.

Paper 2. The length of this paper could be 15-20 pages. The first submission of the this paper could become CIA-2. The final submission could fulfil the requirements of mid-semester examination.

For both the papers, before the student submits the final paper, the draft papers should be circulated for peer review. The final submission should include the first corrected draft, peer marked drafts (minimum of two) and the final paper. At least 40% of the paper should be reworked based on peer review and teacher's comments in both the cases.

Both the papers should adhere to the standard formats of writing research papers.

Books for Reference

Barthes, Roland. *Mythologies*. Trs Annette Lavers. London: Vintage, 1993.

Castells, Manuel "The Network Society and Organizational Change." *Conversations with History*; Institute of International Studies, UC Berkeley, 2001

--- "Identity in the Network Society." *Conversations with History*; Institute of International Studies, UC Berkeley, 2001

CSCS. "Femininity – Masculinity"

<<http://courses.cscsarchive.org/courses/ugdip05/paper1/mod8/>>

--- "Imagining the Nation" <<http://courses.cscsarchive.org/courses/ugdip05/paper1/mod5/>>

---. "Legal Identity and Culture" <<http://courses.cscsarchive.org/courses/ugdip05/paper1/mod9/>>

Giroux, Henry, David Shumway, Paul Smith, and James Sosnoski, "The Need for Cultural Studies: Resisting Intellectuals and Oppositional Public Spheres"

<http://theory.eserver.org/need.html>

Howells, Richard. *Visual Culture*. Cambridge: Polity, 2003.

Liang, Lawrence. "Obscenity, Decency and Morality"

<<http://courses.cscsarchive.org/courses/ugdip05/paper%202/mod%206/>>



[Under Section 3 of the UGC Act, 1956]

Liang, Lawrence. "The Black and White (And Grey) of Copyright"

Liang, Lawrence. "Urban Transformations and Media Piracy"

<<http://courses.cscsarchive.org/courses/ugdip05/paper%202/mod%2010/>>

Liang, Lawrence. "The Black and White (And Grey) of Copyright." 'World Information City'. Bangalore: 14-20 Nov 2005, p 2

Lyotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. University of Minnesota Press, 1985

Mark Poster. *The Second Media Age* Blackwell 1995

<http://www.hnet.uci.edu/mposter/writings/internet.html>

Mulvey, Laura. "Visual Pleasure and Narrative Cinema" (1975) <http://www.nwe.ufl.edu/~lhodges/vpnc.html>

Nandi, Ashish ed. *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*. Delhi: OUP, 1998.

Nayar, Pramod K. *Reading Culture: Theory, Praxis, Politics*. New Delhi: Sage, 2006.

Ramanujan, A.K "Introduction" *Folktales from India*, New Delhi: Penguin, 1994.

Thwaites, Tony, Lloyd Davis, and Warwick Mules. *Introducing Cultural and Media Studies: A Semiotic Approach*. New York: Palgrave, Rpt 2005.

Vasudevan, Ravi S. et al. SARAI Reader 02. Delhi/Amsterdam: SARAI, 2002.

English Language Teaching

VI Semester- BA

Paper Code: OEN 642 b

Hours: 75

5 hours/ week/ 100 marks/ 4 credits

Being an international language of science, commerce, and politics, the teaching of English is in demand around the world. Graduates who specialize in teaching English to foreign students or non native speakers of the language have always found a global need for their professional skills. It has been recognized for some time that a specific course is required for teachers of English to non-native speakers.

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

This course looks at different theories of second-language acquisition and investigates how the application of these might affect teaching methodology and classroom experience. It also aims at equipping students with a systematic approach in imparting language skills to second level learners. A vital part of English Language Teaching is developing and implementing valid tools to assess the skill levels, individual strengths and weaknesses, and achievements of the learners. The course aims at not teaching English Language Teaching as a subject rather it introduces the students to the various ingredients required to know the history of language evolution, the methods in which second language learners learn, the problems and difficulties faced and the manner in which such hurdles can be overcome. It also helps students to research on the kinds of second language teaching methods adopted by various institutions for various purposes as these days English is taught for specific purposes as well. It will equip students to design course materials, analyze how appropriate the English Language text books in use at different schools, colleges and various other institutions are, the validity, use and worth of the various prevalent testing patterns, etc. These findings could assist students get an insight into the teaching of English as a second language.

Objectives

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

Paper content

Module I

15 hours

General Linguistics: the science of language; describing language; the functions of language; the structure of language; Linguistics; psycholinguistics; sociolinguistics.

Phonetics and Phonology: the international phonetic alphabet; phonetic transcription; articulatory phonetics; word and sentence stress; vowel sound and articulation of vowels and diphthongs; intonation patterns; presenting the sounds of English to learners; remediation; mother tongue influence and accent neutralization.

Module II

10 hours

Language Awareness: English Grammar and usage; word classes; morphemes and word formation; noun(s); prepositional and adjective phrases; verb phrases; form and function in the English tenses; semantics and communication; language learning theories and approaches; types of ELT syllabus.

Survey of Language Learning and Teaching: historical development and spread of English Language Teaching; Grammar translation; direct method; audio-lingual method; situational language teaching; total physical response; the silent way; the interactive way; the natural approach; suggestopedia; the communicative approach.

Module III

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.

Module IV

20 hours

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

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 Pattern

The students will have to take a semester end examination of 50 marks for 2 hours. They will be assessed for the other 50 marks on a submission of a report and a viva-voce based on the work done by them individually in terms of research or field study.

CIA 1 will be based on demonstration classes taking into consideration classroom aids, teaching methodology and activities. Also the students will have to submit a mid-course essay of about 1000 words on the research done by him/her during the course of preparing for the classes or his/her findings and conclusions.

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 maybe presented in the forms of text books, workbooks, audio/cd tapes; visual aids (charts, pictures, cds etc.)

Mid Semester Exam

	Section A- 5 marks	Section B- 10 marks
Module 1 General Linguistics / Phonetics and Phonology	2	
Module 2 Language Awareness / Survey of Language learning & Teaching	2	1
Module 3 Receptive Skills Productive Skills, Vocabulary	2	1

End Semester Exam

Project Work for 100 marks

Books for Reference

- 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.
- Gardner, R.C. *Social Psychology and Second Language Learning. The Role of Attitudes and Motivation*. London: Edward Arnold Ltd. 1985.
- Holmes, Janet. *An Introduction to Sociolinguistics*. London: Longman Group UK Ltd. 1992.
- Kachru, Braj B. *The Indianization of English. The English Language in India*. Oxford: OUP. 1983.
- Loveday, Leo. *The Sociolinguistics of Learning and Using a Non-Native Language*. Oxford: Pergamon Press Ltd. 1982
- 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.

Articulating Woman

VI semester– BA

Paper Code: OEN 642 c

Hours: 75

5 hours/ week/ 100 marks/4 credits

Articulating woman is an introduction to women's voices written in various countries. These voices explore socially constructed categories of gender, race, class, identity and their relevance in understanding women's position in society.

Apart from the traditional texts this paper makes use of documentaries and films on women's issues to explore the problematics of articulating woman. This is an effort to 'institutionalize' visual medium more critically.

Feminism as a theoretical concept would be taught in the previous semester. Hence the paper does not include any essays on feminism. It concentrates on the creative exploration of issues surrounding representation, identity, racial politics etc.

Objectives

- Identify concepts of class, race, age and gender as constructions by societies and interrelated throughout women's lives
- Use analytical skills in reading, listening, observing, writing and speaking about women's issues like feminism in order to demonstrate an enhanced understanding of your own views – as well as of others
- Viewing documentaries and films for issues not for entertainment

Paper Content

Module I - Poetry

15 hours

Judy Small –From the *Lambing to the Wool*
Alice Walker – a woman is not a potted plant
Gig Ryan – If I Had a Gun
Alice Croggon – Songs of a Quiet Woman
Rita Mae Brown - *Hand that Cradles the Rock*

Module II – Short Story

20 hours

Mahashweta Devi – *After Kurukshetra*

Module III – Play

15 hours

Pearl Cleage – *Flyin West*

Module IV - Visual Texts

25 hours

Documentaries

- The Strength to Resist: The Media's Impact on Women and Girls

Cambridgedocumentaryfilms.org/films.html

- Dowry: Compulsion or Need? ; The Disinheritance of Women – Madhu Kishwar

Films

Dweepa – Girish Kasarvalli; Astitva – Mahesh Manjrekar; Bend it like Beckham – Gurinder Chadda; Fire – Deepa Mehta

Testing pattern

Mid Semester Exam

An essay of 1500 words will be written on the issues focused in the films. The student should theorise the issues and arrive at his/her own theoretical position. This assignment assumes that the student has understood the basic tenets of feminism taught in the previous semester. So it expects the students to make use of the critical vocabulary of feminism and write a research paper. This will be the mid-semester exam.

CIA 2: **Her Story Not History** – talk to the women of different generation of the family; write their version of family history, their thoughts about the rituals, traditions of the family; find out if the ‘popular’ version that you knew is any different from what you hear from the women of the family. If there is any disparity, discuss why this disparity occurs.

CIA 3: form groups of 6-8. Select a play/skit/one act play written by a woman playwright dealing with the issues of women. Perform in class. Or Write script for radio program exclusively for women and record it.

End Semester Exam

The question paper must have four modules with each module having two questions allowing internal choice. The students are expected to answer at least one question from each module and a fourth question from any one of the modules, according to their preference.

Module	Section A 20 marks
Module 1	1
Module 2	2
Module 3	1
Any module	1

Bibliography

Atwood, Margaret. "On Being a 'woman writer': Paradoxes and Dilemmas." *Second Words*. Boston: Beacon, 1984. 190-214

Batson, Lorie Goodman. "Defining Ourselves as Woman (in the profession)" PRE/TEXT (fall/winter 1988) 207-209

Beauvior, Simone de *The Second Sex*

Desai, Kiran. *Hullabaloo in the Guava Orchard*. Faber and Faber, London. 1998.

----- *The Inheritance of Loss*. Atlantic Monthly Press, 2006

Deshpande, Shashi. *The Dark holds no terrors*. Vikas, Ghaziabad, 1980.

-----*That Long Silence*. Penguin. New Delhi, New York. 1989

-----*Moving On*. Penguin, New Delhi, 2004.

Devi, Mahasweta *The Book of the Hunter*. Seagull India, 2002.

-----*Outcast*. Seagull, India, 2002.

-----*Imaginary Maps: three stories*. 1995. Translation into English and Introduction by: Gayatri Chakravorty Spivak. Routledge, NY.

-----*Breast Stories*. Translated into English by Gayatri Chakravorty Spivak. Seagull, Calcutta, 1997

Greer, Germaine *The Female Eunuch*

Millett, Kate *Sexual Politics*

Woolf, Virginia *A Room of One's Own* New Delhi: Foundation Books, 2001

Anthologies

A Dragonfly in the Sun: An Anthology of Pakistani Writing in English. Edited by Muneeza Shamsie. Oxford University Press, 1997.

Against All Odds: Essays on Women, Religion and Development from India and Pakistan. Edited by Kamala Bhasin, Nighat Said Khan and Ritu Menon. 1994. Kali for Women, New Delhi.

Atlas of Women and Men in India Edited by Saraswati Raju, Peter J. Atkins, Naresh Kumar, Janet G. Townsend. Kali for Women, New Delhi, 1999.

Beyond Belief: Contemporary feminist Urdu poetry Edited by *Rukhsana Ahmed* (translator). ASR Publications, Lahore, 1990. Reprinted as 'We Sinful Women', The Women's Press, London, 1990

Borders and Boundaries Edited by *Ritu Menon and Kamla Bhasin.*. Kali for Women, 1998

Creation fire - a CAFRA anthology of Caribbean women's literature Edited by *Espinet, Ramabai.* 1990. Sister Vision Press, Toronto.

Her Mother's Ashes and Other stories by South Asian Women in Canada and the United States Edited by *Nurjehan Aziz.* 1994. TSAR Publications, Toronto.

In other words: new writing by Indian women Edited by *Urvashi Butalia & Ritu Menon.* 1994. Westview Press, Boulder, Co.

In Search of Answers: Indian Women's Voices from Manushi Edited by *Madhu Kishwar and Ruth Vanita.* 1984. Zed Books, London.

Certificate Course in Cultural Studies

Semester I

Paper Code: OEN 101

Hours 45

2 Hours / week/ 2 credits

Objectives

The paper intends 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. Further, it will help them develop a range of skills in independent research, critical analysis, verbal and written communication and other advanced transferable skills.

Module I

15 Hours

Understanding Cultural Studies

- Womack, Kenneth. "Theorising Culture, Reading Ourselves"
- Miller, Hillis J. "Cultural Studies and Reading"
- Chambers, Iain. "Cities without Maps"
- Sinfield, Alan. "Art as Cultural Production"

Module II

10 Hours

City

- Ravi S. Vasudevan. "The Cities of Everyday Life"
- Nitin Govil. "The Metropolis and Mental Strife: The city in science fiction cinema"
- Joy Chatterjee. "Long Bus Drive"
- Veena Das. "Violence and Translation"
- Ole Bouman. "Hyper-architecture"
- Rana Dasgupta. "The Face of the Future: Biometric surveillance and progress"
- Shuddhabrata Sengupta. "Everyday Surveillance: ID cards, cameras and the database of ditties"
- Sam de Silva. "Blind Intelligence"
- David Lyon. "Surveillance: After September 11, 2001"
- Lawrence Liang. "The Black and White (And Grey) of Copyright"
- Lawrence Liang. "Urban Transformations and Media Piracy"
- Lawrence Liang. "Obscenity, Decency and Morality"

Module III

10 Hours

Cinema

- Understanding Comics
- Laura Mulvey. “Visual Pleasure and Narrative Cinema”.
- Ravi S Vasudevan. “Urban Action Films”.
- Ashis Nandy. “Introduction: Indian Popular Cinema as the Slum’s Eye View of Politics”

Module IV

10 Hours

Cyberculture

- Tony Thwaites, Lloyd Davis, Warwick Mules. “Cyberculture”
- Mark Poster. “Postmodern Virtualities”
- Manuel Castells “The Network Society and Organizational Change”
- Manuel Castells “Identity in the Network Society”

Bibliography

Barthes, Roland. *Mythologies*. Trs Annette Lavers. London: Vintage, 1993.

Castells, Manuel “The Network Society and Organizational Change.” *Conversations with History*; Institute of International Studies, UC Berkeley, 2001

--- “Identity in the Network Society.” *Conversations with History*; Institute of International Studies, UC Berkeley, 2001

CSCS. “Femininity – Masculinity”

<<http://courses.cscsarchive.org/courses/ugdip05/paper1/mod8/>>

--- “Imagining the Nation” <<http://courses.cscsarchive.org/courses/ugdip05/paper1/mod5/>>

---. “Legal Identity and Culture” <<http://courses.cscsarchive.org/courses/ugdip05/paper1/mod9/>>

Giroux, Henry, David Shumway, Paul Smith, and James Sosnoski, “The Need for Cultural Studies: Resisting Intellectuals and Oppositional Public Spheres” <http://theory.eserver.org/need.html>

Howells, Richard. *Visual Culture*. Cambridge: Polity, 2003.

Lawrence Liang. “Obscenity, Decency and Morality”

<<http://courses.cscsarchive.org/courses/ugdip05/paper%202/mod%206/>>

Lawrence Liang. “The Black and White (And Grey) of Copyright”

Lawrence Liang. “Urban Transformations and Media Piracy”

<<http://courses.cscsarchive.org/courses/ugdip05/paper%202/mod%2010/>>

Liang, Lawrence. “The Black and White (And Grey) of Copyright.”. ‘World Information City’. Bangalore: 14-20 Nov 2005, p 2

Lyotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. University of Minnesota Press, 1985

Mark Poster. *The Second Media Age* Blackwell 1995

<http://www.hnet.uci.edu/mposter/writings/internet.html>

Mulvey, Laura. “Visual Pleasure and Narrative Cinema” (1975) <http://www.nwe.ufl.edu/~lhodges/vpnc.html>

- Nandi, Ashish ed. *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*. Delhi: OUP, 1998.
- Nayar, Pramod K. *Reading Culture: Theory, Praxis, Politics*. New Delhi: Sage, 2006.
- Ramanujan, A.K “Introduction” *Folktales from India*, New Delhi: Penguin, 1994.
- Thwaites, Tony, Lloyd Davis, and Warwick Mules. *Introducing Cultural and Media Studies: A Semiotic Approach*. New York: Palgrave, Rpt 2005.
- Vasudevan, Ravi S. et al. SARAI Reader 02. Delhi/Amsterdam: SARAI, 2002.

Certificate Course in Translation Studies

Semester II

Paper Code: OEN 201

Hours 45

2 Hours / week 2 credits

Objectives

- To introduce students to the area Translation Studies
- To train students in translation

Module I

10 Hours

Translation Theories and Perspectives

Linguistic: Roman Jakobson, Eugene Nida

Literary: George Steiner

Cultural and Sociolinguistic : Gideon Toury

Essay for Reading:

Roman Jakobson “On Linguistic Aspect of Translation”

Eugene Nida “ Principles of Correspondence”

George Steiner “The Hermeneutic Motion”

Gideon Toury “The Nature and Role of Norms in Translation”

Module II

10 Hours

Translation Practice

Translation and analysis of texts from various domains such as literary discourse, journalistic writing, scientific discourse, official discourse and advertisements.

Essay for reading:

Katherina Reiss “Type, Kind and Individuality of texts; Decision making in translation”

Module III

10 Hours

The Contexts of translation

The political, historical, cultural and literary contexts of translation and their impact on the process and product of translation; specific focus on the colonial situation.

Essays for reading :

Annie Brisset “The search for a Native Language : Translation and Cultural Identity”

Gayatri C Spivak “The Politics of Translation”

Tejaswini Niranjana, Introduction to Siting Translation and

Module IV

10 Hours

Study and Analysis

Study of translated works as models, analysis and assessment

Karanth: *Chomana Dudi*

T S Pillai : *Chemmen*

Bankim Chandra Chatterji : *Anandamat*

Module V

5 Hours

Translation Project

Writing the project

Books recommended

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

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

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

Kalkur, Y.R. *Choma's Drum*. Pub: Hind Pocket Books, Delhi, 1978

Kar, Prafulla C., ed. *Critical Theory*. Delhi: Pencraft, 1997.

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

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

Nair, Rama. *The Poetry and Translations of A.K. Ramanujan*. New Delhi: Prestige, 2002.

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

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.

Shunmugom, C., and C. Sivashanmugan. *Translation: New Dimensions*. Coimbatore: Bhrathiar University, 2004.

Talgeri, Pramod, and S.B. Verma, eds. *Literature in Translation: From Cultural Transference to Metonymic Displacement*. Bombay: Popular Prakashan, 1988.

- Toury, Gideon. *Translation Across Cultures*. New Delhi: Behri, 1987.
Venuti, Lawrence, ed. *The Translation Studies Reader*. London: Routledge, 2001.
Vinoda, T., and V. Gopala Reddy, eds. *Studies in Translation: Theory and Practice*. New Delhi: Prestige, 2000

Certificate Course in Semiotics

Semester III

Course Code:OEN 301

Hours 45

Hours / week 2 credits

Introduction

This course will be useful for all working in language, literature and media studies. In media studies it will be useful for analysis of subtexts, myths and ideologies in communication (ads, films, photo-magazines etc.)

Module I

5 Hours

What is semiotics or semiology? The science of the systems of signs: F. de Saussure (semiology) and Charles S. Peirce (semiotics).

Module II

10 Hours

From philology, historical and social linguistics to semiology/semiotics: Ferdinand de Saussure-1.

Ferdinand de Saussure -2.

Charles S. Peirce-1

Charles S. Peirce-2: unlimited semiosis.

Module III

5 Hours

Structure, system and semiotics.

Claude Levi-Strauss and structuralism – cultural anthropology.

Module IV

5 Hours

Semiotics or Morphology of a Folktale: Vladimir V. Propp.

Module V

4 Hours

Roman Jakobson (& Morris Halle): model of communication.

Structural linguistics: Robert Gleason, Noam A. Chomsky.

Module VI

4 Hours

Structuralism and Psychoanalysis: Jacques Lacan.

Module VII

4 Hours

Structuralism and Marxism: Luis Althusser.

Module VIII

4 Hours

Post-structuralism: Roland Barthes

Module IX

4 Hours

Deconstruction: Jacques Derrida.

Module X

4 Hours

Philosophy of semiotics: Umberto Eco.

Workshop

Application of semiotics (structuralism, post-structuralism, deconstruction) to language, discourse, literary and oral narratives. Application to rituals, performances, Examples...

Application to advertisements, illustrated magazines, photo-printing, films, television.

Practicum

Every participant of the Course will apply the semiotic method (alone or in combination with any other method explained above, or in association with post-modernism of Michel Foucault, Jean-Francois Lyotard and Jean Beaudrillard) to any are of communication and media and prepare a research paper of 4-5 (A4 size) pages.

Bibliography

Barthes, Roland. *Mythologies*. Trs Annette Lavers. London: Vintage, 1993.

Daniel Chandler, *Semiotics for Beginners*, London: Routledge, 1995. (It is available online and may be downloaded. This text will be made available to participants on PC network in the college).

Certificate Course in Philosophy

Semester IV

Course Code: OEN 401

Hours 45

2 Hours / week 2 credits

Objectives

- To support a culture of philosophy among the students and teachers in the college
- To provide philosophical basis for Sciences, Social Sciences and Humanities
- To promote Christ College as a centre of intellectual activities

Module I

25 Hours

Metaphysics
Epistemology
Logic
Ontology
Philosophy of Language

Module II

20 Hours

Philosophy of Art
Philosophy of Science
Philosophy of Social Science

Bibliography

[Appiah, Kwame Anthony](#). *Thinking it Through - An Introduction to Contemporary Philosophy*, 2003

Eduard Zeller, *Outline of the History of Greek Philosophy*, 13th ed., Dover Publications, Inc., 1931/1980,

- Heidegger, Martin (1993). *Basic Writings : Second Edition, Revised and Expanded*. Harper:SanFrancisco.
- Hobbes, Thomas (1985). *Leviathan*.
- Kierkegaard, Søren (1986). *Fear and Trembling*. Penguin Classics
- Kierkegaard, Søren (1992). *Concluding Unscientific Postscript*. Princeton University Press.
- Nietzsche, Friedrich (1961). *Thus Spoke Zarathustra. Philosophic Classics: From Plato to Derrida (4th Edition)* by Forrest E. Baird
- Popper, Karl R. (2002). *The Logic of Scientific Discovery*. Routledge.
- Radhakrishnan, S, and Moore, CA, *A source book in Indian philosophy*, Princeton, 1967
- Sigmund, Paul E. (2005). *The Selected Political Writings of John Locke*
- Sober, E. (2001). *Core Questions in Philosophy: A Text with Readings*. Upper Saddle River, Prentice Hall
- The Cambridge Dictionary of Philosophy* by Robert Audi
- The Oxford Companion to Philosophy* edited by Ted Honderich

Evaluation and Assessment

The evaluation and assessment will be based on Continuous Internal Assessments and an End Semester Examination.

CIA 1 – will be a mid semester examination with 25% weightage

CIA 2 – will be a written assignment related to English literature / language with 10% weightage

CIA 3 – will be an oral assignment related to the syllabus with 10% weightage.

- attendance will have 5% weightage

The end semester examination will have 50% weightage.

The final grade will be weighed average of ESE and CIAs.