

Objectives

The broad objectives of the Programme are the following:

1. To provide a sound understanding of the history, structure and development of the English language.
2. To give comprehensive view of the development of English literature through centuries, with an intensive understanding of select masterpieces.
3. To familiarize the students with emerging areas like Film Studies, Dalit Literature and to provide a broad understanding of European Fiction and Malayalam Literature.
4. To develop a critical acumen and literary perspective so as to enable them to evaluate literature from a contemporary perspective.
5. To familiarize the students with the cultural studies and literary theory.

The study of English literature along with European Fiction, Indian writing in English, Malayalam Literature in English Translation, Dalit Writing and Film Studies will help the participant in developing a critical insight into the literature and culture of our age.

Scheme & Evaluation

On the whole the programme will be in 18 papers, 4 each in the first three semesters and 6 in the last semester. There will be a Comprehensive Paper and a Project and Project based Viva-voce in the last semester. For each paper there will be Annual Assessment (AA) / End Semester Examination (ESE) and Continuous Assessment (CA). Each paper carries 100 marks out of which 75 marks is allotted for Annual Assessment and 25 marks for Continuous Assessment except the Comprehensive Paper and the Project Work. While 100 marks is allotted to the Comprehensive Paper 80 marks is allotted to the Project Work and 20 marks for the Viva based on the Project Work. The Continuous Assessment will have two components, namely, Assignment and Test Paper. 15 marks is allotted for the Assignment and 10 marks for the Test Paper. The examination for the first two Semesters will be conducted together at the end of the second Semester and the examination for the third and fourth semesters will be conducted at the end of fourth Semester.

Assignment and Project Work

Students are supposed to submit Assignments for each paper at the end of each Semester based on the topics assigned to them by the coordinator. The Project Work shall be submitted in the fourth Semester based on the synopsis approved by the coordinator of the programme. All relevant dates for the submission of Assignments & Project will be intimated to you at the time of admission.

Course Structure and Marks Distribution

Semester 1	Core/ Elective	Course Code	Name of Paper	Marks	
				ESE	CA
Paper 1	Core	EL 211	Chaucer to the Elizabethan Age	75	25
Paper 2	Core	EL 212	Shakespeare	75	25
Paper 3	Core	EL 213	The Augustan Age	75	25
Paper 4	Core	EL 214	The Romantic Age	75	25
Semester 2					
Paper 5	Core	EL 221	The Victorian Age	75	25
Paper 6	Core	EL 222	The 20th century	75	25
Paper 7	Core	EL 223	Indian Writing in English	75	25
Paper 8	Core	EL 224	Literary Theory 1	75	25
Semester 3					
Paper 9	Core	EL 231	Linguistics & Structure of the English Language	75	25
Paper 10	Core	EL 232	Literary Theory 2	75	25
Paper 11	Elective 1	EL 233	Contemporary Malayalam Literature in English Translation	75	25
Paper 12	Elective 2	EL 233	Dalit Writing	75	25
Semester 4					
Paper 13	Core	EL 241	English Language Teaching	75	25
Paper 14	Core	EL 242	Introduction to Cultural Studies	75	25
Paper 15	Elective 3	EL 243	European Fiction	75	25
Paper 16	Elective 4	EL 243	Film Studies	75	25
Paper 17	Compr. Paper	EL 244	Comprehensive Paper	100	
Paper 18	Project	EL 245	Project & Project based Viva Voce	80	20
			Grand Total = 1800		

Syllabus

Semester One

Paper I–Chaucer to the Elizabethan Age

Course description-Topics to be covered

1. Socio-political background of Chaucer's Age
2. Chaucer and his contemporaries–Langland and Gower
3. The Renaissance in England
4. Ballads and sonnets–Wyatt, Surrey, Sidney, Spenser
5. Metaphysical poetry–Donne, Herbert, Vaughan, Marvell
6. The development of prose –More, Sidney, Bacon, Browne, Isaac Walton, Thomas Hobbes
7. The rise of English drama–Miracle plays, Morality plays, Interlude
8. Classical influence–Revenge tragedy–Seneca–Kyd
9. University Wits–Ben Jonson–Comedy of Humours
10. Elizabethan Romantic drama–Marlowe–Shakespeare
11. Jacobean drama–Webster, Beaumont and Fletcher, Massinger, Dekker

Text Books

Detailed study

- (a) Poetry:
- Chaucer: “The Prologue to the Canterbury Tales”– Lines 1-41, The Knight-Lines 42- 80, The Prioress–lines 122-166, The Oxford Cleric– lines 295-318 The Franklin–lines 341-370, The Wife of Bath– lines 455-486, The Summoner– Lines 641-688.
(Modern version by Nevil Coghill)
- Spenser: “Prothalamion”
- Donne: “A Hymn to God the Father” & ”The Canonization”.
- (b) Prose:
- Bacon: “Of Marriage and Single Life” & ”Of Parents and Children”
- Sidney: Extract from *Apology for Poetry*–pages.- 40 to 48.
(Edited by V. Chatterjee. Chennai: Orient Blackswan).
- (c) Drama:
- Marlowe: *Dr. Faustus*

Non-detailed study

- (a) Poetry:
- Herbert: "The Collar"
- Vaughan: "The Retreat"
- Andrew Marvell: "To His Coy Mistress".
- [Ballad]: "Sir Patrick Spens"
- (b) Fiction:
- More: *Utopia*
- (c) Drama:
- Kyd: *The Spanish Tragedy*.

Paper II – Shakespeare**Course description-Topics to be covered**

1. Shakespeare and his age
2. Elizabethan theatre and audience
3. Life and works of Shakespeare– sources– early comedies–histories–problem plays–tragedies– Last plays– sonnets
4. Folios and Quartos
5. Shakespeare's language–use of blank verse –prose
6. Shakespeare's characters–heroes, women, villains, fools and clowns.
7. Songs
8. The Supernatural element
9. Imagery
10. Shakespeare an criticism–pre - 1950– post-1950.

Text Books**Detailed study:**

- *Hamlet*
- *As You Like It*
- *Sonnets*: Nos. 18 ["Shall I compare thee to a summer's day?"]
30 ["When to the sessions of sweet silent thought"]
127 ["In the old age black was not counted fair"], &
130 ["My mistress' eyes are nothing like the sun"]

Non-detailed study:

- *Antony and Cleopatra*
- *The Tempest*

Suggested reading:

A. C. Bradley: *Shakespeare an Tragedy* [Lecture 1]

Ernest Jones: "The Psychoanalytical Solution" (Chapter Three of *Hamlet and Oedipus*, pp. 45-70)

Alan Sinfield and Jonathan Dollimore: "Introduction: Shakespeare, Cultural Materialism and the New Historicism" in *Political Shakespeare: New Essays in Cultural Materialism*. Ithaca: Cornell UP, 1985. Pp2-17.

Paper III – The Augustan Age**Course description – Topics to be covered**

1. The Reformation
2. Milton—life and works—early and later poetry
3. The Restoration
4. The poetry of Dryden and Pope
5. Transitional poetry—Gray, Collins, Cowper, Burns
6. The rise of modern prose—criticism, satire, diaries—Milton, Dryden, Swift, Locke, Pepys
7. The periodical essay—Addison and Steele
8. Dr. Johnson and his circle—Boswell
9. Milton's drama
10. Restoration drama – Comedy of Manners – Heroic drama – anti-sentimental comedy– Wycherley, Congreve, Goldsmith, Sheridan
11. The rise of the novel—Richardson, Fielding, Sterne, Smollett

Text Books**Detailed study**

- (a) Poetry:
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| Milton: | <i>Paradise Lost Book I</i> |
| Dryden: | "Mac Flecknoe" |
| Gray: | "An Elegy Written in a Country Churchyard" |

- (b) Prose:
 Dr. Johnson: *Preface to Shakespeare* –paras1–40
 Burke: *Letter to a Noble Lord*–paras1–10
- (c) Drama:
 Sheridan: *The Rivals*

Non-detailed study

- (a) Poetry:
 Blake: “A Cradle Song”, “Lamb”
 Burns: “Auld Lang Syne”, “A Red Red Rose”
 Pope: “An Epistle to Dr. Arbuthnot”
- (b) Fiction:
 Richardson: *Pamela*
 Sterne: *Tristram Shandy*
- (c) Drama:
 Goldsmith: *She Stoops to Conquer*

Paper IV–The Romantic Age

Course description-Topics to be covered

1. The Romantic Revival
2. The poetry of Wordsworth, Coleridge, Byron, Shelley, Keats
3. Prose–modern review, magazines, essay, criticism–De Quincey, Coleridge, Hazlitt, Lamb, Mary Wollstonecraft
4. Fiction–early 19th century novel–historical novel, gothic novel, domestic novel–Scott, Jane Austen, Horace Walpole, Mary Shelley

Text Books

Detailed study

- (a) Poetry:
 Wordsworth: “Tintern Abbey”
 Coleridge: “Kubla Khan”
 Shelley: “Ode to the West Wind”
 Keats: “Ode on a Grecian Urn”

(b) Prose:

Lamb: "Mackery End in Hertfordshire".

Coleridge: *Biographia Literaria*– Chapter 14

Mary Wollstonecraft: "The Rights and Involved Duties of Mankind Considered".

[from *A Vindication of the Rights of Woman*. Part I. Chap. I]

Non-detailed study

(a) Poetry:

Wordsworth: "London 1802" & "Upon Westminster Bridge".

Byron: "Euthanasia"

Keats: "The Eve of St. Agnes".

(b) Fiction:

Sir Walter Scott: *Ivanhoe*

Jane Austen: *Persuasion*

Mary Shelley: *Frankenstein*.

Semester Two**Paper V–The Victorian Age****Course description-Topics to be covered**

1. Social and political background–change in mood and temper–Parliamentary Reform–political stability
2. The politics of colonization
3. Science and religion–the Victorian compromise
4. Contemplative poetry, love poetry, dramatic monologue–Tennyson, Arnold, Clough, Elizabeth Barrett Browning, Browning.
5. Pre-Raphaelites–Rossetti, Swinburne, Morris and their group.
6. Precursors to modernist poetry–Hopkins, Hardy, Kipling, Thompson, Houseman, Bridges.
7. Prose and criticism–Carlyle, Ruskin, Arnold, Pater, Leslie Stephen, Huxley, Newman.
8. Social novel, moral and philosophical novel, realistic novel, Wessex novels–Dickens, Thackeray, George Eliot, Emily Bronte, Charlotte Bronte, Meredith, Stevenson, Hardy.

9. Precursors to modernist fiction–Butler.
10. The decline of drama–dramatists of transition and stage naturalism–Robertson.
11. Problem play–Pinero and Jones–comedy of manners–Wilde.

Text Books

Detailed study

- (a) Poetry:

Tennyson:	“The Lotos Eaters” Browning: “Fra Lippo Lippi”
Arnold:	“Dover Beach”
Hopkins:	“The Windhover”
- (b) Prose:

Arnold:	<i>Culture and Anarchy</i> . Chapter I, “Sweetness and Light.” pp. 1-19.
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- (c) Drama:

Oscar Wilde:	<i>The Importance of Being Earnest</i>
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Non-detailed study

- (a) Poetry:

D. G. Rossetti:	“The Blessed Damozel”
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 Morris: “Haystack in the Floods”
- (b) Fiction:

Dickens:	<i>A Tale of Two Cities</i>
Emily Bronte:	<i>Wuthering Heights</i>
Charlotte Bronte:	<i>Jane Eyre</i>
Hardy:	<i>The Mayor of Casterbridge</i>

Paper VI – The Twentieth Century

Course description-Topics to be covered

1. The 20th century– socio-political back ground – literature and society – Liberal Humanism–literature and media.
2. Poetry –Symbolist Movement –Yeats–poets of World War I–Owen–modernist poetry–Eliot, Pound–Auden and the poets of the thirties–World War II and its aftermath–Movement Poetry– Larkin, Gunn, Jennings–new poets of the 50’s– Ted Hughes, Betjeman– Mavericks– 60’s and 70’s– Heaney, Motion, Geoffrey Hill– 1980s–contemporary poetry.

3. Prose–criticism–Eliot, Virginia Woolf, I.A. Richards, Empson, F.R. Leavis, Raymond Williams, Terry Eagleton–the essay–Belloc, Chesterton, Beerbohm, Russell, Huxley–biography–Strachey–periodicals–the little magazine.
4. The Novel–psychological novel–D.H. Lawrence–stream-of-consciousness–Joyce, Virginia Woolf–E.M. Forster–George Orwell–post-war fiction–Graham Greene, Golding, Kingsley Amis, John Wain, Allan Sillitoe, Beckett, Angus Wilson, Doris Lessing, Anita Brookner, Iris Murdoch.
5. Drama–The new drama–influence of Ibsen–Bernard Shaw–poetic drama–Eliot, Fry–Irish Dramatic Movement–Abbey Theatre–Yeats, Synge, O’ Casey–post-war drama–kitchen-sink drama–Wesker–the angry young men–Osborne– Theatre of the Absurd–Beckett, Pinter, Bond.
6. Recent trends in British writing.

Text Books

Detailed study

- (a) Poetry:

W. B. Yeats	”The Second Coming”
T. S. Eliot:	“The Waste Land”
W. H. Auden:	“In Memory of W.B. Yeats”
Dylan Thomas:	“Poem in October”
- (b) Prose:

T.S. Eliot:	“Tradition and the Individual Talent”
I.A. Richards:	“Four Kinds of Meaning”
- (c) Drama:

Harold Pinter:	<i>The Birthday Party</i>
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Non-detailed study

- (a) Poetry:

Philip Larkin:	“Church Going”
Ted Hughes:	“Thought Fox”
Seamus Heaney:	“Punishment”
- (b) Prose:

Virginia Woolf:	“The Russian Point of View”
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- (c) Drama:

G. B. Shaw:	<i>The Doctor’s Dilemma</i>
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(d) Fiction:

Josef Conrad:	<i>The Heart of Darkness</i>
James Joyce:	<i>The Portrait of an Artist as a Young Man</i>
D.H. Lawrence:	<i>Women in Love</i>

Paper VII- - Indian Writing in English**Course description- Topics to be covered**

1. Historical context for the rise of Indian Writing in English
2. Indian Renaissance–Rise of Indian nationalism
3. Early Indian English poets–Toru Dutt and her contemporaries
4. Contributions of Tagore–Vivekananda–Gandhi–Aurobindo–Nehru
5. Development of Indian English fiction–the Big Three–Mulk Raj Anand, Raja Rao and R.K. Narayan
6. Flowering of Indian English poetry–contributions of Nissim Ezekiel, Dom Moraes, Ramanujan, Parthasarathy and Kamala Das
7. Women novelists–their contributions
8. Indian English drama– Tagore–Karnad– Tendulkar
9. Major concerns in the fictional works of Salman Rushdie – Vikram Seth– Amitav Ghosh–Arundhati Roy– Shashi Tharoor
10. Recent trends in Indian English writing.

Text Books**Detailed study**

(a) Poetry:

Parthasarathy:	“As a Man Approaches Thirty He May”
Nissim Ezekiel:	“Goodbye Party to Miss Pushpa T.S.”
Kamala Das:	“Daughter of the Century”
Tishani Doshi:	“The Day We Went to the Sea”

(c) Drama:

Girish Karnad:	<i>Tughlaq</i>
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(c) Prose:

G. B. Mohan Thampi: “Rasa as Aesthetic Experience.” pp. 9-23 from *The Response to Poetry*.

Non-detailed study

(a) Poetry:

Toru Dutt: “Our Casuarina Tree”
 Sarojini Naidu: “Bangle Sellers”
 Tagore: Songs 1,6,50,81,95&103 [from *Gitanjali*]
 Jayanta Mahapatra: “Freedom”
 Dom Moraes: “Absences”
 Arun Kolatkar: “An Old Woman”

(b) Prose:

A. K. Ramanujan: “Is There an Indian Way of Thinking: An Informal Essay”.

(c) Drama:

Vijay Tendulkar: *Kanyadaan*

(d) Fiction:

R. K. Narayan: *The Man-eater of Malgudi*
 Shashi Tharoor: *The Great Indian Novel*
 Salman Rushdie: *The Moor's Last Sigh*
 Bama: *Sangati*

(e) Short Stories:

Mulk Raj Anand: “The Barbers’ Trade Union”
 Mahaswetha Devi: “The Breast Giver”

Paper VIII – Literary Theory**Course description**

This course will enable the students to understand that:

1. Language is a system of signs.
2. There are certain fundamental structures underlying all human behavior and production.
3. Meaning is not fixed; rather it is a fluid, ambiguous domain of human experience.
4. Human beings are motivated by desires, fears, conflicts and needs of which they are unaware.
5. Unconscious is the storehouse of painful and repressed emotions.

6. Unconscious is structured like language.
7. Cultural productions reinforce the economic, political, social and psychological oppression.
8. Reader's response is pivotal in the analysis of literary texts.
9. Reader actively participates in creating the meaning of the text.

Module I: Theories of Structuralism

The basic principle of Structuralism is that language structures our perception of the world around us.

Literature and other cultural representations are manifestations of systems of signs that can be studied both synchronically and diachronically.

- Ferdinand de Saussure. Sections from *Course in General Linguistics. Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998. Pp.76-90.

Module II: Theories of Deconstruction

Theories of Deconstruction rest on the belief that there is no transcendental signified and that there is nothing outside of the text. However, texts betray traces of their own instability, making the possibility of determinate meaning suspect.

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

Module III: Psychoanalytic Theories

The existence of the unconscious is central to all psychoanalytic theories. Individuals move through developmental stages early in life, and traumas or experiences during that process may have a lasting effect on personality. Literary and other cultural texts may have a psychological impact on readers or meta psychological need in them.

- Jacques Lacan. "The Mirror Stage as Formative of the Foundation of Ias Revealed in Psychoanalysis Experience." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998. Pp.178-183.

Module IV: Feminist Theories

Language, institutions, and social power structures have reflected patriarchal interests throughout history; and this has had a profound impact on women's ability to express themselves and the quality of their daily lives. This combination of patriarchal oppression and women's resistance to it is apparent in many literary and other cultural texts.

- Elaine Showalter. "Towards a Feminist Poetics." *Women Writing and Writing about Women*. London: Croom Helm, 1979. Pp.10-22

Recommended reading:

1. Roman Jakobson. "Linguistics and Poetics" *Modern Criticism and Theory: A Reader* Ed. David Lodge and Nigel Wood. England: Pearson, 2007. Pp. 141-164.
2. Claude Levi- Strauss. "The Structural Study of Myth." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
3. Jonathan Culler. *Structuralist Poetics*. Routledge, 1975.
4. Roland Barthes. "The Death of the Author." *Modern Criticism and Theory: A Reader* Ed. David Lodge and Nigel Wood. England: Pearson, 2007. Pp. 313-316.
5. Jean-Francois Lyotard. "The Postmodern Condition." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
6. Madan Sarup. *An Introductory Guide to Post-Structuralism and Post-modernism*. Longman, 1993.
7. Sigmund Freud. "The Interpretation of Dreams." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
8. Gilles Deleuze and Felix Guattari. "The Anti-Oedipus." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
9. Maud Ellman. *Psychoanalytic Literary Criticism*. Longman, 1994.
10. Luce Irigaray. "The Power of discourse and the Subordination of the Feminine." *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998.
11. Simone de Beauvoir. "Myth and Reality." *Modern Criticism and Theory: A Reader* Ed. David Lodge and Nigel Wood. England: Pearson, 2007. Pp.95-102.
12. Mary Eagleton, ed. *Feminist Literary Criticism*. London: Longman, 1991.

Semester Three**Paper IX– Linguistics and Structure of the English Language****Course description – Topics to be covered**

This paper aims to introduce the latest trends in 20th century linguistic theory, from the beginnings of modern linguistic theory to the characterization of linguistics today. Various schools of thought including Bloomfield's American Structuralism, Noam Chomsky's T.G Grammar among others, will be studied in addition to Singular and Double-based transformations in T.G Grammar, and the derivation of sentences. The paper also looks at the various aspects of Semantics and Pragmatics, Socio linguistics and Psycholinguistics, as well as aspects of Stylistics and Phonetics. Theories of meaning, the study of Language use and communication, the study of language acquisition and linguistic

behavior and the psychological mechanisms responsible for them, the concepts of society, culture and language, language in its social context, aspects of linguistics, style study, aspects of segmental and supra-segmental phonemes, including stress, rhythm and intonation also have to be discussed.

- Unit-1: The Nature of Language – linguistics as the scientific study of language– the properties of natural human languages–human languages and systems of animal communication–langue and parole–the concept of grammar–prescriptive–descriptive–the fallacies of Traditional Grammar.
- Unit-2: Structuralism–its roots and theoretical formulation. Structural Phonology–phoneme theory–environment and distribution–principles of phonemic analysis. Structural Morphology –morphemes –classification–lexical and Grammatical–free and bound morphemes–stem, root and affixes– allomorphs– zero allomorph. Structural Syntax – word classes – form class, function words – Immediate Constituent Analysis–the problem of the Structuralist Paradigm–syntax–structure of phrases, clauses and sentences. TG Grammar – Noam Chomsky and his theories – linguistic competence– Transformations–(a) Singulary: Interrogation (Y/N and Wh); Negation; Passivization; Tag Questions– (b) Double-based: Relativization, Complementation, Adverbialization, Co-ordination.
- Unit-3: Phonetics, phonemics, phonology–phonemes–allophones–supra-segmental features–word stress, sentence stress, rhythm, pitch and intonation–comparison between RP, GIE and Malayalam sounds–difficulties of Malayali speakers–remediation–distinction between phonetic and phonemic transcription.
- Unit-4: Semantics and Pragmatics–context and meaning–invisible meaning–speech act–discourse and conversation –communicative competence. Psycholinguistics –language acquisition, linguistic behaviour, motivation and aptitude. Sociolinguistics–basic concepts–Dialect–Register–regional and social varieties of English –British, American, South Asian and Indian–gendered speech. Stylistics– linguistic style study.

Recommended Reading:

David Crystal:	<i>Linguistics</i>
Frank Palmer:	<i>Grammar</i>
George Yule:	<i>The Study of Language</i>
C.C. Fries:	<i>The Structure of English.</i>
Peter Trudgill:	<i>Sociolinguistics: An Introduction to Language and Society</i>
M. Garman.	<i>Psycholinguistics.</i>
R. Titoneand M. Danesi:	<i>Applied Psycholinguistics</i>
T. Balasubramaniam:	<i>A Textbook on Phonetics for Indian Students.</i>
S.K . Vermaand N. Krishnaswamy	<i>Modern Linguistics</i>
Adrian Akmajain, etal.	<i>Linguistics: An Introduction to Language and Communication</i>
Graham Hough:	<i>Style and Stylistics.</i>

Paper X – Literary Theory II

Course description-Topics to be covered

The course will help the student to understand that:

1. Human societies are structured by the economic system.
2. All social and political activities aim at gaining and sustaining economic power.
3. History is not linear and progressive.
4. It is impossible to analyze history objectively.
5. The mundane activities and conditions of every day life can tell us much about the belief systems of a time period.
6. Discourses wield power for those in charge and they do not remain permanent.
7. Colonization is a process of political domination mainly based on race, ethnicity, economic greed and expansionism.
8. A literary text represents various aspects of colonial oppression.
9. Media has its effects on society and culture.
10. Media's relationship with other forms of arts and society is informed by ideology.

Module I :Marxist Theories

Literary and other cultural texts are ideological in background, form and function and the production and Consumption of texts reflects class ideologies. An attention to the material conditions of life and a critical engagement with our attitudes about those conditions are essential for achieving positive social change.

- Raymond Williams. "Literature." *Marxism and Literature*. USA: Oxford UP,1978. Pp.45-54.

Module II: Theories of New Historicism

History is not linearly progressive and is not reducible to the activities of prominent individuals. The mundane activities and conditions of every day life can tell us much about the belief systems of a time period. Literary texts are connected in complex ways to the time period in which they were created and systems of social power are both reflected in and reinforced by such texts.

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

Module III: Postcolonial Theories

The analysis of racism and ethnocentrism in texts from the past may have relevance to the ways we live Our lives today. Textual analysis of race, ethnicity, and postcoloniality can serve as a starting point for positive forms of social change in the future.

- Edward W. Said. Introduction. *Orientalism*. UK: Penguin. 1900 .Pp.1-28.

Module IV: Theories of New Media

Media theories examine the reciprocal relationship between media and its audience. The development of print media and digital media is associated with the development of consumerism and commercialism. Media theory emphasizes the fact that media cannot exist outside the ideological constraints and become constitutive of the very ideology it re-presents.

- Manuel Castells. “The Network Society :from Knowledge to Policy”. *The Network Society: From Knowledge to Policy*. Eds. Manuel Castells and Gustavo Cardoso. Washington, DC: Johns Hopkins Center for Transatlantic Relations, 2005.Pp.3-21. Web.

Recommended Reading:

1. Marx. “The German Ideology: Wage, Labour and Capital.” *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998. Pp.653-658.
2. Althusser. “Ideology and Ideological State Apparatus.” *Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. USA: Blackwell, 1998. Pp.693-702.
3. Terry Eagleton. *Marxism and Literary Criticism*. London: Routledge, 1976.
4. Stephen Greenblatt. “Towards a Poetics of Culture.” *The New Historicism*. Ed. H. Aram Veesser. London: Routledge, 1989. Pp.1-14.
5. Dipesh Chakrabarty. “Post Coloniality and the Artifice of History.” *Representations* 37, Special Issue: Imperial Fantasies and Post colonial Histories (Winter, 1992). Pp.1-26.
6. Jonathan Dollimore and Alan Sinfield. *Political Shakespeare: New Essays in Cultural Materialism*. Manchester: Manchester UP, 1994.
7. Franz Fanon. On National Culture. *The Wretched of the Earth. Trans. Constance Farrington*. Penguin, 1967. Pp.168-78.
8. 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 U P,1994.Pp.1-35.
9. Ania Loomba. *Colonialism /Post-Colonialism*. London: Routledge, 2005.
10. Nancy Fraser. “Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy.” *The Cultural Studies Reader*. 2nd ed. Ed. Simon During. London: Routledge, 2007. Pp.518-536.
11. M. Madhava Prasad. “The Absolutist Gaze: Political Structure and Cultural Form.” *Ideology of the Hindi Film: A Historical Construction*. Pp.52-87.
12. Dan Laughy. *Key Themes in Media Theory*. London: Mc Graw-Hill, 2007.

Paper XI – Elective 1

Elective 3:

Contemporary Malayalam Literature in English Translation

Course description-Topics to be covered

1. Malayalam literature in translation 1900 to 1950– post-1950 trends in translation.
2. Modern and post-modern trends in Malayalam poetry.
3. Current trends in Malayalam drama.
4. Social, political and magical realism in Malayalam fiction.
5. New genres of Malayalam prose–auto biography, travelogue–writings on culture/art forms.
6. Literature of minorities.
7. Existence, survival and recent trends in Malayalam literature.

Text Books

Detailed study

(a) Poetry

G Kumara Pillai:	“Ethra Yadrishikam”
N.N. Kakkad:	“Fever” [Trans. Prema Jayakumar]
K. Ayyappa Paniker:	“The Village”
Attoor Ravi Varma:	“Samkramanam”
K.G. Sankara Pillai:	“What Said I to the River” [Trans. Prema Jayakumar]
O.V. Usha:	“O Agnimitra”

(b) Drama

Narendra Prasad:	<i>Sowparnika.</i>
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Non-detailed study

(a) Poetry

O.N.V. Kurup:	“Those Who Haven’t Finished Loving” [Trans. A.J. Thomas]
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(b) Fiction and Short Fiction

(i) Novels:

Thakazhi:	<i>Chemmeen.</i> [Trans. Anita Nair]
Anand:	<i>The Death Certificate</i> [Trans. Geetha Krishnankutty]
P. Valsala:	<i>Agneyam</i> [Trans. Prema Jayakumar]
Narayanan:	<i>Kocharethi: The Araya Woman</i> [Trans. Catherine Thankamma]

- (ii) Stories:
- Karoor: “Wooden Dolls”
- Rajalekshmi: “Aparajitha”
- M. Sukumaran: “Marichittillathavarude Smarakangal”
- K.R. Meera: “Yellow is the Colour of Longing” [Trans. by J. Devika]
- (c) Drama:
- C.J. Thomas: *Behold He Comes Again* [Sahitya Academy]
- G. Sankara Pillai: *Wings Flapping Somewhere.*
- (d) Prose
- (i) Autobiography:
- V. T. Bhattathiripad: *My Tears, My Dreams* [Trans. Sindhu V. Nair]
- (ii) Writings on Culture/Music:
- S. Gopalakrishnan: *Gandhi Subbalekshmiye Kelkumbol*

Reference:

1. Krishna Chaitanya. *A History of Malayalam Literature*. Orient Longman, 1971.
2. A.J. Thomas. *Seventeen Contemporary Malayalam Short Stories*.
3. Dr. K.M. Tharakan. *A Brief Survey of Malayalam Literature*. NBS, 1990.
4. B.K. Menon, trans. “*Marthanda Varma.*” *An Apology about Translation*”. Introduction to the latest edition by Dr. Ayyappa Paniker

Paper XII– Elective 2

Elective 7. Dalit Writing

Course Description–Topics to be covered

This course is intended to help students extend their appreciation and enjoyment of Dalit literature, to provide curricular recognition to the experience, art and knowledge of a marginalized community and to expose students to the Dalit renewal of the discussion on democracy, humanism and literature. 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 indepth grasp of the field at the levels of experience as well as concept and extended their awareness of the social and aesthetic questions to be ingrained in the writing.

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. Adi Dharm Movement
8. Dalit Buddhist Movement
9. Role of Brahma Samaj & Arya Samaj
10. Dalit Movement in Kerala and contributions of Sri Ayyankali

Text Books:

- a) Poetry:

Detailed study:

1. Satish Chandar. "Panchama Vedam". K. Satyanarayana and Susie Tharu, eds. *From Those Stubs Steel Nibs are Sprouting: New Dalit Writing from South India: Kannada and Telugu*.
2. N.D. Rajkumar. "Our Gods do not Hide". *Give us this Daya Feast of Flesh*. New Delhi: Navayana, 2011.
3. S. Joseph. "Identity Card." *No Alphabet in Sight*. New Delhi: Penguin, 2011.
4. Poikayil Appachan. "Song" M. Dasan, et al, eds. *The Oxford India Anthology of Dalit Literature*. New Delhi: Oxford UP, 2012. Pp.5-6.
5. M.R. Renukumar. "The Poison Fruit". M. Dasan, et al, eds. *The Oxford India Anthology of Dalit Literature*. Pp.32-33.
6. Prathiba Jeyachandran. "Dream Teller". Ravikumar and Azhagarasan, eds. *The Oxford Anthology of Tamil Dalit Writing*. New Delhi: Oxford UP, 2012. Pp.5-6.

Non-detailed Study:

1. N.K. Hanumanthiah. "Untouchable, Yes I am!" *From Those Stubs Steel Nibs are Sprouting*.
2. Madduri Nagesh Babu. "A This - Worldly Prayer"; What People are You?" *From Those Stubs Steel Nibs are Sprouting*.
3. Namdeo Dhasal. "Cruelty". *A Current of Blood*. New Delhi: Navayana, 2011.
4. G. Sasi Madhuraveli. "With Love". Dasan, et al, eds. *The Oxford India Anthology of Dalit Literature*. New Delhi: Oxford UP, 2012. Pg.22.

b) Prose (detailed):

1. R. Ambedkar. "Annihilation of Caste". Valerian Rodrigues, ed. *The Essential Writings of B. R. Ambedkar*. New Delhi: Oxford UP, 2002. Pp.263-305.
2. Gopal Guru. "Dalit Women Talk Differently." *EPW*, Vol. XXX. No. 41-42, October 14, 1995.
3. T. M. Yesudasan. "Towards a Prologue to Dalit Studies," K. Satyanarayana and Susie Tharu, eds. *No Alphabet in Sight*. New Delhi: Penguin, 2011. pp.611-630.

c) Autobiography (non-detailed):

1. Sharan Kumar Limbale. *The Outcaste*. New Delhi: Oxford UP, 2003.
2. Om Prakash Valmiki. *Jhootan*.
3. Balbir Madhopuri. *Changia Rukh*. Trans. Tripti Jain. New Delhi: Oxford UP, 2010.

d) Drama (non-detailed):

1. A. Santhakumar. *Dreamhunt*. M. Dasan, etal, 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. Pp163-168.

e) Fiction (non-detailed):

1. Potheri Kunhambu. *Saraswathi Vijayam*. Trans. Dilip Menon. New Delhi: The Book Review Literary Trust, 2002.
2. Gogu Shyamala. *Father May Bean Elephant and Motheronlya Small Basket, But.....*. New Delhi: Navayana, 2012.
3. P. Sivakami. *The Grip of Change and Author's Notes*. Translated by the Author. Hyderabad: Orient Black Swan, 2006.
4. Paul Chirakkarode. "Nostalgia". Dasan, etal, eds.
5. C. Ayyappan. "Madness". Dasan, etal, eds.

Semester Four**Paper XIII – English Language Teaching**

This paper aims to introduce students to the basic concepts and principles of language teaching. In addition to the schools of thought and their impact on language teaching, the role of sociolinguistics and psychology in language teaching and different teaching methods will also be taken in. Students will be introduced to the manifold classroom strategies, teaching aids, the lesson plan to teach the language skills and different genres, and also the process of testing and evaluation.

UNIT I

Conceptual framework–basic terms and concepts–L1,L2,ELT and ELS–bilingualism, multilingualism, teaching/ learning distinction, acquisition/ learning distinction–principles of language teaching–aspects of language study–schools of thought–structuralism–neo-Firthian theory.

UNIT II

Culture and language–aspects of sociolinguistics–ethnography of communication–communicative competence vs linguistic competence–psychological approaches to language learning–behaviourism, cognitivism, constructivism–

Skinner, Chomsky, Rivers—the role of psychology in language learning— learner factors—age, aptitude, personality, conditions of learning and environment.

UNIT III

Methods of Language Teaching—Grammar Translation method, Direct method, Audio-lingual method, Audio-visual method, Communicative Language Teaching, CALL, Structural method, functional- notional approach, the Silent Way, Suggestopaedia, Community Language Learning. Classroom Procedures—Literature and Language Teaching—teaching without lecturing—student participation – group work, seminars, tutorials and library work—Lesson Plan to teach grammar, prose, poetry and fiction.

UNIT IV

Testing and Evaluation – types of tests, types of questions—objectivity in evaluation—internal and external evaluation—Practice in classroom teaching (to be given by the teacher concerned as part of the Internal Assessment).

Books for Reference:

H.H. Sterne	<i>Fundamental Concepts of Language Teaching</i> (OUP)
Dianne Larsen-Freeman	<i>Principles and Techniques in Language Teaching</i> (OUP)
J.C. Richards and T.S. Rodgers	<i>Approaches and Methods in Language Teaching</i> (CUP)
Wilga Rivers	<i>Teaching Foreign Language Skills</i>
Ruth Gairns and Stuart Redman	<i>Working with Words: A Guide to Teaching vocabulary</i> (CUP)
Harold V. Allen	<i>Teaching English as a Second Language</i>
D.H. Harding	<i>New Patterns of Language Teaching</i>
Rosamond Mitchell & Florence Myle	<i>Second Language Learning Theories</i>
Jean Forester	<i>Teaching without Lecturing</i>
M.L. Tickoo	<i>English Language Teaching</i>

Paper XIV – Introduction to Cultural Studies

Course description – Topics to be covered

Cultural Studies is a new area of research and teaching that brings in new perspectives to our notions regarding ‘texts’ and ‘meanings’ and therefore to the study of literatures, cultures and societies. This course will try to develop theoretical tools and critical perspective to interrogate the advertisement, film, television, newspaper and internet texts that saturate our lives.

1. Historical context for the rise of Cultural Studies.

2. New perspectives to the notion of 'Texts'.
3. Defining Cultural Studies
4. Cultural Studies and English Literature
5. Revising the concept of 'Culture'.
6. Culture and Power
7. Culture and Discourse
8. Culture and Representation
9. Popular Culture
10. Methodologies
11. How to do Cultural Studies

Unit I:

Cultural Studies: Ideas and Concepts

- Toby Miller, "What it is and what it isn't: Introducing Cultural Studies," *A Companion to Cultural Studies*, Ed. Toby Miller. Blackwell, 2001. Pp.1-5.

Toby Miller What is Cultural Studies. pdf

- Simon During—*Cultural Studies Reader*, Introduction. Pp.1-6. Culture studies reader. pdf

Unit II: Cultural Studies: Theory

- Adorno and Horkheimer – excerpts from "The Culture Industry: Enlightenment as Mass Deception" <http://www.scribd.com/doc/3998279/The-Culture-Industry-Enlightenment-as-Mass-Deception-Adorno-Horkheimer>
- Raymond Williams—excerpts from "Cultures Ordinary"
<http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/Williams.Ordinary.pdf>

Unit III: Cultural Studies: Methodology

- Stuart Hall- "Encoding, Decoding"
<http://www9.georgetown.edu/faculty/irvinem/theory/SH-Coding.pdf>
- Pauldu Guy-Doing Cultural Studies: The Story of the Sony Walkman (Introduction) The Story of the Sony Walkman.pdf

Unit IV: Cultural Studies: Praxis

- Janice Radway. Excerpts from *Reading the Romance*. UNC Press, 1984.
- Bollywood Motifs: Cricket Fiction and Fictional Cricket. Bollywood Motifs

Paper XV – Elective 3

Elective 9: European Fiction

1. The beginnings of fiction in Europe
2. Italian renaissance
3. Contributions of Boccaccio, Rabelias and Cervantes.
4. The Romantic Movement.
5. The picaresque novel–Gothic novel–Historical Romance.
6. Contributions of Goethe, Balzac, Stendal, Hugo, Turgenev, Dostoevsky, Tolstoy, Kafka and Proust.
7. Modernism in European fiction–20th Century German novel– Thomas Mann–Herman Hesse– 20th century French novel–Camus–modern Italian fiction–Alberto Moravio.
8. Neo Romanticism–Post-war Russian novel–Solzhenitsyn.
9. Post-modernism–Milan Kundera.
10. Contemporary Greek fiction–Kazantzakis.

Text Books

Non-detailed study

Emile Zola:	<i>Nana</i>
Thomas Mann:	<i>Death in Venice</i>
Fyodor Dostoevsky:	<i>Crime and Punishment</i>
Marcel Proust:	<i>Swan's Way</i>
Gustave Flaubert:	<i>Madame Bovary</i>
Boris Pasternak:	<i>Doctor Zhivago</i>
Herman Hesse:	<i>Siddhartha</i>
Milan Kundera:	<i>The Joke</i>
Nikos Kazantzakis:	<i>Zorba the Greek</i>

Paper XVI – Elective 4

Elective 15. Film Studies

This course aims to introduce student to the language of cinema and also teach them how to 'read' a film. It attempts to make familiar various aspects of film studies including film analysis, film history and film theory. It would help in understanding the function of narrative in film and the social, cultural, and political implications of the film text.

The objective of this course is to enable literature students to read film texts and understand how they push forward the function of narrative. The attempt would be to make the students analyze the language of cinema, its development, the ideological implications of the image and the problems posed by notions of gaze. The essays prescribed would be sufficient in helping the student understand these aspects. The lectures should use a lot of clips from different films to illustrate the points. It is strongly recommended that films or film clips should be screened as often as possible for every essay to illustrate the points being made. Any film of the teacher's choice other than the ones suggested may also be screened to illustrate specific topics. The four films selected for close analysis help in understanding the language, conventions, ideology and issues of representation and gaze in cinema. The other films for general viewing can be screened to create a greater awareness of and insight into the language, medium, genres and methods of cinema.

1. What is Cinema?
2. Grammar, composition and narrative logic in Cinema
3. Film Language
4. Film Form
5. History of Cinema
6. Film Movements
7. Auteur Theory
8. Film Genres
9. Ideology and Cinema
10. Representation and Cinema

Essential Reading:

1. Sergei Eisenstein. "Word and Image"
2. André Bazin. "The Evolution of the Language of Cinema"
3. Jean Louis Baudry. "Ideological Effects of Basic Cinematographic Apparatus"
4. Laura Mulvey. "Visual Pleasure and Narrative Cinema"
5. Moti Gokulsing and Wimal Dissanayake. "The Distinctiveness of Indian Popular Cinema". In Moti Gokulsing and Wimal Dissanayake, eds. *Indian Popular Cinema: A Narrative of Cultural Change*. Trent: Trentham, 1998.
6. Films for Detailed Study/ viewing:
 - Sergei Eisenstein's *Battleship Potemkin*
 - John Ford's *Stagecoach*
 - Mehboob's *Mother India*
 - Adoor Gopalakrishnan's *Elippathayam*

(All Essay and Short Questions only from Essential Reading/Viewing List)

Films for General Viewing:

Robert Wiene's *The Cabinet of Dr. Caligari*

Jean Renoir's *The Rules of the Game*

Carl Theodore Dreyer's *The Passion of Joan of Arc*

Chaplin's *Modern Times*

Hitchcock's *Rear Window*

Gene Kelly's *Singing in the Rain*

Godard's *Breathless*

Alain Resnais *Hiroshima Mon Amour*

Ozu's *Tokyo Story*

Guru Dutt's *Pyaasa*

Satyajit Ray's *Pather Panchali*

Ritwik Ghatak's *Meghe Dhaka Tara*

K.G. George's *Yavanika*

Reference Reading:

Leo Braudy & Marshall Cohen, eds. *Film Theory and Criticism*. New York and Oxford: Oxford UP, 1999.

Jeffrey Geiger & R.L. Rutsky, eds. *Film Analysis: A Norton Reader*. New York: Norton, 2005.

Paper XVII – Comprehensive Paper

Paper XVIII – Project and Project - based Viva Voce

SCHOOL OF DISTANCE EDUCATION

UNIVERSITY OF KERALA

M. A. English Language & Literature

Scheme and Syllabus

(Semester System)

(With effect from 2017 Admission Onwards)

School of Distance Education
University of Kerala,
Palayam
Thiruvananthapuram - 695 034

M A English Language & Literature
Scheme and Syllabus

Prepared & Edited by

Dr. P.P.Ajayakumar

Professor & Coordinator for English

SDE

Dear Participant,

We welcome you to the Post Graduate Programme in English Language & Literature being offered by the School of Distance Education, University of Kerala. The syllabus for all the four semesters is included in this booklet. Please go through the syllabus thoroughly. There are four papers each in the first three semesters and six papers in the fourth semester including the Comprehensive paper and Project and Project based Viva-Voce.

As you are aware the role of a learner is crucial in a distance education programme. Though there are face to face sessions in every semester the number of contact programmes will be minimal and so the participant is entrusted with the responsibility of learning on his/her own using the study materials. If you use all these resources to your benefit learning can be made a creative endeavor and you would find your study very thrilling and highly rewarding.

So make it a point to devote your time and energy to the study of literature during the two year span and you are sure to find the programme extremely interesting and useful. The faculty of English at the School of Distance Education will always be there to assist you.

We wish you all success.

Dr. P. P. Ajayakumar

Professor & Coordinator for English

Dr. Lal C. A.

Associate Professor of English