



**Maharaja's
College
Ernakulam**



Re-Accredited by NAAC with 'A Grade'
Affiliated to Mahatma Gandhi University
Centre of Excellence under Govt. of Kerala
Identified by UGC as College with Potential for Excellence

POSTGRADUATE DEPARTMENT OF ENGLISH AND RESEARCH CENTRE



Postgraduate Curriculum and Syllabus

M.A. English

For 2019 Admission Onwards

Maharaja's College, Ernakulam

(A Government Autonomous College)

Affiliated to Mahatma Gandhi University, Kottayam

Master's Degree Programme in English

w.e.f. 2019 Admission onwards

Board of Studies in English

Sl. No.	Name of Member	Designation
1	Mr. K. P. Ansari	Chairman, BoS English
2	Dr. N. Prasantha Kumar	External Member
3	Dr. Elizabeth Abraham	External Member
4	Mr. C. S. Kartha	External Member
5	Ms. Shyla Koya	External Member [Alumni]
6	Dr. Rohini Nair	Internal Member
7	Dr. Priya Jose K.	Internal Member
8	Dr. Suja T. V.	Internal Member
9	Dr. Lakshmi S.	Internal Member
10	Dr. P.K. Sreekumar	Internal Member
11	Ms. Reena Nair	Internal Member

MAHARAJA'S COLLEGE, ERNAKULAM
(A GOVERNMENT AUTONOMOUS COLLEGE)
REGULATIONS FOR POSTGRADUATE PROGRAMMES
UNDER CHOICE BASED CREDIT SYSTEM
(2019 Admission onwards)

1. SHORT TITLE

- 1.1. These Regulations shall be called as Postgraduate Regulations (2019) of Maharaja's College (Autonomous) under the Choice Based Credit System.
- 1.2. These Regulations shall come into force from the Academic Year 2019-2020 onwards

2. SCOPE

- 2.1. The regulation provided herein shall apply to all regular post-graduate programmes, MA/MSc/M.Com, conducted by Maharaja's College (Autonomous) with effect from the academic year 2019-2020 admission onwards.

3. DEFINITIONS

- 3.1. 'Programme' means the entire course of study and Examinations.
- 3.2. 'Duration of Programme' means the period of time required for the conduct of the programme. The duration of post-graduate programme shall be of 4 semesters.
- 3.3. 'Semester' means a term consisting of a minimum of 90 working days, inclusive of examination, distributed over a minimum of 18 weeks of 5 working days each.
- 3.4. 'Course' means a segment of subject matter to be covered in a semester. Each Course is to be designed variously under lectures / tutorials / laboratory or fieldwork / seminar / project / practical training / assignments/evaluation etc., to meet effective teaching and learning needs.
- 3.5. 'Credit' (Cr) of a course is a measure of the weekly unit of work assigned for that course in a semester.
- 3.6. 'Course Credit' One credit of the course is defined as a minimum of one hour lecture /minimum of 2 hours lab/field work per week for 18 weeks in a Semester. The course will be considered as completed only by conducting the end semester examination. The total minimum credits required for completing a PG programme is 80.
- 3.7. 'Programme Core course' Programme Core course means a course that the student admitted to a particular programme must successfully complete to receive the Degree and which cannot be substituted by any other course.

- 3.8. 'Programme Elective course' Programme Elective course means a course, which can be substituted, by equivalent course from the same subject and a minimum number of courses is required to complete the programme.
- 3.9. 'Programme Project' Programme Project means a regular project work with stated credits on which the student undergo a project under the supervision of a teacher in the parent department / any appropriate research center in order to submit a dissertation on the project work as specified.
- 3.10. 'Seminar' seminar means a lecture expected to train the student in self-study, collection of relevant matter from the books and internet resources, editing, document writing, typing and presentation.
- 3.11. 'Evaluation' means every student shall be evaluated by 20% in-semester assessment and 80% end- semester assessment.
- 3.12. 'Repeat course' is a course that is repeated by a student for having failed in that course in an earlier registration.
- 3.13. 'Audit Course' is a course for which no credits are awarded.
- 3.14. 'Parent Department' means the Department which offers a particular post graduate programme.
- 3.15. 'Department Council' means the body of all teachers of a Department in a College.
- 3.16. 'Faculty Advisor' is a teacher nominated by a Department Council to coordinate the continuous evaluation and other academic activities undertaken in the Department.
- 3.17. 'Letter Grade' in a course means a letter symbol (S,A,B,C,D, etc.) which indicates the broad level of performance of a student in a course.
- 3.18. Each letter grade is assigned a 'Grade point' (GP) which is an integer indicating the numerical equivalent of the broad level of performance of a student in a course.
- 3.19. Credit Point (CP) of a course is the value obtained by multiplying the grade point (GP) by the Credit (Cr) of the course $CP=GP \times Cr$.
- 3.20. Extra Credits are additional credits awarded to a student over and above the minimum credits required for a programme for achievements in co-curricular activities carried out outside the regular class hours as directed by the Mahatma Gandhi University
- 3.21. Cumulative Grade Point Average (CGPA) is the value obtained by dividing the sum of

credit points in all the courses taken by the student for the entire programme by the total number of credits and shall be rounded off to two decimal places.

3.22. Grace Marks means marks awarded to course/s, as per the UO's issued from time to time, in recognition of meritorious achievements in NSS/Sports/Arts and cultural activities.

4. PROGRAMME STRUCTURE

4.1. Students shall be admitted into post graduate programme under the various faculties.

4.2. The programme shall include two types of courses, Program Core (C) courses and Program Elective (E) Courses. There shall be a Program Project (P) with dissertation to be undertaken by all students. The Programme will also include assignments, seminars / practical, viva (V) etc., if they are specified in the Curriculum.

4.3. There shall be various groups of Programme Elective courses for a programme such as Group A, Group B etc. for the choice of students subject to the availability of facility and infrastructure in the institution and the selected group shall be the subject of specialization of the programme.

4.4. Project work

4.4.1. Project work shall be completed by working outside the regular teaching hours.

4.4.2. Project work shall be carried out under the supervision of a teacher in the concerned department.

4.4.3. A candidate may, however, in certain cases be permitted to work on the project in an Industrial / Research Organization on the recommendation of the Supervisor.

4.4.4. There should be an in-semester assessment and end-semester assessment for the project work.

4.4.5. The end-semester evaluation of the Project work is followed by presentation of work including dissertation and Viva-Voce.

4.5. Seminar Lectures

4.5.1 Every PG student shall deliver one seminar lecture as an internal component for every course. The seminar lecture is expected to train the student in self-study,

collection of relevant matter from the books and Internet resources, editing, document writing, typing and presentation.

4.6 Test Papers

4.6.1 Every student shall undergo at least two class tests as an internal component for every course.

4.7 Assignments

4.7.1 Every student shall submit one assignment as an internal component for every course.

4.8 Attendance

4.8.1 The attendance of students for each course shall be another component of in-semester assessment.

4.8.2 The minimum requirement of aggregate attendance during a semester for appearing the end semester examination shall be 75%.

4.8.3 Condonation of shortage of attendance to a maximum of 10 days in a semester subject to a maximum of two times during the whole period of post graduate programme. The last date of submitting application form shall be the cut-off date for calculating attendance for determining the condonation of shortage of attendance at the time of registering for end semester examinations

4.8.4 If a student represents his/her institution, University, State or Nation in Sports, NSS or Cultural or any other officially sponsored activities such as college union / university union activities, he/she shall be eligible to claim the attendance for the actual number of days participated subject to a maximum of 10 days in a Semester based on the specific recommendations of the Head of the Department and Principal of the College.

4.8.5 A student who does not satisfy the requirements of attendance shall not be permitted to take the end-semester examinations.

4.8.6 Those students who are not eligible even with condonation of shortage of attendance shall repeat the course along with the next batch.

4.9 Maximum Credit

4.9.1 No course shall have more than 4 credits.

4.10 Viva-Voce

4.10.1 Comprehensive Viva-voce shall be conducted at the end semester of the programme. Comprehensive Viva-Voce covers questions from all courses in the programme.

4.11 Alpha numeric code

4.11.1 Each course shall have an alpha numeric code number which includes abbreviation of the subject in two letters, the semester number, the code of the course and the serial number of the course ('C' for Program Core course, 'E' for Program Elective course, 'O' for Open Elective course, 'P' for Practicals, 'D' for Project/ Dissertation and 'V' for comprehensive Viva).

5. REGISTRATION

- 5.1. A student shall be permitted to register for the programme at the time of admission.
- 5.2. A student who registered for the course shall complete the course within a period of 8 semesters from the date of commencement of the programme.

6. ADMISSION

- 6.1. Eligibility and Norms for admission and reservation of seats for various Degree Programmes shall be according to the rules framed by the Mahatma Gandhi University/State Government from time to time.
- 6.2. Candidates for admission to the first semester of the PG programme shall be required to have passed an appropriate Degree Examination of any recognized University or authority accepted by the Academic council of the Maharaja's College.
- 6.3. The candidate has to register all the courses prescribed for the particular semester.
- 6.4. Cancellation of registration is applicable only when the request is made within two weeks from the time of admission.
- 6.5. Students admitted under this programme are governed by the Regulations in force.

7. PROMOTION

7.1. A student who registers for the end semester examination shall be promoted to the next semester.

8. EXAMINATION

8.1. There shall be end semester examination at the end of each semester.

8.2. The answers must be written in English except for those coming under Faculty of Languages.

8.3. Practical examinations shall be conducted by the college at the end of even semesters only.

8.4. Project evaluation and Viva -Voce shall be conducted at the end of the programme only.

8.5. Practical examination, Project evaluation and Viva-Voce shall be conducted by two external examiners.

9. END-SEMESTER EXAMINATION

9.1. The examinations shall normally at the end of each semester. There shall be one end-semester examination of 3 hours duration in each lecture based course and practical course.

9.2. A question paper may contain short answer type/annotation, short essay type questions/problems and long essay type questions.

10. EVALUATION AND GRADING

10.1. Evaluation

10.1.1 The evaluation scheme for each course shall contain two parts; (a) in-semester evaluation and (b) end-semester evaluation. 20 marks shall be given to in-semester evaluation and the remaining 80 marks to end-semester evaluation. Both in-semester and end semester evaluation shall be carried out by using in mark system. Both internal and external marks are to be mathematically rounded to the nearest integer.

10.1.2 Internal evaluation

10.1.2.1 The internal evaluation shall be based on predetermined transparent system involving periodic written tests, assignments, seminars and attendance in respect of theory courses and based on written tests, lab skill/records/viva and attendance in respect of practical courses. The marks assigned to various components for in-semester evaluation is as follows.

Components of In-semester Evaluation (For theory)

Components	Component Marks
Assignment	4
Seminar	4
Two Test papers*	8
Attendance	4
Total	20

*Marks of Test Papers shall be the average

Components of In-semester Evaluation(For Practical)

Components	Component Marks
Attendance	4
Laboratory Involvement	4
Written/Lab Test	4
Record*	4
Viva	4
Total	20

*Marks awarded to Record should be related to number of experiments recorded

a) Evaluation of Attendance

% of attendance	Mark
91 and above	4
81 to 90	3
76 to 80	2
75	1
< 75	0

(Decimals are to be rounded to the next higher whole number)

b) Evaluation of Assignment

Components	Marks
Punctuality	1
Content	1
Conclusion	1
Reference/Review	1
Total	4

c) Evaluation of Seminar

Components	Marks
Content	1
Presentation	2
Reference/Review	1
Total	4

d) Evaluation of Project

Components of Project Evaluation	Marks
In Semester evaluation	20
End Semester Dissertation	50
End Semester Viva-Voce	30
Total	100

e) In-semester Evaluation of Project

Components	Marks
Topic/Area selected	2
Experimentation/Data collection	4
Punctuality	2
Compilation	4
Content	4
Presentation	4
Total	20

10.1.2.2 To ensure transparency of the evaluation process, the in-semester marks awarded to the students in each course in a semester shall be published on the notice board at least one week before the commencement of external examination. There shall not be any chance for improvement for in semester marks.

10.1.2.3 The course teacher and the faculty advisor shall maintain the academic record of each student registered for the course and a copy should be kept in the college for at least one year for verification.

10.1.3 End-Semester Evaluation:

10.1.3.1 The end-semester evaluation in theory courses is to be conducted by the college with question papers set by external experts. The answers must be written in English except those for the Faculty of Languages. There shall be double evaluation for all the answer script, the first valuation shall be carried out by the internal examiner and the second by the external examiner. The answer scripts valued by the

Internal Examiner should be rechecked by the Chairman/chief examiner of the concerned subject. The final mark is taken as the average of the above two marks. Any decimal in this case shall be rounded off to the next higher digit.”The evaluation of the answer scripts shall be done by examiners based on a well-defined scheme of valuation. The end-semester evaluation shall be done immediately after the examination preferably through Centralized Valuation.

10.1.3.2 In case double valuation system, the candidates can request for Challenge Valuation on the payment of fee. The fee will be refunded if the difference in mark in the second valuation (done jointly by two examiners) is more than 15% of the maximum mark for the paper. However, candidates will be awarded the marks scored in the revaluation if it is higher than the existing marks.”

10.1.3.3 Photocopies of the answer scripts of the external examination shall be made available to the students for scrutiny on request and revaluation/scrutiny of answer scripts shall be done as per the request of the candidate by paying fees.

10.1.3.4 The question paper should be strictly on the basis of model question paper set by BOS and there shall be a combined meeting of the question paper setters for scrutiny and finalization of question paper. Each set of question should be accompanied by its answer scheme for valuation.

10.1.3.5 Pattern of Questions

10.1.3.5.1 The question setter shall ensure that questions to course should satisfy weightage to objectives and weightage to difficulty levels.

Weightage to Objectives	
Objectives	%
Understanding	25
Critical Evaluation	50
Application	25

Weightage to difficulty levels	
Level of difficulty	%
Easy	20
Average	60
Difficult	20

10.1.3.5.2 Question paper setters shall also submit a detailed scheme of evaluation along with the question paper. A question paper shall be a judicious mix of objective type, short answer type, short essay type /problem solving type and long essay type questions.

Pattern of questions for end semester examination

	Total no. of questions	Number of questions to be answered	Marks of each question	Total marks	Remarks
TOTAL	12	10	2	20	Answer of each question shall not exceed 3 sentences
	10	6	5	30	Answer of each question shall not exceed 1 page
	4	2	15	30	Answer of each question shall not exceed 4 pages
	26	18	x	80	

10.2 Grades for Courses

For all courses (theory & practical), grades are given on a 10-point scale based on the total percentage of marks (*ISA+ESA*) as given below

GPA	Grade	Grade Point(GP)
Equal to 9.5 and above	S Outstanding	10
Equal to 8.5 and below 9.5	A ⁺ Excellent	9
Equal to 7.5 and below 8.5	A Very Good	8
Equal to 6.5 and below 7.5	B+ Good	7
Equal to 5.5 and below 6.5	B Above average	6
Equal to 4.5 and below 5.5	C+ Average	5
Equal to 4.0 and below 4.5	C Pass	4
Below 4.0	F Failure	0

11. CREDIT POINT AND CREDIT POINT AVERAGE

Credit Point (CP) of a course is calculated using the formula

$$CP = C \times GP, \text{ where } C = \text{Credit}; GP = \text{Grade point}$$

Semester Grade Point Average (SGPA) of a Semester is calculated using the formula

$$SGPA = TCP/TC, \text{ where } TCP = \text{Total Credit Point of that Semester}$$

TC = Total Credit of that Semester

Cumulative Grade Point Average (CGPA) of a Programme is calculated using the formula

$$CGPA = \frac{\sum(TCP \times TC)}{\sum TC}$$

CGPA shall be rounded off to two decimal places

12. Grades for the different semesters and overall programmes are given based on the corresponding CPA as shown below:

GPA	Grade
Equal to 9.5 and above	S Outstanding
Equal to 8.5 and below 9.5	A+ Excellent
Equal to 7.5 and below 8.5	A Very Good
Equal to 6.5 and below 7.5	B+ Good
Equal to 5.5 and below 6.5	B Above average
Equal to 4.5 and below 5.5	C+ Average
Equal to 4.0 and below 4.5	C Pass
Below 4.0	F Failure

12.1. A separate minimum of 40% marks each for in-semester evaluation and end semester examination (for both theory and practical) and aggregate minimum of 40% (C Grade) are required to pass for a course. For the successful completion of semester, a student should pass all courses and score a minimum SGPA of 4.0. However, a student is permitted to move to the next semester irrespective of his/her SGPA. To pass in a programme, a separate minimum of Grade C is required for all the individual courses. If a candidate secures F Grade for any one of the courses offered in a Semester/Programme only F grade will be awarded for that Semester/Programme until he/she improves this to C grade or above within the permitted period. Candidates who secures C (CGPA) grade and above shall be eligible for higher studies.

12.2. A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the end-semester examination for the same semester, subsequently.

12.3. A student who fails to secure a minimum marks/grade for a pass in a course will be permitted to write the examination along with the next batch.

12.4. There will be no supplementary examinations. A candidate will be permitted to improve the marks/CGPA of a programme within a continuous period of four semesters immediately following the completion of the programme. If a candidate opts for the betterment of a programme, he/she has to appear for the entire semester. The consolidation of marks/grade/grade points after the betterment examination is limited to one time

13. AWARD OF DEGREE

The successful completion of all the courses with CGPA of 'C' (40%) shall be the minimum requirement for the award of the degree.

14. GRIEVANCES REDRESS COMMITTEE

The College shall form a Grievance Redress Committee in each Department comprising of course teacher and one senior teacher as members and the Head of the Department as Chairman. The Committee shall address all grievances relating to the in-semester assessment grades of the students. There shall be a college level Grievance Redress Committee comprising of Faculty advisor, two senior teachers and the Principal as Chairman.



S E M E S T E R 3	PG3ENG C11	LITER ORY THEO RY	4	20	80	100	5	S E M E S T E R 4	PG4ENG C16	VISUAL CULTURE	3	20	80	100	5
	PG3ENG C12	AMER ICAN LITER ATUR E	4	20	80	100	5		PG4ENG E01	AN INTRODUC TION TO DALIT WRITING	3	20	80	100	5
	PG3ENG C14	GEND ER STUDI ES	4	20	80	100	5		PG4ENG E02	TRANSLATI ON STUDIES	3	20	80	100	5
	PG3ENG C15	LITER ATUR E AND ECOL OGY	4	20	80	100	5		PG4ENG E03	POPULAR CULTURE	3	20	80	100	5
			4	20	80	100	5		PG4ENG E04	WORLD LITERATUR E					
									PG4ENG E05	UNDERSTA NDING CINEMA:FI LM THEORY	3	20	80	100	5
									PG4ENG E06	THE INDIAN POETIC TRADITION					
									PG4ENG E07	ENGLISH LANGUAGE TEACHING (ELT)					
									PG4ENG D01	PROJECT	3	20	80	100	
									PG4ENG V01	VIVA	2			100	
	TOTAL		20	100	400	500	25	TOTAL		20	120	480	700	25	

SYLLABUS FOR M. A. ENGLISH

(2019 Admission onwards)

FIRST SEMESTER

PAPER 01: PG1ENGC01

CHAUCER AND THE HISTORY OF ENGLISH LANGUAGE AND LITERATURE

Objectives:

The course seeks to provide the student with the knowledge of the growth of English language and literature up to the age of Chaucer. It also introduces the student to the major literary works of the period with their social, cultural and intellectual background.

Course description:

The socio-cultural situations during the centuries preceding Chaucer should provide a solid footing for the study of Chaucer and the English literature that came after him. The evolution of English from Old English to Middle English must gain focus here. The development of English into the language used by Chaucer and his contemporaries-both the literary men and the general public-has to be discussed with special emphasis on the Germanic sub-family to which English belongs. How Celtic Britain changed into Anglo-Saxon and later Norman England and how the English triumphed over the French by the time of Chaucer form the backdrop to this course. The history of England has to be seen as a history of power struggles. The Celts who were suppressed by the Anglo Saxons, resurface in the Arthurian legends, Scottish and Irish literatures and in the Irish literary renewal centuries later. Danish and Norman invasions also find linguistic and literary repercussions in English history.

Required Reading

MODULE I

The Origin of Language-Descent of the English Language- Indo-European family of languages- The Old English Period-The Middle English Period- Renaissance and After-Grimm's Law, Verner's Law, Great Vowel Shift- Changes in Grammar, Vocabulary and Spelling -Evolution of Standard English.

MODULE II

Foreign influences, Idiom and Metaphor - Growth of Vocabulary and Semantics

MODULE III

Broad outline of Fourteenth and fifteenth century Writers, Major social and literary movements, & Origin of English Drama, Mystery Plays, Morality Plays, Interludes, Medieval Literature and Ballad

MODULE IV

Translations of the Bible - Printing Press - Standardization of English.

MODULE V

Chaucer- Prologue to Canterbury Tales (Lines 1 - 200)

SEMINAR

RECOMMENDED READING

The Cambridge Companion to Literature: Pieuro Boitani& Jill Mann (Eds)CUP,1998

Terry Jones: Chaucer's Knight-- Portrait of a Medieval Mercenary Methuen,1994.

Oxford Guides to Chaucer: The Canterburry Tales. HelenCooper, OUP,USA.

Frederick T.Wood: An Outline History of English Language

PAPER 02:PG1ENGC02-SHAKESPEARE AND HIS CONTEMPORARIES

Objectives:

The course is designed primarily as an introduction to the English Renaissance and to the texts that shaped it/were shaped by it. At the same time, it is also designed as a theoretical/critical reading of the era and the texts in the light of recent theoretical interventions like New Historicism which had a special interest in Renaissance texts.

Course description:

The Course covers the period up to the end of the Caroline age. Major genres like tragedy, tragicomedy, epic, romance, ballad, farces etc., concepts like humanism, the new world need to be introduced. The major authors in the course include Shakespeare, Jonson and Marlowe. At the same time care has been taken to place the authors and the texts in the proper historical perspective. To say that renaissance meant the flowering of an entire range of literary artistic and intellectual activity would be to state the obvious. For that reason the true spirit of Renaissance is expected to be imparted to the pupil.

MODULE I

Socio-cultural background, origin, development and later decadence of Elizabethan Drama

William Shakespeare : Sonnets 18, 30,116

William Shakespeare : As You Like It

MODULE II - (2 Hours)

William Shakespeare : Hamlet

MODULE III

Christopher Marlowe : Dr. Faustus

MODULE IV: Prose and Poetry

Francis Bacon : Of Studies, Of Travel

Thomas Moore : Utopia

Edmund Spenser : Epithalamion

John Donne : Sunne Rising, Valediction forbidding Mourning

George Herbert : The Pulley, The Collar

Andrew Marvell : To his Coy Mistress

RECOMMENDED READING

Thomas Kyd : The Spanish Tragedy

Ania Loomba : Beginning Shakespeare

A C Bradley : Shakesperean Tragedy

Wilson Knight : The Wheels of fire

John Dryden : Essay of Dramatic Poesy

Caroline Francis Eleanor Spurgeon : Shakespeare's Imagery and What It Tells Us, Martino Fine Books

John Drakakis (Ed) : Alternative Shakespeare (New Accents), Routledge 2002.

Stephen Greenblatt : Will in the World: How Shakespeare Became Shakespeare Bodley Head 2014.

PAPER 03: PGIENGC03 - SEVENTEENTH & EIGHTEENTH CENTURY LITERATURE

Objectives:

To familiarize the student with the English literature of the Seventeenth Century and to provide him/her with analytical/critical perspectives on the social, cultural and intellectual climate of the period.

Course Description:

The Puritan England was a period of major social and political upheavals including the Civil War. The age witnessed the struggle between the king and the parliament for domination. Eventually, Oliver Cromwell, the leader of the puritans, could form the Commonwealth and Charles I was executed in 1649. The Puritan movement based on honesty, righteousness, intellectuality and freedom proved too severe for the people and this led to the restoration of Monarchy. Meanwhile the rash acts such as the closure of the theatres had done enough damage to literature. The political turmoil notwithstanding, the age could herald a scientific outlook and temperament. This led to the formation of a number of intellectual institutions including the Royal Society. In society too, the considerable increase in production resulted in the formation of a number of economic institutions. In the field of literature, the era also witnessed the emergence of number of genres. Scientific revolutions, the evolution of new religious concepts, and the new philosophical streams of thought need to be introduced. Rationalism and the consequent establishment of the autonomous human subject (cogito) are to be presented as instrumental in the progress of the Enlightenment.

MODULE I: Poetry

John Milton : Paradise Lost (**Book IX**)

Alexander Pope : The Rape of the Lock

MODULE II: Drama

John Gay : The Beggar's Opera

R B Sheridan : The School for Scandal

MODULE III: Novel

Daniel Defoe : Moll Flanders

Samuel Richardson : Clarissa

MODULE IV: Prose - A

Samuel Johnson : Preface to Shakespeare

Mary Wollstonecraft : Vindication of the Rights of Women

Ian Watt : The Rise of the Novel (Ch. 1)

MODULE V: Prose - B

Jonathan Swift	: The Battle of the Books (The Spider and the Bee Episode)
Joseph Addison	: Adventures of a Shilling
Edmund Burke	: On Reconciliation with America

RECOMMENDED READING

Aphra Behn	: Love Letters between a Nobleman and his Sister
John Bunyan	: Grace Abounding
Laurence Sterne	: Tristram Shandy
William Congreve	: The Way of the World
Thomas Otway	: The Orphan

PAPER 04: PG1ENGC04- THE ROMANTIC AGE

Objectives:

The chief objective of the course is to define Romanticism and identify its various themes. It facilitates the exploration of the prominent traits of Romanticism and enables students to evaluate the historical, social, philosophical and political contexts that informed the Age. It also introduces various forms of literature and modes of expression

Course Description:

The paper includes the works of major Romantic poets including Blake, Burns, Wordsworth, Coleridge, Byron, Shelley, Keats, and others. It traces the progression of the concept of Romanticism from the early Transition poets to the later Romantics and also helps the students distinguish Romanticism from the other literary movements that preceded and followed it. The Romantic spirit abounding in imagination, nature, symbolism, myth, emotion, lyric and the self, is mirrored in all the selected works. The students should attempt to connect the works of the Romantics to their social and historical backgrounds and also interpret and analyze representative novels, plays and non-fiction prose of the era.

MODULE I: Poets of the Transition

Thomas Gray	: An Elegy written in a Country Churchyard
William Collins	: Ode to the Evening

William Blake : The Little Black Boy; The Tiger; The Lamb.

Robert Burns : A Red, Red Rose

MODULE II: The Later Romantics

William Wordsworth : Ode on the Intimations of Immortality

S. T. Coleridge : Dejection: an Ode

Lord Byron : When we two parted

P. B. Shelley : Ode to a Skylark

John Keats : The Eve of St. Agnes

MODULE III: Drama

P. B. Shelley : The Cenci

MODULE IV: Fiction

Walter Scott : Ivanhoe

Jane Austen : **Pride and Prejudice**

Emile Bronte : Wuthering Heights

George Eliot : The Mill on the Floss.

Charlotte Bronte : **Jane Eyre**

MODULE V: Prose

Charles Lamb : **A Dissertation upon a Roast Pig**

William Hazlitt : On Familiar Style

Thomas de Quincey : The Confessions of an English Opium Eater (**Part 1**)

John Stuart Mill : 'On the Equality of the Sexes' from The Subjection of Women.

RECOMMENDED READING:

Robert Southey : Joan of Arc

Abrams, M.H. : The Mirror and the Lamp

Bowra, C.M. : The Romantic Imagination

Butler, Marilyn : Romantics, Rebels and Reactionaries: English Literature and its Background, 1760- 1830, NY: OUP, 1987

Kettle, Arnold : An Introduction to the English Novel

PAPER 05: PG1ENGC05-THE VICTORIAN AGE

Objectives:

To introduce the major literary trends during the Victorian Age and to familiarize students with social and the literary movements like Decadence, Imagism, Symbolism, Oxford Movement, Aestheticism, Pre-Raphaelites etc. To Interpret and analyze representative novels and plays of the Victorian era keeping in view the historical and intellectual backgrounds dominating the periods being studied.

Course Description:

The course journeys through the Victorian period which was a fecund era of political awakening, democratic and social reforms, material progress resulting from scientific, industrial and mechanical progress, religious skepticism and pessimism. It includes the works of major Victorian poets including Tennyson, the Brownings, Arnold, Hopkins, and the Rossettis. It takes the student through the intellectual currents of the Victorian era as expressed by such writers as Carlyle, Newman, Ruskin and Darwin.

MODULE I: Critical Essays

Linda M. Shires - The Aesthetics of the Victorian Novel (from The Cambridge Companion to Victorian Novel ed. Deidre David)

Isobel Armstrong - "Introduction: Rereading Victorian Poetry" from Victorian Poetry: Poetry, Poetics, Politics

Nicholas Daly - Technology (from The Cambridge Companion to Victorian Culture ed. Francis O'Gorman)

MODULE II: Poetry

Elizabeth Barrett Browning : The Cry of the Children

Alfred, Lord Tennyson : The Lotos-Eaters

Robert Browning : Fra Lippo Lippi

Matthew Arnold : The Scholar Gypsy

D.G. Rossetti : The Blessed Damozel

MODULE III: Drama

Oscar Wilde : The Importance of Being Earnest

G B Shaw : **Pygmalion**

MODULE IV: Fiction

William Makepeace Thackeray : Vanity Fair

Charles Dickens : A Tale of Two cities

Thomas Hardy : The Mayor of Casterbridge.

MODULE V: Prose

Thomas Carlyle : 'The Hero as Poet' (Lecture 3 from On Heroes, Hero-Worship, and the Heroic in History - Dante and Shakespeare)

John Henry Newman : The Idea of a University (Knowledge viewed
in relation to Learning)

John Ruskin : Unto this Last(Roots of Honour)

RECOMMENDED READING:

Charles Darwin : The Origin of Species

Jerome H. Buckley : The Victorian Temper: A Study in Literary Culture

Elisabeth Jay : Faith and Doubt in Victorian Britain

Sandra M. Gilbert and Susan Gubar : The Madwoman in the Attic

Deidre David : Introduction to The Cambridge Companion to Victorian
Novel

SECOND SEMESTER

PAPER 06: PG2ENGC06 - TWENTIETH CENTURY LITERATURE (PART-I)

Objectives:

To introduce the major literary trends during the twentieth century and to familiarize students with social and the literary movements like Decadence, Imagism, Symbolism, Oxford Movement, Aestheticism, Pre-Raphaelites etc.

Course Description:

It takes the student through the intellectual currents of the age as expressed by such writers as T S Eliot, Ezra Pound , James Joyce et.al.

MODULE I: Critical Essays

- Virginia Woolf : A Room of One's Own
Lionel Trilling : Freud and Literature
T. S. Eliot : Tradition and the Individual Talent

MODULE II: Poetry (1)

- T. S. Eliot : The Waste Land
W. B. Yeats : Easter 1916
W. H. Auden : In Memory of W.B. Yeats
G. M. Hopkins : The Windhover: To Christ our Lord
Dylan Thomas : Do not Go Gentle into that Good Night
Wilfred Owen : Strange Meeting

MODULE III: Fiction

- Joseph Conrad : **Heart of Darkness**
James Joyce : Dubliners
E. M. Forster : A Passage to India
D. H. Lawrence : Sons and Lovers
Graham Greene : The Power and the Glory

MODULE IV: Drama

John Osborne : Look Back in Anger

J. M. Synge : Riders to the Sea

Samuel Beckett : Waiting for Godot

MODULE V - Prose

F. R. Leavis : Literary Criticism and Philosophy

Bertrand Russell : Philosophy for Laymen

G. K. Chesterton : The Case for the Ephemeral

E. M. Forster : The Duty of Society to the Artist

Hilaire Belloc : The End of the World

SEMINAR

RECOMMENDED READING:

The Oxford Anthology of English Literature. Vol. 2: 1800 to the Present. OUP, 1973

Malcolm Bradbury, Ed. Forster. A Collection of Critical Essays (Twentieth Century View Series.

The Postmodern Mind: Richard Tarnas

PAPER 07: PG2ENGC07-TWENTIETH CENTURY LITERATURE (PART-II)

Objectives:

To initiate the students into a study of experimental literary trends associated with post-modernism

Course Description:

This course seeks to analyse the concept of Postmodernism and its impact on contemporary thought and discourse. It shows a group of creative minds who attempt to rethink a number of concepts held dear by Enlightenment humanism, empiricism, and the rule of law. It introduces some of the important concepts that have been introduced by postmodernist theorists to supplant or temper the values of traditional humanism. The selected works reflect the neurosis, insecurity and uprootedness of a generation that was subject to the traumas of the post-World War world.

MODULE I: Poetry

Philip Larkin : Church Going

Ted Hughes : The Jaguar; Crow Alights
Donald Davie : Remembering the Thirties
D. J. Enright : Dreaming in the Shanghai Restaurant
Elizabeth Jennings : Delay; Accepted
John Betjeman : Death in Leamington

MODULE II: Prose

Lord Bertrand Russell : Why Men Fight
Max Beerbohm : Speed
C. E. M. Joad : A Dialogue on Civilization

MODULE III: Drama

Arnold Wesker : The Kitchen
Caryl Churchill : Top Girl

MODULE IV: Fiction

John Fowles : The French Lieutenant's Woman
George Orwell : Animal Farm
William Golding : Free Fall
Angela Carter : Nights at the Circus
Kinsley Amis : Lucky Jim

MODULE V: Critical Essays

Frederic Jameson : Postmodernism, or the Cultural Logic of Late Capitalism
Linda Hutcheon : Historiographic Metafiction

Jurgen Habermas' : 'Modernity versus Postmodernity' from *A Postmodern Reader*
edited
by Joseph Natoli and Linda Hutcheon

SEMINAR

RECOMMENDED READING

Jean- Francois Lyotard : The Postmodern Condition: A Report on Knowledge

Susan Sontag : Against interpretation

Brian McHale : Postmodernist Fiction

Linda Hutcheon : A Poetics of Postmodernism: History, Theory, Fiction

Frederic Jameson : Postmodernism or the Cultural logic of Late Capitalism

Steven Connor : Postmodernist Culture: An Introduction to the Theories of the
Contemporary

PAPER 08: PG2ENGC08-LANGUAGE AND LINGUISTICS

Objectives:

To inculcate in the students awareness about the basic concepts of linguistics, the scientific study of language.

Course Description:

The course, divided into five modules covers the important areas in linguistics and updates the pupil on the most recent advances in the theory of language study. This should ideally prepare the student at one level with modern notions and concerns in the field of linguistics.

MODULE 1

Phonetics and Phonology: General Phonetics, Cardinal Vowels, Consonants, Phonetic Transcription The phonemic theory: Phoneme, allophones, contrastive and complementary distribution, free variation, phonetic similarity, pattern congruency Plurals & past tense in English as examples for phonologically conditioned alternation, Rules and rule ordering in phonology (some examples) Syllable, onset nucleus and coda, foot, prosody, stress, stress rules, intonation, rhythm

MODULE 2

Morphology: The notion of a morpheme, allomorphy, zero morph, portmanteau morph Inflection and derivation, level I and Level II affixes in English, ordering between derivation and inflection, + boundary (morpheme level) and # boundary (word level) in affixation, Stem allomorphy, word level and morpheme level constraints Morphophonological phenomena Compounds, criteria for compound formation (deletion of inflection, junction phenomena like vowel elongation, gemination, etc.) sub compounds and co compounds (tatpurusha/dwandwa) word formation techniques: blending, clipping, back formation, acronyms, echo word formation, abbreviation etc. The notion of a lexicon, nature of a lexical entry

MODULE 3

Syntax Traditional grammar - fallacies - Saussure , system and structure, language as a system of signs, Saussurean dichotomies: synchronic -diachronic , signifier- signified, syntagmatic - paradigmatic, langue - parole, form - substance, Structuralism: Contributions of Bloomfield - IC Analysis - disambiguation using IC analysis, limitations of IC analysis - PS grammar - PS rules: context free and context sensitive rules, optional and obligatory rules TG Grammar Components - transformational and generative

MODULE 4

Semantics

Lexical semantics: antonymy -synonymy - hyponymy - homonymy (homophony and homography) - polysemy - ambiguity Semantic relations Componential analysis, prototypes, Implication, entailment, and presupposition Semantic theories: sense and reference, connotation and denotation, extension and intension, Language, metaphor, figures of speech

MODULE 5

Branches of Linguistics

1. Psycholinguistics: Definition and scope - child language acquisition - Innateness hypothesis - speech production, speech recognition - aphasia - slips - gaps 2. Socio Linguistics: definition and scope - structural and functional approach - speech community - speech situation - speech event - speech act - language planning - bilingualism- multilingualism- diglossia - (Language and gender & Language and politics - overview) Applied linguistics: Definition and scope -dialect, idiolect, pidgin, creole, language varieties.

SEMINAR

RECOMMENDED READING:

S K Verma and N Krishnaswamy	: Modern Linguistics
Henry Widdowson	: Explorations in Linguistics
L Bloomfield	: Language
J D Fodor: Semantics	: Theories of Meaning in Generative Linguistics
J Lyons	: Introduction to Theoretical linguistics
E. Sapir	: Language
D I Slobin	: Psycholinguistics
Lilian Haegeman	: Government and Binding
M. Chierchia and McDonnell Sally	: Language and Meaning

V. Fromkin et al	: Linguistics
Geoffrey Leach	: Semantics
Noam Chomsky	: Cartesian Linguistics
Steve Pinker	: Language Instinct

PAPER 09: PG2ENGC09-LITERARY CRITICISM

Objectives:

To familiarize the students with key concepts and texts of literary criticism ever since its emergence, and to provide practical and theoretical familiarity with the range, approaches, and mechanics of academic writing .

Course Description:

It is hoped that the course will help the student to recognize the historical, political and aesthetic dimensions of the growth of literary criticism. Issues like canon formation, evolution of the genres, methods of literary analysis are to be discussed in the different modules. Concepts being discussed include classical western criticism from Plato, Aristotle and Longinus, English Renaissance and neoclassical criticism, the 18th century trends, the romantic revolt, the Victorian tradition, the new critics, Chicago school and the modernist movements, Eliot's critical positions, Psychoanalysis, myth criticism, Russian Formalism, Marxist criticism and Reader response theories.

MODULE I: Classical Criticism

Plato	: The Republic (Chapter 9: Theory of Imitation)
Aristotle	: Poetics
Longinus	: On the Sublime Chapters 6, 7

MODULE II

Philip Sidney	: Apology for Poetry
John Dryden	: Essay of Dramatic Poesy
William Wordsworth	: 'Preface' to Lyrical Ballads

MODULE III

S.T.Coleridge	: Biographia Literaria 4, 13, 14, 17
P.B.Shelley	: Defence of Poetry
Matthew Arnold	: Study of Poetry

MODULE IV

Cleanth Brooks : Language of Paradox

Northrop Frye : Archetypes of Literature

Erich Auerbach : Odysseus' Scar

MODULE V

R.S. Crane : 'The Concept of Plot and the Plot of Tom Jones'

Georg Lukacs : The Ideology of Modernism

Wolfgang Iser : 'The Role of the Reader in Fielding's Joseph Andrews and Tom' Jones

Roman Jakobson : **Metaphor and Metonymy**

SEMINAR

RECOMMENDED READING

D. A. Russell and Michael Winter Bottom(Ed.) : Classical Literary Criticism. [OUP]

Enright and Chickera : English Critical Texts. [OUP]

David Lodge (ed.) : Twentieth Century Literary Criticism: A Reader [Longman]

V.S. Seturaman(ed.) : Contemporary Criticism: An Anthology [Macmillan]

K. Pomorska & R. Rudy (Eds) : Language and Literature. [HUP]

Harry Blamires : A History of Literary Criticism

W K Wimsatt and Cleanth Brooks : Literary Criticism: A Short History

M.H. Abrams : The Mirror and the Lamp: Romantic theory
and the Critical Tradition (New York, 1953)

David Lodge (ed.) : Modern Criticism and Theory- A Reader (Pearson, 2005)

A Handbook of Critical Approaches to Literature (OUP, 2005)

The Norton Anthology of Theory and Criticism (2001)

M.S. Nagarajan : English Literary Criticism and Theory (Orient Blackswan)

PAPER 10: PG2ENGC10 - INDIAN WRITING IN ENGLISH

Objectives:

The course is designed to familiarize the students with one of the most significant literatures produced in the English language from the non-English speaking cultures. Questions of language, nation, and aesthetics figure prominently among the objectives of this course.

Course Description:

The student has to be made conscious of the colonial context in which Indian English developed as a language and literature. Nineteenth century attempts at poetry, the emergence of Indian English fiction and drama, the differences in the thematic and stylistic aspects between the pre independence and post independence periods, the impact of historical situations like the Emergency, and the influence of western modernism and postmodernism on Indian writing are to receive central focus. Issues relating to the use of the coloniser's language, the diverse ramifications of power in the Indian subcontinent, features of Diaspora writing, the nature of the Indian reality reflected in a non-Indian tongue, the socio-cultural, economic, and gender concerns addressed in these texts. Have to be broached in the pedagogical context. Some major works of Indian literature translated into English are also introduced to give a smack of the 'essential' Indianness.

MODULE I: Essays

- A.K.Ramanujan : Is There an Indian Way of Thinking
- Thomas Macaulay : Minutes on Indian Education
- Meenakshi Mukherjee : "Nation, Novel, Language" in The Perishable Empire

MODULE II: Poetry

- Toru Dutt : Our Casuarina Tree
- Aurobindo : **Thought the Paraclete**
- Sarojini Naidu : The Purdha Nashin
- Rabindranath Tagore : The Child, Gitanjali (section 35)
- Nissim Ezekiel : Night of the Scorpion
- Kamala Das : An Introduction
- Keki N. Daruwalla : Routine, Death of a Bird

MODULE III: Drama

Vijay Tendulkar : Silence; the Court is in Session

Mahesh Dattani : On a Muggy Night in Mumbai

Girish Karnad : **Hayavadana**

MODULE IV: Novel

Amitav Ghosh : The Shadow Lines

Shashi Deshpande : If I Die Today

Salman Rushdie : Midnight's Children

MODULE V: Short Story

Rabindranath Tagore : The Postmaster

R K Narayan : An Astrologer's Day

Mulk Raj Anand : The Barber's Trade Union

Mahaswetha Devi : Draupati

Sharankumar Limbale : The Slave

Sivakami : The Paper Door

Jhumpa Lahiri : **Only Title story from *The Interpreter of Maladies***

SEMINAR

RECOMMENDED READING:

K R Sreenivasa Iyengar : Golden treasury of Indian Writing

R. Parthasarathy(ed.) : Ten Twentieth Century Indian Poets

A K Mehrotra (ed.) : An Illustrated History of Indian Literature in English

Eunice D'Souza (ed.) : Nine Indian Women Poets: an Anthology

THIRD SEMESTER

PAPER 11:PG3ENGC11-Literary Theory

Objectives:

This course is aimed at introducing various literary theories and their developments to the students.

Course Description:

This course is expected to enable the students to understand that:

Language is a system of signs and there are certain fundamental structures underlying all human behaviour and production. Meaning cannot be fixed; rather it is a fluid, ambiguous domain of human experience. Unconscious is structured like language and it is the storehouse of painful and repressed emotions.

Cultural productions reinforce the economic, political, social and psychological oppression.

Reader's response is pivotal in the analysis of literary texts.

Reader actively participates in creating the meaning of the text.

MODULE I: Theories of Formalism, Structuralism and Deconstruction, Reader Response Theories

Levi Strauss : **Myth and Meaning**

Tzvetan Todorov : The Typology of Detective Fiction

Roland Barthes : The Death of the Author

Jacques Derrida : "Structure, Sign and Play in the Discourse of Human Sciences."
from Modern Criticism and Theory: A Reader. Ed. David Lodge. UK: Longman, 2000. Pp. 89-103

MODULE II: Psychoanalytic Theories and Feminist Theories

Jacques Lacan: "The Mirror Stage as Formative of the Foundation of I as Revealed in Psychoanalysis Experience."

Frantz Fanon : The Negro and Psycho- pathology

Elaine Showalter: "Towards a Feminist Poetics."Women Writing and Writing about Women. London

Julia Kristeva : The Ethics of Linguistics

MODULE III: Marxist Theories and Theories of New Historicism

Michel Foucault. "What is an Author?" Modern Criticism and Theory: A Reader. Ed. David Lodge. UK: Longman, 2000. Pp. 174-187.

Louis Althusser : Ideology and Ideological State Apparatuses

Edmund Wilson : Marxism and Literature

Aram Veesser : 'Introduction', The New Historicism

Terry Eagleton : Marxism and Literary Criticism - Chapter 8: Dominant, Residual and Emergent (II - Cultural Theory) London: Routledge, 1976.

MODULE IV: Postcolonial Theories and Cultural Studies

Edward W. Said : "Introduction". Orientalism. UK: Penguin. 1990. Pp. 1-28.

Partha Chatterjee : "Nationalism as a Problem in the History of Political Ideas." Nationalist Thought and the Colonial World: A Derivative Discourse? The Partha Chatterjee Omnibus, New Delhi: Oxford UP, 1994. Pp. 1-35.

Leela Gandhi : Chapter 8: Postcolonial Literatures of Postcolonial Theory: An Introduction

Raymond Williams : Culture is Ordinary

Toby Miller : "Introducing Cultural Studies"

Simon During : "Introduction" Cultural Studies Reader

Stuart Hall : Cultural Studies: Two Paradigms

MODULE V: Theories of New Media

Dan Laughy : Key Themes in Media Theory. London: McGraw-Hill, 2007.

M. Madhava Prasad : "The Absolutist Gaze: Political Structure and Cultural Form."

Ideology of the Hindi Film: A Historical Construction. Pp. 52-87.

Marshall McLuhan : Medium is the Message

Kevin Robins and Frank Webster : 'From public sphere to cybernetic state'

in Times of the Technoculture. New York: Routledge, 1999

Manuel Castells : "The Network Society: From Knowledge to Policy."

SEMINAR

PAPER 12: PG3ENGC12-AMERICAN LITERATURE

Objectives:

The objectives of the course include an introduction to the most important branch of English literature of the non British tradition. It seeks to provide an overview of the processes and texts that led to the evolution of American literature as an independent branch or school of literature.

Course Description:

The course covers the entire period from the time of early settlers, through the westward movement to the contemporary period. American literature is integrally connected with the experiences of a people struggling to establish themselves as a nation. Questions of individualism, quest for identity, political freedom from Britain and cultural freedom from the European tradition have marked American literature from time to time. The emergence of black literature and other ethnic traditions is another major hallmark of American writing. All these will form the basic analytical component of this course. American Renaissance, American War of Independence, Transcendentalism, American Romanticism, Dark Romanticism, Frontier Experiences, the Civil War, Modernism, Feminism, Regional patterns-Southern Writers-New England Writers-Western Writers-Mid-Western Writers, Ethnicity-Jewish, Native, Mountain Literature, Great Depression and the Great Dust-bowl disaster would be some of the thematic concerns of the course.

MODULE I: Essays / Prose

Ralph Waldo Emerson : The American Scholar

Adrienne Rich : Blood, Bread and Poetry - The location of the Poet

Irving Babbitt : The Critic and American Life

MODULE II: Poetry

Walt Whitman : The Wound Dresser, Reconciliation from Drum Taps

Robert Frost : The Road not taken

Emily Dickinson : A Bird Came Down the Walk

Nikki Giovanni : Harvest

Langston Hughes : The Negro Speaks of Rivers

Marge Tindal : Cherokee Rose

MODULE III: Fiction

Nathaniel Hawthorne : The Scarlet Letter

John Steinbeck : The Grapes of Wrath

Hemingway : The Sun also Rises

Toni Morrison : Beloved

MODULE IV: Drama

Eugene O'Neill : Emperor Jones

Tennessee Williams : Cat on a Hot Tin Roof

Edward Albee : The Zoo Story

Sam Shepherd : A Buried Child

MODULE V: Short Story

Edgar Allan Poe : The Black Cat

Kate Chopin : A Pair of Silk Stockings

O. Henry : A Newspaper Story

John Updike : My Father's Tears

Donald Barthelme : The Balloon

SEMINAR

RECOMMENDED READING:

Cambridge History of American Literature. Sacvan Bercovitch. CUP

A History of American Literature. Richard Gray, Blackwell,2004

The Norton Anthology of American Literature, Nina Baym. Norton, 2007

Ford, Boris: The New Pelican Guide to American Literature: American Literature Vol. 9. London: Penguin, 1995

Roy Harvey Pearce, The continuity of American Poetry. Princeton.New Jersey, 1961.

Adrienne Rich- Of Woman Born: Motherhood as experience and institution.

Tennessee Williams- The Two-Character Play

PAPER 13: PG3ENGC13 - European Literature

Objectives:

Learning literature and philosophy of the Western World stress on intensive reading of representative authors of diverse cultures like German, French, Italian, Spanish, English and Russian speaking countries. The paper is designed to reveal the distinctions between these texts and the two other main traditions of novelistic fiction in Europe-the romantic tradition, which endows characters with attributes which obviously qualify them for consequence in the world, and also the tradition of naturalism, which deals with characters more subdued in their relation to the social forces that constrain their lives. The overall aim is to illustrate how literary texts interpret human conflict, with necessary attention to the formal modalities, stylistic and rhetorical, which nourish this interpretation.

Course Description

Historical Background: Industrial Revolution- Imperialism-Rise of Socialism- World Wars - Formation of European Union. Literary Developments: Renaissance- Enlightenment-Realism in 19th Century Literature - Existentialism- Modernism-Postmodernism.

The continent of Europe and its literature underwent a significant change since the Renaissance. The present course encompassing European Literature from Renaissance to the contemporary period includes masterpieces from Italy, Spain, Russia, Germany, France, Romania, Netherlands and England. The prescribed modules aim at introducing the students to the development of the different genres of literature, evolution of strategies, techniques and styles in Europe through major Literary Movements like Realism, Naturalism, Modernism and Postmodernism. It also envisages providing an idea of the transformation which came about in the socio-political and the literary fields across different national cultures in Europe. The history of the European novel evinces the influence of two interrelated ideas: the idea that if fiction intends to deal with the most important forces animating the collective life of humanity, it will deal with the lives of apparently ordinary people and the everyday details of their social ambitions and desires and not with the actions of the high placed. Fiction, to use a phrase of Balzac, deals with "ce qui se passe partout" (what happens everywhere). Corollary to this is the idea that the most significant representations of the human condition are those dealing with a particular type of protagonist who does not represent any influential strata of the society but conceives of himself as destined for great accomplishment that compel society to accept him as its agent. Cervantes's masterpiece, Don Quixote, provides a comic representation of the idea that one can elect oneself as a person of destiny and also introduces into narrative fiction a kind of teasing inquiry into the various devices by which narratives tends to endow characters with importance.

MODULE I: Classics

Sophocles	: Oedipus Rex
Euripides	: Medea
Aleksander Pushkin	: The Upas Tree
Charles Baudelaire	: Elevation

MODULE II: Poetry

German

Friedrich von Schiller : Amalia

French

Hilaire Belloc : The Death and Last Confession of Wandering Peter

Italian

Primo Levi : The Survivor

Spanish

Pablo Neruda : **I am explaining a few things**

Russian

Vladimir Mayakovsky : Call to Account

MODULE III: Drama

Norwegian

Henrik Ibsen : A Doll's House

Russian

Anton Chekov : The Cherry Orchard

Italian

Luigi Pirandello : Six Characters in Search of an Author

Spanish

Federico Lorca : Blood Wedding

German

Bertolt Brecht : Life of Galileo

French

Albert Camus : Caligula

MODULE IV: Novel

French

Gustave Flaubert : Madame Bovary

Russian

Fyodor Dostoevsky : Crime and Punishment

German

Thomas Mann : Death in Venice

Italian

Umberto Eco : The Name of the Rose

MODULE V: Short fiction

French

Guy de Maupassant : The Adopted Son

Russian

Maxim Gorky : One Autumn Night

Italian

Tommaso Landolfi : Gogol's Wife

German

Carl Stephenson : Leiningen versus the Ants

Spanish

Gabriel Garcia Márquez : Love in the time of Cholera

SEMINAR

Recommended Reading:

Peter Huchel : Eastern River

Paul Celan : The Triumph Of Achilles

Tristan Tzara : Proclamation Without Pretension

Vasko Popa : A Forgetful Number

Fenny Sterenborg : Noises

Aleksandr Blok : On the Field of Kulicovo

Milan Kundera : The unbearable Lightness of Being.
Aleksandr Solzhenitsyn : One Day in the Life of Ivan Denisovich
Günter Grass : The Tin Drum
Italo Calvino : If on a Winter's Night a Traveler
Honoré de Balzac : Domestic Peace
Anton Chekhov : A Doctor's Visit

PAPER 14: PG3ENGC14-GENDER STUDIES

Objectives

To make the students familiar with the emergence and growth of the notion of gender as a concept central to the reading of literature. It introduces a wide variety of theoretical, critical and creative works that define and redefine the concept as it is understood in contemporary society.

Course Description

It introduces students to modes of literary criticism and interpretation that focus on the representations of women and men, constructions of femininity and masculinity and sexual politics. Feminist theorists identified the distinction between sex and gender and defined gender as a social rather than a biological construct.

MODULE I: Prose - I

Kate Millet : Sexual Politics - Chapter 1

Sandra Gilbert and Susan Gubar: "The parable of the cave" Chapter 1 Part 3 Towards a Feminist Poetics in Mad Woman in the Attic

Susie Tharu and Lalitha: Women Writing in India 'Introduction' (1994)

MODULE II: Poetry

Emily Dickinson : Rearrange a Wife's Affection

Sylvia Plath : Mirror, Stings

Kamala Das : The Stone Age, Nani

Thom Gunn : The Man with Night Sweets

Maya Angelou : I Know Why the Caged Bird Sings

Imtiaz Dharker : Minority

Module III:Drama

Charlotte Keatley : My Mother said I never should

Manjula Padmanabhan : Lights Out

MODULE IV: Fiction

Kate Chopin : The Awakening

Alice Walker : The Color Purple

Shashi Deshpande : That Long Silence

Dorris Lessing : No Witchcraft for Sale(Short fiction)

Lalithambika Antharjanam : Goddess of Revenge (Short fiction)

Module-V-Prose II

Susan Sellers: 'New Myths or Old? Angela Carter's Mirrors and Mothers' from *Myth and Fairy Tale in*

Contemporary Women's Fiction, Hampshire: Palgrave, 2001

Gayathri Chakravarti Spivak : 'The New Subaltern: A Silent Interview'

SEMINAR

RECOMMENDED READING

Virginia Woolf : A Room of One's own

Judith Butler : Gender Trouble

Simone de Beauvoir : The Second Sex

Helen Cixous : The Laugh of the Medusa

Isobel Armstrong : New Feminist Discourses

Meena Alexander : Fault Lines

Jasbir Jain : Growing up as a Woman writer

Kamala Das : The Sandalwood Trees

PAPER 15:PG3ENGC15-LITERATURE AND ECOLOGY

Objectives:

This course intends to create an awareness of the growing environmental issues that can jeopardize the entire human race. It reveals to the student the fact that great minds of all times have been aware of the need to respect and protect Nature, even before ecological concerns were vociferously reiterated by concerned organizations.

Course Description:

The course offers a selection of works from various genres which resonate man's love, admiration and concern for the earth, the animals, the trees and emphasize that it is imperative to keep intact Nature's intricate "web of life".

MODULE I: Poetry

Emily Dickinson : "Nature" is what we see; Nature, the gentlest Mother is

Wordsworth : Tintern Abbey

Coleridge : The Rime of the Ancient Mariner

John Greenleaf Whittier : The Worship of Nature

W.S. Merwin : Shore Birds

Elizabeth Bishop : The Fish

Gieve Patel : On Killing a Tree

A. K. Ramanujan : Ecology; River

MODULE II: Prose

V. Geetha : "The Trees" in Tree Matters

Jane Goodall : My Friends the Wild Chimpanzees

MODULE III: Fiction

Amitav Ghosh : The Hungry Tide

Sara Joseph : *Gift in Green*

Yann Martel : Life of Pi

Ernest Hemmingway : The Snows of Kilimanjaro(Short Story)

MODULE IV: Non-fiction

Salim Ali : The Fall of a Sparrow

MODULE V: Essays

Maria Mies and Vandana Shiva : Ecofeminism - Chapter 1

Timothy Morton : Introduction "Toward a Theory of Ecological Criticism" - Ecology without Nature: Rethinking Environmental Aesthetics

William Rueckert : "Literature and Ecology: An Experiment in Ecocriticism." The Ecocriticism Reader. Cheryl Glotfelty & Harold Fromm. Ed. Athens and London: The University Press, 1996.

SEMINAR

RECOMMENDED READING

Rachel Carson : The Silent Spring

Laurence Buell : The Environmental Imagination

Carolyn Merchant (Ed.) : Ecology: key Concepts

Cheryl Glotfelty and Harold Fromm (Eds.) : The Ecocriticism Reader

Greg Garrard : The Green Studies Reader

Richard Kahn : Critical Pedagogy, Ecocriticism & Planetary Crisis.

Greg Garrard : "Ecocriticism and Education for Sustainability." Pedagogy 7.3
(2007): 360. Web.

Orhan Pamuk : Snow

FOURTH SEMESTER

PAPER 16: PG4ENGC16 - VISUAL CULTURE

Objectives:

To enable students to understand and study visual Culture as a popular art form evolved from the need for cultural communication in the age of mechanical reproduction

To make them realize its value as a powerful cultural practice in contemporary society

with an emphasis on the divergent socio-cultural contexts

Course Description:

The interface between the verbal and the visual is the area under discussion here. Drama, Theatre, Performance and performativity need to undergo close scrutiny here.

MODULE I: Introduction to Visual Culture

What is visual culture? - How do spectators create meaning out of images? How does ideology influence representation? How can you analyze and interpret the visuals contemporary culture?

Roland Barthes : Mythologies [1957] (the section dealing with a young black soldier in French uniform saluting the French flag.)

MODULE II: Film Studies

Introduction to film studies-the language of cinema-basic terms [shot, montage, sequence, etc.] silent films to talking films-genres [western, Musical, Italian, Melodramas, science fiction]--film theories-realist and formalist-classic, Hollywood, naturalist-French new films-national and third-world cinema-Indian cinema-Bollywood

MODULE III: The Visual and Fashion in Contemporary Culture

Ian Connell: 'Television News and the Social Contract' from *Culture, Media, Language* edited by Stuart

Hall

Susan Sontag: On Photography

Craig Owens: The Discourse of Others: Feminists and Postmodernism in Hal Foster edited *The Anti-Aesthetic: Essays on Postmodern Culture*

Tim Edwards: "The Woman Question: Fashion, Feminism and Fetishism" from *Fashion in Focus*, London: Routledge

MODULE IV: Surveillance Culture

Internet culture and the use of video-camera

Text: M Foucault "Panopticism' in Discipline and Punish

The film: The Matrix [1999]

MODULE V: Cyber Culture

Donna Haraway: A Cyborg Manifesto

N. Katherine Hayles : Chapter 1:Toward Embodied Virtuality from How We became Posthuman, Uty. Of Chicago Press: 1999

Tom Standage (ed) : The Digital Home from The Future of Technology, London: Profile Books, 2005

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RECOMMENDED READING:

- Nicholas Mirzoeff : An Introduction to Visual Culture
- Sturken M. & L Cartwright : Practice of Looking: an Introduction to Visual Culture
- John Berger : Ways of Seeing [1972]
- Amy Villarys : Film Studies: The Basics
- Susan Howard : Basic Concepts in Cinema
- Dudly Andrew : Major Film Theories
- Jarek Kupsc : History of Cinema for Beginners
- Richard Osborne : Film Theory for Beginners
- Richard Howells : Visual Culture, [Cambridge, Polity, 2003]
- J Evans & S Hall [Eds] : Visual Culture, The Reader, [London, Sage, 1999]
- Michel Foucault : Discipline and Punish
- Bruzzi & Church Gibson : Fashion Cultures, Theories, Explanations, and Analysis [Routledge]
- Brydon & Niessen : Consuming Fashion, [Berg. 1998]

ELECTIVE 01: PG4ENGE01-AN INTRODUCTION TO DALIT WRITING

Objectives:

To familiarize the student with the development of Dalit writing in different regions of India.

Course Description:

The writings span the period of colonial modernity through nationalist movement, independence, liberal democracy, cultural nationalism and globalization. An interrogation of brahmanic culture, an assertion of equality and human rights, an impulse to transcend the centre-margin dichotomy, and an aspiration for dignity and political power run through Dalit writings. By the end of the course students would have made a detailed study of key modern Dalit writers and thinkers, enhanced their understanding of the issues at stake in the contemporary Dalit movement, evolved an in-depth grasp of the field at the levels of experience as well as concept and extended their awareness of the social and aesthetic questions being raised in the writing. Most of the selections are translations into English from regional languages.

1. Definitions of Dalit
2. Varna and caste hierarchy
3. Opposition to Brahminical hegemony and ideology
4. Bhakti Movement
5. B. R. Ambedkar's contributions to Dalit Movement
6. Dalit Panther Movement
7. AdiDharm Movement
8. Dalit Buddhist Movement
9. Role of BrahmaSamaj & AryaSamaj
10. Dalit Movement in Kerala and contributions of Sri Ayyankali

MODULE I: Prose

- B.R.Ambedkar : Speech at Mahad (Poisoned Bread, p.223-233)
- T.M.Yesudasan : Towards a Prologue to Dalit Studies (from No Alphabet in Sight)
- Meena Kandasamy : Should You Take Offence (Preface to Ms. Militancy)
- Sharankumar Limbale : Towards Dalit Poetics, Selections

MODULE II: Poetry

1. N. D. Rajkumar. "Our Gods do not Hide". Give us this Day a Feast of Flesh. New Delhi: Navayana, 2011.
2. Poikayil Appachan. "Song". M. Dasan, et al, eds. The Oxford India Anthology of Dalit Literature. New Delhi: Oxford UP, 2012. Pp. 5-6.
3. M. R. Renukumar. "The Poison Fruit". M. Dasan, et al, eds. The Oxford India Anthology of Dalit Literature. Pp. 32-33.
4. Prathiba Jeyachandran. "Dream Teller". Ravikumar and Azhagarasan, eds. The Oxford Anthology of Tamil Dalit Writing. New Delhi: Oxford UP, 2012. Pp. 5-6.
5. M.B. Manoj, 'Children of the Woods Conversing with Christ', in Writing in the Dark, tr. Ajay Sekher and ed. M.B. Manoj and George K. Alex (Mumbai: Adhyana Kendra, 2008).

MODULE III: Drama

1. A. Santhakumar. Dreamhunt. M. Dasan, et al, eds. The Oxford Anthology of Malayalam Dalit Writing. New Delhi: Oxford UP, 2012. Pp. 168-179.
2. K. Gunashekar. Touch. Ravikumar and Azhagarasan, eds. The Oxford Anthology of Tamil Dalit Writing. Oxford UP, 2012. Pp 163-168.

MODULE IV: Autobiographies

- Bama, Karukku, tr. Lakshmi Holmstrom and ed. Mini Krishnan, (Chennai: Macmillan, 2000) pp. 25-41.
- Sharankumar Limbale: The Outcaste . Oxford University Press. 2007. Retrieved 2012-10-26.

MODULE V: Novel

- P. Sivakami : The Grip of Change
- Mulk Raj Anand : Untouchable

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ELECTIVE 02: PG4ENGE02 - TRANSLATION STUDIES

Objectives:

To familiarize the student to the contextual diversity of Translations, and to introduce the theoretical and political dimensions related to the field.

Course Description:

The Paper conceives the terrain of translation Studies both as a global phenomenon and as a culturally loaded region/ subject specific activity. It discusses the global issues at stake in this emerging field.

MODULE I:

Introduction to the practice of Translation-Basic concepts and terminology-issues in translation-equivalence-translatability

MODULE II:

Susan Bassnett: 'The Origins and Development of Translation Studies' from Translation, London: Routledge, 2014

MODULE III:

Translation and culture-the politics of translation-the status of languages in translation-English to Indian languages and vice versa-translation in the modern world-Machine translation-movie dubbing and subtitling

MODULE IV:

Problems in Translation-case study: O Chandu Menon's Indulekha¹. Translated by John Willoughby Francis Dumergue

1. Anitha Devassia

MODULE V:

Problems in translation-case study: F Dostoevsky's Crime and Punishment trans. as KuttavumSikshayum by Edappally Karunakara Menon and K P Balachandran

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RECOMMENDED READING

1. Catford, J.C., (1965). A Linguistic Theory of Translation. London: Longman
2. Munday, Jeremy. 2008. Introducing Translation Studies. London and New York: Routledge
3. Baker, Mona ed. (2001). Routledge Encyclopedia of Translation Studies. New York and London: Routledge.

4. Bassnett, Susan (1980/1991/2002). *Translation Studies*. New York and London: Routledge.
5. Benjamin, Walter (1923). "The Task of the Translator,"
6. Pym, Anthony (2010/2014). *Exploring Translation Theories*. London: Routledge.
7. Robinson, Douglas. (1991). *The Translator's Turn*. Baltimore and London: Johns Hopkins University Press.
8. Steiner, George (1975). *After Babel*. Oxford University Press.
9. Venuti, Lawrence. (2012). *The Translation Studies Reader*, 3rd ed. London: Routledge.

ELECTIVE 03:PG4ENGE03-POPULAR CULTURE

Objectives

To investigate how different cultural forms communicate ideas about the world.

To learn to assess the value of different critiques of popular culture and to explore various methods that investigate both what popular culture does to people and what people do with popular culture.

To develop critical reading skills that can be applied to both scholarly and popular texts.

Course Description:

The course proposes to approach popular culture as a body of widely shared and contested beliefs, practices, and material objects that presents the extraordinary possibilities of ordinary social life. It seeks to understand how popular culture mirrors real life, through a distorted and selective reflection that presents familiar realities in their most spectacular forms by exploring a range of media and genres like popular fiction, fantasy, comic strips and other additional forms including television, film, advertising, music, books, magazines, video games and the internet.

MODULE I: Selections from Theorists

"What is Popular Culture?" John Storey, *Cultural Theory and Popular Culture*, pp.1-16.

"Cultural Theory and Popular Culture:From Structuralism to Semiotics" Peter Bondarella, Umberto Eco and The Open Text.

"Glances, Dances, Romances: An Overview of Sexual Narratives in Teen Drama Series" Berridge, Susan, *Serialised Sexual Violence in Teen Television Drama Series*,81.

"Stereotyping" Richard Dyer in *Media and Cultural Studies:Key Words*. Meenakshi Durham and Douglas Keller eds. Malden Mass: Blackwell, 2007:pp 353

MODULE II: Fiction.

- Agatha Christie : And Then There Were None
- Dan Brown : The Da Vinci Code
- Amish Tripathi : The Secret of the Nagas
- Margaret Mitchell : Gone with the Wind
- Manil Suri : The City of Devi
- Manu Joseph : The Illicit Happiness of Other People

MODULE III: Fantasy Adventure I

- Jonathan Swift : Gulliver's Travels
- Robert Louis Stevenson : The Treasure Island
- Mark Twain : The adventures of Huckleberry Finn
- William Golding : The Lord of the Flies
- David Foster Wallace : Infinite Jest

MODULE IV: Fantasy Adventure II

- JRR Tolkien : The Lord of the Rings - Trilogy
- J K Rowling : Harry Potter and the Sorcerer's Stone
- Stephen King : Doctor Sleep
- Wilkie Collins : The Moonstone
- Joseph Heller : Catch 22

MODULE V: Non- Fiction

Dominique Lapierre : ‘A Dance of Death with the Black Bulls of Spain’ from *A Thousand Suns*

William Dalrymple : Nine Lives - in Search of the Sacred in Modern India

Walter Isaacson : Chapter 10: ‘The Mac is Born: You say you want a revolution’ from *Steve Jobs*, New York: Simon & Schuster

Tetsuko Kuroyanagi : Toto-Chan - The Little Girl at the Window

Robert A Heinlein : Stranger in a Strange Land

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Elective 04: PG4ENGE04 - Understanding Cinema: Film Theory

Objectives:

This paper seeks to familiarise the student with the broad contours of the way films have been the object of academic scrutiny. Here, both the aspects - the making and the reception - of the film process will be represented.

Course Description:

The first module is a 'primer' of how writings on cinema have evolved historically down the ages. The second module contextualises the formalist-realist bifurcation that informed the classical age of film/theory. The third module offers a close look at how one can discern ideological processes at work in the 'cultural product' that is cinema. The fourth module is an exclusive take on the encounter between film studies and feminism. The fifth module gives a purview of the diverse range of interactions that cinema has had with literature.

Do note that the 'texts' assigned for seminar work in the various modules are to be discussed in the light of the theoretical readings specific to that very module. It is the task of the tutor to ensure that they are treated as an integral part of the course. All screenings are to be treated as a 'prior requirement.' The specific credit hours are not to be assigned for them.

Module I: Early Cinema and the Emergence of Film Studies

Siegfried Kracauer, "Basic Concepts." in Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality*. Princeton University Press, 1997

Christian Metz, "'Identification, Mirror', 'The Passion for Perceiving.'" in Christian Metz, *The Imaginary Signifier: Psychoanalysis and the Cinema*. Indiana University Press, 1977

Laura Mulvey, "Visual Pleasure and Narrative Cinema." in Laura Mulvey, *Visual and Other Pleasures*. Palgrave Macmillan, 2009

Module 2: Classical Film Theories: Formalism to Realism

1. (a) Sergei Eisenstein's *Battleship Potemkin* (Film) (b) David Bordwell, 'The Idea of Montage in Soviet Art and Film,' *Cinema Journal*, Vol.

11, No. 2 (Spring, 1972), University of Texas Press, pp. 9-17

2. (a) Vittorio De Sica's *Bicycle Thieves* (Film) (b) Andre Bazin "De Sica: Metteur en scène" in Andre Bazin, [Hugh Gray (trans)], *What*

Is Cinema? University of California Press Ltd, 1967.

3. (a) Akira Kurosawa's *Throne of Blood* (Film) (b) I. Shanmugha Das, "From Action to Meditation: An Eco-Buddhist Perspective on the

Later Films of Akira Kurosawa." in K. Gopinathan (ed) Film and Philosophy. Calicut University Press, 2003

Charlie Chaplin's The Great Dictator (Film)

Module 3: Cinema and Ideology: Poetics as Politics

1. (a) Jean-Luc Godard's Breathless (Film) (b) Peter Wollen, "Godard and Counter-Cinema" in Bill Nichols (ed) Movies and

Methods: An Anthology, University of California Press, 1985

(a) Yash Chopra's Deewar. (Film) (b) Ranjani Mazumdar, "From Subjectification to Schizophrenia: The 'Angry Man' and

the 'Psychotic' Hero of Bombay Cinema." in Ravi S Vasudevan (ed) Making Meaning in Indian Cinema. Oxford University Press, 2002

3. (a) Mani Ratnam's Kannathil Muthamittal. (Film) (b) Priya Jaikumar, "A New Universalism: Terrorism and Film Language in Mani

Ratnam's Kannathil Muthamittal." in Manju Jain (ed) Narratives of Indian Cinema, Primus Books, 2009

John Abraham's Amma Ariyan. (Film)

Module 4: Women in/and Cinema

1. (a) Jane Campion's, The Piano (Film) (b) Claire Johnston, "Women's Cinema as Counter-Cinema" in Bill Nichols (ed) Movies

and Methods: An Anthology, University of California Press, 1985

2. (a) Aparna Sen's 36 Chowringee Lane. (Film) (b) K Moti Gokulsing and Wimal Dissanayake, "Women in Indian Cinema." Chapter 5 of

K Moti Gokulsing and Wimal Dissanayake, Indian Popular Cinema. Orient Longman, 1998

3. (a) Shekhar Kapur's Bandit Queen. (Film) (b) Karen Gabriel, "Reading Rape: Sexual Difference, Representational Excess and

Narrative Containment." in Manju Jain (ed) Narratives of Indian Cinema. Primus Books, 2009

K. G. George's Adaminte Vaariyellu. (Film)

Module 5: Literature and Cinema - Adaptation as Discourse

1. (a) James Ivory's *The Remains of the Day* (Film) (b) Seymour Chatman, "The Art of Film Adaptation: *The Remains of the Day*." in Manju

Jain (ed) *Narratives of Indian Cinema*. Primus Books, 2009

2. (a) Satyajit Ray's *Pather Panchali* (Film) (b) Satyajit Ray, "The Making of a Film: Structure, Language and Style." in Satyajit

Ray, *Speaking of Films*. Penguin Books, 2005

3. (a) Lenin Rajendran's *Mazha* (Film) (b) Dr. C.S. Venkiteswaran, "Mazha: From Story to Film." in *Malayalam Literary Survey*,

Vol 21, No. 4, Oct-Dec 1999 & Vol 22, No 1, Jan-March, 2000

Adoor Gopalakrishnan's *Mathilukal*. (Film)

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Recommended Reading:

Lumière brothers' *The Arrival of a Train*, *Workers Leaving the Lumière Factory*, and *The Sprinkler Sprinkled* (Films), George Méliès' *A Trip to the Moon* (Film), Edwin S Porter's *The Great Train Robbery* (Film) and D W Griffith's *The Birth of a Nation* (Film).

Raymond Bellour, "To Alternate / To Narrate." In *Early cinema: space-frame-narrative*, edited by Elsaesser, T. and A. Barker (London: British Film Institute, 1994)

Charles Musser, "The Early Cinema of Edwin S Porter", in *The Wiley-Blackwell History of American Film*, (Eds) Cynthia Lucia, Roy Grundmann, and Art Simon, 2012, Blackwell.

Andre Bazin, "The Myth of Total Cinema," in *What Is Cinema?* [Hugh Gray (trans)], University of California Press, 1967

Andre Bazin, "The Evolution of the Language of Cinema," in *What Is Cinema?* [Hugh Gray (trans)], University of California Press, 1967

Sergei Eisenstein and Daniel Gerould, "Montage of Attractions: For 'Enough Stupidity in Every Wiseman.'" *The Drama Review: TDR*, Vol. 18, No. 1, *Popular Entertainments* (Mar., 1974), MIT Press, pp. 77-85

Jean-Luc Comolli & Jean Paul Narboni, 'Cinema/Ideology/Criticism', in (Ed) J. Hollows, P. Hutchings, M. Jancovich, *Film Studies Reader*, London: Oxford University Press, (2000)

Fareeduddin Kazmi, 'How Angry is the Angry Young Man? 'Rebellion' in Conventional Hindi Films.' in Ashis Nandy (ed), *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*, Oxford University Press, 1998

M. Madhava Prasad, "Towards Real Subsumption? Signs of Ideological Reform in Two Recent Films." Chapter 9 of M. Madhava Prasad, *Ideology of the Hindi Film: A Historical Construction*, Oxford University Press, 1998

Laura Mulvey, "Afterthoughts on Visual Pleasure and Narrative Cinema" in *Visual and Other Pleasures*, Macmillan, 1989

Arundhati Roy, "The Great Indian Rape Trick." 1994, http://www.sawnet.org/books/writing/roy_bq2.html

Jyotika Viridi, "The Sexed Body." Chapter 5 of Jyotika Viridi, *The Cinematic ImagiNation: Indian Popular Films as Social History*, Permanent Black, 2003

Ved Prakash Baruah. "Screening reality: The Remains of the Day as Fact, Fiction and Film from a Postcolonial Perspective." in Manju Jain (ed) *Narratives of Indian Cinema*. Primus Books, 2009

Robert Stam, Alessandra Raengo, *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, Wiley, 2005

Blair Orfall, *Bollywood Retakes: Literary Adaptation and Appropriation in Contemporary Hindi Cinema*, 2009

MA/M.Sc./M.Com DEGREE EXAMINATION

MA ENGLISH LANGUAGE AND LITERATURE

Faculty of English - Semester IV

PROJECT---PG4ENGD01

Maximum Marks : 80

VIVA-----PG4ENGV01

Maximum Marks: 20