INSTITUTE OF ENGLISH

Syllabus

MA (CSS) English Language and Literature
Syllabus

Core Courses

**Semester I**

- ENG 511 Chaucer to the Augustan Age
- ENG 512 Shakespeare
- ENG 513 Romantics and Victorians

**Semester II**

- ENG 521 The Twentieth Century
- ENG 522 American Literature
- ENG 523 Literary Theory I

**Semester III**

- ENG 531 Indian writing In English
- ENG 532 Contemporary Literature in English
- ENG 533 Literary Theory II

**Semester IV**

- ENG 541 Linguistics
- ENG 542 English language Teaching
- ENG 543 Cultural Studies
- ENG 544 Keralam : History, Culture and Literature.
Institute of English, University of Kerala  
MA (CSS) Degree Course in English Language and Literature

<table>
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<tr>
<th>ENG 511 – Chaucer to the Augustan Age</th>
<th>Semester: One</th>
<th>Credits: Four</th>
<th>Instructors: Dr. Maya Dutt Vishnu Narayanan</th>
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**Aim of the course**

The course aims at providing a comprehensive introduction to English Literature starting from the Age of Chaucer to the Neoclassical Age with reference to the origin and development of English Poetry, Drama, Prose and fiction. The twentieth century critical responses to the writings of the age are also given importance in the course.

**Course Description**

1. Socio-political background of Chaucer’s Age
2. The Renaissance in England
3. Ballads and sonnets – Wyatt, Surrey, Sidney, Spenser
4. Metaphysical poetry – Donne, Herbert, Vaughan, Marvell
5. The development of prose – More, Sidney, Bacon, Browne, Isaac Walton, Thomas Hobbes
6. The rise of English drama – Miracle plays, Morality plays, Interlude, Revenge tragedy.
7. University Wits – Ben Jonson – Comedy of Humours
8. Jacobean drama – Webster, Beaumont and Fletcher, Massinger, Dekker
9. The Reformation
10. Milton – life and works
11. The Restoration
12. The poetry of Dryden and Pope
13. Transitional poetry – Gray, Collins, Cowper, Burns
14. The rise of modern prose – criticism, satire, diaries – Milton, Dryden, Swift, Locke, Pepys, Addison, Steele and Dr. Johnson.
15. Restoration drama – Comedy of Manners – Heroic drama – anti-sentimental comedy – Wycherley, Congreve, Goldsmith, Sheridan
16. The rise of the novel – Richardson, Fielding, Sterne, Smollett

**Prescribed Books**
a. Poetry:
2. Spenser: “Epithalamion”
4. Marvell: “To His Coy Mistress”.
5. Ballad: “Sir Patrick Spens”
7. Dryden: “Absalom and Achitophel” – the portraits of Achitophel and Zimri

b. Prose:
1. Bacon: “Of Discourse”
3. Donne: Meditation 17 (from “Devotions Upon Emergent Occasions”, *Norton Anthology*)
4. Milton: *Areopagetica*
5. Dr. Johnson: “Preface to Shakespeare”

c. Fiction:
1. Defoe: *Robinson Crusoe*
2. Sterne: *Tristram Shandy*

d. Drama:
1. Kyd: *The Spanish Tragedy*
2. Marlowe: *Dr. Faustus*
3. Congreve: *The Way of the World*
4. Sheridan: *The Rivals*

e. Critical Responses:

Assessment
Assignment 1
Students are required to make a seminar presentation on the prescribed texts and essays. Max marks: 10

Assignment 2
Students are required to submit a term paper on the texts prescribed for study. Students are
advised to write their papers on texts which they did not use to make their seminar presentations. Max marks: 10

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<th>Test</th>
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<td>ENG 512 – Shakespeare</td>
<td>Credits: Four</td>
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### Aim of the course

The course intends to study the works of Shakespeare as our contemporary that factors in recent scholarship on his works.

### Course Description

"He was not of an age, but for all time!" declared Ben Jonson. A study of Shakespeare’s works enables the students watch the birth of modern English. It also sets up a very important moment in the history of the evolution of the western theatre tradition. This will help students understand some of the way in which theatre evolved in the subsequent centuries. The course will help students to evolve an enriched cultural literacy.

### General topics for study

1. Shakespeare and his age
2. Elizabethan theatre and audience
3. Life and works of Shakespeare – sources – Comedies – Histories – Problem Plays – Tragedies – the 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

### Texts and Critical Responses for Study

1. *The Merchant of Venice*
2. *Julius Caesar*
3. *Hamlet*
4. *Othello*
5. *Macbeth*
6. *Henry IV Part 1*
7. *Measure for Measure*
8. *The Tempest*
9. *The Sonnets*

**Critical responses:**
1. Bradley, A. C. *Shakespearan Tragedy* (Lecture 1)


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| Assignment 2 |
| Students are required to submit a term paper on the texts prescribed for study. Students are advised to write their papers on texts which they did not use to make their seminar presentations. Max marks: 10 |

| Test |
| Students are required to take a test for 15 marks |

| **Attendance in Lectures/Participation** |
| Students get 5 marks for 100% attendance |

| **Summative Assessment** |
| Internal Assessment: 40 marks |
| End semester examination: 60 marks |
| Total: 100 marks |
Aim of the course

The course aims to familiarize students with the fundamental premises of the Romantic Movement and Victorian literature, their theoretical and ideological frameworks, and major trends and offshoots across various genres.

Course Description

1. The Romantic Revival—Wordsworth, Coleridge, Byron, Shelley, Keats
2. Prose – modern review, magazines, essay, criticism – De Quincey, Coleridge, Hazlitt, Lamb, Mary Wollstonecraft
4. Social and political background of Victorian England—the politics of industrialization and colonization
5. Science and religion in the Victorian period
6. Victorian Poetry – Tennyson, Arnold, Clough, Elizabeth Barrett Browning, Browning
7. Pre-Raphaelites
8. Precursors to modernist poetry – Hopkins, Hardy, Kipling, Thompson, Housman, Bridges
10. Comedy of Manners – Wilde

Prescribed Books

a. Poetry:

1. Wordsworth: “Tintern Abbey”
2. Coleridge: “Kubla Khan”
3. Shelley: “Ode to the West Wind”
4. Keats: “Ode to Autumn” and “Ode on a Grecian Urn”
5. Tennyson: “Ulysses”
6. Browning: “My Last Duchess”
8. Arnold: “Dover Beach”
b. Prose:
1. Lamb: “Dream Children”
2. Coleridge: Biographia Literaria – Chapter 14
3. Mary Wollstonecraft: “The Rights and Involved Duties of Mankind Considered”
   [from A Vindication of the Rights of Woman. Part I. Chap. I]

c. Fiction:
1. Jane Austen: Pride and Prejudice
2. Mary Shelley: Frankenstein
3. Dickens: Oliver Twist
4. Emily Bronte: Wuthering Heights
5. Charlotte Bronte: Jane Eyre
6. Hardy: Tess of the D’Urbervilles

d. Drama:
Oscar Wilde: The Importance of Being Earnest

e. Critical responses:

Assessment
Assignment 1 – 10 marks
Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks
Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks
A written Mid-semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks
75% attendance mandatory.

Summative Assessment – 100 marks
Internal Assessment – 40 marks
End Semester Assessment – 60 marks
Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

ENG 521 – The Twentieth Century
Semester: Two  Credits: Four  Instructors: Dr. Maya Dutt
                          Dr. Meena T. Pillai

Aim of the course

It deals with the recent trends in British writing and the 20th century socio-political background in literature and society. It examines the movements that dominated arts, culture and literature that produced significant shifts in patterns of thinking and living.

Course Description

1. Liberal Humanism – literature and media.
6. Recent trends in British writing.

Prescribed Books
a. Poetry:
4. Dylan Thomas: “Poem in October”
5. Philip Larkin: “Church Going”
6. Ted Hughes: “Thought Fox”
7. Seamus Heaney: “Punishment”
8. Andrew Motion: “The Last Call”
9. Carol Ann Duffy: “Anne Hathaway”
10. Benjamin Zephaniah: “We Refugees”

b. Prose:
2. I. A. Richards: “Four Kinds of Meaning”
3. Virginia Woolf: “Modern Fiction”
5. Raymond Williams: Excerpt from “Culture Is Ordinary”

c. Drama:
1. G. B. Shaw: The Doctor’s Dilemma
2. Samuel Beckett: Waiting for Godot
3. Harold Pinter: The Birthday Party
4. Tom Stoppard: Rosencrantz and Guildenstern are Dead
5. Caryl Churchill: A Number

d. Fiction:
1. Josef Conrad: The Heart of Darkness
2. James Joyce: The Portrait of an Artist as a Young Man
3. D. H. Lawrence: Sons and Lovers
4. John Fowles: French Lieutenant’s Woman
5. Jeanette Winterson: Oranges Are Not the Only Fruit

e. Critical responses:
1. Jürgen Habermas: “Modernity: An Unfinished Project”

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**Attendance in Lectures/Participation – 5 marks**

75% attendance mandatory.

**Summative Assessment – 100 marks**

Internal Assessment – 40 marks

End Semester Assessment – 60 marks
Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

ENG 522 – American Literature

| Semester: Two | Credits: Four | Instructors: Dr. Suja Kurup P. L Dr. B.S Jamuna Vishnu Narayanan |

**Aim of the course**

The course aims to familiarize students with American Literature focusing on all the major writings from the early period to the present.

**Course Description**

1. Historical background – colonization – European heritage
2. Puritanism – Americanness of American literature – contributions of the 19th century
3. Transcendentalism – Emerson, Thoreau, Poe
5. Lost generation – Hemingway – O’Neill – American Theatre
6. New Critics
7. Modernism – Frost – e. e. cummings – Williams Carlos Williams – Wallace Stevens – Harlem Renaissance – Langston Hughes
8. Dramatists – Miller – Tennessee Williams – Sam Sheppard
9. Recent trends in American literature

**Prescribed Books**

**a. Poetry:**

1. Walt Whitman: “Out of the Cradle Endlessly Rocking”
2. Emily Dickinson: The following poems: –
   - 280: “I Felt a Funeral in My Brain”
   - 320: “There is a Certain Slant of Light”
   - 327: “Before I Got My Eye Put Out”
   - 465: “I Heard a Fly Buzz when I Died”
   - 1624: “Apparently with No Surprise”
3. Edgar Allan Poe: “Raven”
5. Sylvia Plath: “Daddy”
8. Robert Frost: “Birches” and “Fire and Ice”

b. Prose:
   1. Ralph Waldo Emerson: “Self-Reliance”
   2. Martin Luther King: “I Have a Dream”
   3. Leslie Fiedler: Chapter I of *Love and Death in American Fiction*

c. Drama:
   1. Eugene O’Neill: *Emperor Jones*
   2. Arthur Miller: *After the Fall*
   3. Edward Albee: *Who’s Afraid of Virginia Woolf?*
   4. Lorraine Hansberry: *What Use Are Flowers?*

d. Fiction:
   1. Hawthorne: *The Scarlet Letter*
   2. Faulkner: *The Sound and the Fury*
   3. Hemingway: *For Whom the Bell Tolls*
   4. Alice Walker: *The Color Purple*
   5. Leslie Silko: *Ceremony*
   6. Thomas Pyncheon: *Crying of Lot 49*

e. Critical responses:
   2. Amiri Baraka: “The ‘Blues Aesthetic’ and the ‘Black Aesthetic’: Aesthetics as the Continuing Political History of a Culture

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Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

ENG 523 – Literary Theory I

Semester: Two
Credits: Four
Instructors: Dr. B. Hariharan
Dr. Suja Kurup P. L
Dr. Meena T. Pillai

Aim of the course

The two courses on Literary Theory, spread over two semesters, introduce the students to some of the key concepts in contemporary literary theory and also to representative essays in the areas identified for study. Literary Theory I introduces representative works from important theoretical schools that have brought a paradigm shift in our understanding of language, ideology, mind, texts and social power structures.

Course Description

The two courses on Literary Theory, spread over two semesters, introduce the students to some of the key concepts in contemporary literary theory and also to representative essays in the areas identified for study. The course is designed in such a way to facilitate the learner to do theory and discover the undercurrents and interfaces between various positions and belief systems. Literary Theory I introduces four major areas of study that include Structuralism, Psychoanalysis, Historicism and Cultural Materialism and Feminism. Two texts are chosen for study in each module apart from key concepts. The third component in each module will be texts for methodological application. The ten concepts in each module may be discussed in five hours. The texts discussing the theoretical formulations may be given at least six hours. The third component in every module is intended for the students to learn how they have integrated the insights gained about the concepts discussed in the class.

Objectives:

a. To enable students to have a grounding in various critical approaches and advanced literary theories
b. To facilitate the critical and analytical skills of students
c. To help students participate in a self-evaluative process as they learn to use various concepts and ideas
d. To familiarize the learners with the trends and cross-disciplinary nature of literary theories

Prescribed Books

Term Papers:

Students may be encouraged to write

- Position papers
- Book review of theories and criticism
- Article reviews selected from journals and books
- Interpretation of literary and cultural texts (films, drama and Television shows) on the basis of given critical approaches or theories
Module I: Structuralism

Concepts:

- Structure
- Sign, Signifier, Signified
- System
- Langue and Parole
- Binary
- Synchrony
- Diachrony
- Narratology in India
- Semiotics and Semiology
- Discourse

Texts for Study


Text for methodological application

William Blake “The Chimney Sweeper” from Songs of Innocence

Module II: Psychoanalysis

Concepts:

- The Conscious and the Unconscious
- The Ego, the Id and the Super – Ego
- Oedipus Stage
- Mirror Stage
• Phallus
• Gaze
• The Semiotic and the Symbolic
• Sublimation
• Real
• Literature and Psychoanalysis

Texts for Study

Texts for Methodological Application
“The Fall of the House of Usher” by Edgar Allan Poe.

Module III: New Historicism and Cultural Materialism
• Literature, Culture, History – Interrelatedness
• Discourse
• The historicity of the text and the textuality of history
• Representation
• Thick description
• High and Low Cultures
• Archive
• Structures of feeling
• Cultural Imaginary
• Residual, Emergent and Oppositional Cultural elements

Texts for Study
Michel Foucault, Introduction to The Archaeology of Knowledge.
Raymond Williams, “Base and Superstructure in Marxist Cultural Theory”
Text for methodological application

William Shakespeare *Henry IV*

**Module IV: Feminism**

Concepts:

- Patriarchy
- Female, Feminine, Feminist
- First and Second Wave Feminism
- Liberal Feminism
- Marxist Feminism
- Radical Feminism
- Socialist Feminism
- French Feminism
- Black Feminism
- Post-feminism

**Texts for Study**

Gayle Rubin, ‘Traffic in Women: Notes on the Political Economy of Sex’

Gail Omvedt, ‘Women’s Movements: Some Ideological Debates’

**Text for methodological application**

Andrew Marvell, ‘To His Coy Mistress’

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MA (CSS) Degree Course in English Language and Literature

<table>
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<th>ENG 531 – Indian Writing in English</th>
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<td><strong>Semester:</strong> Three</td>
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**Aim of the course**

The aim of this course is to introduce students to the various phases of the evolution in Indian Writing in English, its variant modes and genres, and acquaint them with the highly pluralistic and ideological dimensions of this literature, both in original and in translation.

**Course Description**

1. Historical context for the rise of Indian Writing in English
2. Indian Renaissance – Rise of Indian nationalism – the concept of the nation
3. Early Indian English poets – Toru Dutt and her contemporaries
6. Flowering of Indian English poetry
7. Women novelists – their contributions
8. Indian English drama – Tagore – Karnad – Tendulkar
9. Major concerns in Indian fiction
10. Indian writing in English translations

**Prescribed Books**

**a. Poetry:**

1. Toru Dutt: “Our Casuarina Tree”
2. Sarojini Naidu: “Bangle Sellers”
3. Tagore: Songs 1, 6, 50, 81, 95 & 103 [from *Gitanjali*]
4. Parthasarathy: “Exile”
5. Nissim Ezekiel: “Goodbye Party to Miss Pushpa T. S.”
6. Kamala Das: “Introduction”
7. Intiaz Dharkar: “Purdah I”
8. A.K. Ramajujan: “Obituary”
10. Arun Kolatkar: “An Old Woman”
### b. Prose in English and English Translation:

1. Macaulay: *Minute on Indian Education*
3. Gandhi: *Hindswaraj*
4. Partha Chatterjee: “Whose Imagined Community” from *Empire and Nation: Selected Essays*

### c. Drama:

1. Girish Karnad: *Hayavadana*
2. Vijay Tendulkar: *Kanyadaan*
3. Mahesh Dattani: *Final Solutions*

### d. Fiction:

1. R. K. Narayan: *Swami and Friends*
2. Salman Rushdie: *Midnight’s Children*
3. Shashi Tharoor: *The Great Indian Novel*
4. Arundhati Roy: *The God of Small Things*
5. Amitav Ghosh: *Shadow Lines*

### e. Indian Fiction in English Translation:


### Assessment

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Students will be asked to make seminar presentations on topics related to their area of study.

Students will be asked to submit term papers on topics related to their area of study.
A written Mid-semester examination will be conducted.

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**Aim of the course**

The course introduces the student to emerging areas in English Studies which will help in interrogating some of the assumptions that govern the study of English in the classroom.

**Course Description**

This course introduces the students to the way the English language has found rich expression across continents. The course will discuss issues like the idea of “Englishes”, multiculturalism, nationalism, post colonialism, race, ethnicity, and diaspora. This will help in interrogating some of the assumptions that govern the study of English in the classroom.

1. Multiculturalism – Growth of “literatures” of national cultures
2. Language of resistance – colonial and postcolonial discourse
3. Decolonization
4. The Emergence of “Englishes”
5. Race and Ethnicity
6. Impact of colonialism/colonial encounters
7. The emergence of diaspora
8. Creolization
9. Canon Formation.

**Prescribed Books**

**a. Poetry:**

1. Alamgir Hashmi: “So what if I live in a house made by Idiots?”
2. Maki Kureishi: “Curfew Summer”
4. Lakdasa Wikramasinha: “Don’t talk to me about Matisse”
5. Kamala Wijeratne: “On Seeing a White Flag across a by-Road”
7. Muhammed Haji Salleh “Blood”
8. A.D. Hope “Death of a Bird” & “His Coy Mistress to Mr. Marvell”
9. Allen Curnow “House and Land”
10. Claire Harris: “Translation into Fiction”
11. Margaret Atwood: “Notes towards a Poem that Can Never be Written”
12. John Pepper Clark: “Night Rain”
14. Derek Walcott: “A Far Cry from Africa”


b. Prose:

1. Christopher Clausen: “‘National Literatures’ in English: Towards a new Paradigm.”
3. Northrop Frye: “Conclusion to A Literary History of Canada”
4. Ngugi Wo Thiongo “The Language of African Literature” from Decolonising the Mind

c. Drama

1. David Williamson: Money and Friends
2. Wole Soyinka: Kongi’s Harvest
3. Drew Hayden Taylor: Someday

d. Fiction

1. Khalid Hosseini: And the Mountains Echoed
2. V.S. Naipaul: The Enigma of Arrival
3. Robert Kroetsch: Badlands
4. Hanif Kureishi: The Buddha of Suburbia
5. Chimamanda Ngozi Adichie: Half of a Yellow Sun

Assessment
Assignment 1 – 10 Marks
Students will be asked to make seminar presentations on topics related to their area of study.

**Assignment 2 – 10 marks**

Students will be asked to submit term papers on topics related to their area of study.

**Test – 15 marks**

A written Mid – semester examination will be conducted.

**Attendance in Lectures/Participation – 5 marks**

75% attendance mandatory.

**Summative Assessment – 100 marks**

Internal Assessment – 40 marks

End Semester Assessment – 60 marks
Institute of English, University of Kerala  
MA (CSS) Degree Course in English Language and Literature

ENG 533 – Literary Theory II

| Semester: Three | Credits: Four | Instructors: Dr. Meena T. Pillai  
|                |              | Dr. Suja Kurup P. L  
|                |              | Dr. B.S. Jamuna  
|                |              | Vishnu Narayanan |

**Aim of the course**

The course aims to acquaint students with socio – political and cultural issues in the contemporary world, drawing from the recent debates on historicity, discourse, representation and sexuality.

**Course Description**

Literary Theory II introduces four major areas of study that include Post structuralism, Postmodernism, Post colonialism, Gender and Sexuality Studies. Two texts are chosen for study in each module apart from key concepts. The third component in each module will be texts for methodological application. The ten concepts in each module may be discussed in five hours. The texts discussing the theoretical formulations may be given at least six hours. The third component in every module is intended for the students to learn how they have integrated the insights gained from the concepts discussed in the class.

**Objectives:**
- a. To enable students to have a grounding in various critical approaches and advanced literary theories
- b. To facilitate the critical and analytical skills of students
- c. To help students participate in a self-evaluative process as they learn to use various concepts and ideas
- d. To familiarize the learners with the trends and cross-disciplinary nature of literary theories

**Prescribed Books**

**Term Papers:**

Students may be encouraged to write
- Position papers
- Book review of theories and criticism
- Article reviews selected from journals and books
- Interpretation of literary and cultural texts(films, drama and Television shows) on the basis of given critical approaches or theories

**Module I: Post structuralism**

Concepts:
- Supplementarity
- Trace
- Transcendental Signified
- Exergue
- Aporia
- Textuality
- Deconstruction
- Differance
• The Yale School
• French Post structuralisms / post structuralism

Texts for Study

Text for Methodological Application

Module II Postmodernism
Concepts:
• Modernism
• Subjectivity
• Historicity of texts
• Eclecticism
• Popular culture
• Anti-enlightenment
• Commodity culture in late capitalism
• Post-industrial society and culture
• Information society and cyber culture
• Amnesia

Texts for Study

Text for methodological application:

Module III: Postcolonialism
Concepts:
• Colonialism
• Colonisation
• The Orient
• Hegemony
• Ideology
• Decolonisation
• Abrogation
- Appropriation
- Creolisation
- Subaltern

Texts for Study


Texts for Methodological Application

Heart of Darkness by Joseph Conrad.

Module IV: Gender and Sexuality

Concepts:

- Sex and Gender
- Class, Race, Ethnicity and Gender
- Constructions of masculinity and femininity
- Gender Performance
- Institutionalized Heterosexuality
- Regulation of Gender and Sexuality
- Racism, Sexism, Heterosexism, Homophobia
- Heteronormativity and Alternative Sexualities
- Queer theory
- Popular Culture and Representations of Gender and Sexuality

Texts for Study

Judith Butler. “Subjects of Sex/Gender/Desire.” Gender Trouble

Text for methodological application

Fire by Deepa Mehta

Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Test – 15 marks

A Written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks
75% attendance mandatory.

<table>
<thead>
<tr>
<th><strong>Summative Assessment</strong> – 100 marks</th>
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<tbody>
<tr>
<td>Internal Assessment – 40 marks</td>
</tr>
<tr>
<td>End Semester Assessment – 60 marks</td>
</tr>
</tbody>
</table>
Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

ENG 541 – Linguistics

Semester: Four | Credits: Three | Instructors: Dr. Maya Dutt
Vishnu Narayanan

Aim of the course

This course proposes to introduce the student to the latest trends in 20th century linguistic theory, from the beginnings of modern linguistic theory to the characterization of linguistics today.

Course Description

Various schools of thought including Bloomfield’s American Structuralism, Noam Chomsky’s T. G. Grammar among others, will be studied in addition to Singulary and Double-based transformations in T.G. Grammar, and the derivation of sentences. The course takes in three extensions of linguistic study – Sociolinguistics, Psycholinguistics and Stylistics, as well as aspects of Phonetics. The topics that will be covered are as follows:

1. The Nature of Language – Linguistics as the scientific study of language.
2. Human Languages and Systems of Animal Communication.
3. The Properties of Natural Human Languages.
4. The Fallacies of Traditional Grammar.
5. Structuralism – its roots and theoretical formulation.
7. The Need for Transformational Generative Grammar – Noam Chomsky and his theories
8. Transformations:
   (a) Singulary: [Interrogation (Y/N and Wh); Negation; Passivization; Tag Questions]
   (b) Double-based: (Relativization, Complementation, Adverbialization, Coordination).
9. Sociolinguistics
10. Psycholinguistics
11. Stylistics
12. Phonetics and the Phonology of English

Prescribed Books

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ferdinand de Saussure</td>
<td>A Course in General Linguistics</td>
</tr>
<tr>
<td>David Crystal</td>
<td>Linguistics</td>
</tr>
<tr>
<td>Frank Palmer</td>
<td>Grammar</td>
</tr>
<tr>
<td>H. A. Gleason</td>
<td>An Introduction to Descriptive Linguistics</td>
</tr>
<tr>
<td>C. F. Hockett</td>
<td>A Course in Modern Linguistics</td>
</tr>
<tr>
<td>R. W. Langacker</td>
<td>Language and its Structure</td>
</tr>
<tr>
<td>H. B. Allen, ed.</td>
<td>Readings in Applied Linguistics</td>
</tr>
<tr>
<td>C. C. Fries</td>
<td>The Structure of English</td>
</tr>
<tr>
<td>Martin Joos</td>
<td>Readings in Linguistics</td>
</tr>
<tr>
<td>John Lyons</td>
<td>Chomsky</td>
</tr>
<tr>
<td>Peter Trudgill</td>
<td>Sociolinguistics: An Introduction to Language and Society</td>
</tr>
<tr>
<td>Ronald Wardhaugh</td>
<td>An Introduction to Sociolinguistics</td>
</tr>
<tr>
<td><strong>R. Titone and M. Danesi</strong></td>
<td><em>Applied Psycholinguistics</em></td>
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<tr>
<td><strong>Balasubramaniam</strong></td>
<td><em>Phonetics.</em></td>
</tr>
<tr>
<td><strong>George Yule:</strong></td>
<td><em>The Study of Language</em></td>
</tr>
<tr>
<td><strong>M. Garman:</strong></td>
<td><em>Psycholinguistics</em></td>
</tr>
<tr>
<td><strong>S. K. Verma and N. Krishnaswamy:</strong></td>
<td><em>Modern Linguistics</em></td>
</tr>
<tr>
<td><strong>Adrian Akmajain, et al.</strong></td>
<td><em>Linguistics: An Introduction to Language and Communication</em></td>
</tr>
<tr>
<td><strong>Graham Hough:</strong></td>
<td><em>Style and Stylistics</em></td>
</tr>
</tbody>
</table>

**Assessment**

**Assignment 1 – 10 marks**

Students will be asked to make seminar presentations on topics related to their area of study.

**Assignment 2 – 10 marks**

Students will be asked to submit term papers on topics related to their area of study.

**Test – 15 marks**

A written Mid – semester examination will be conducted.

**Attendance in Lectures/Participation – 5 marks**

75% attendance mandatory.

**Summative Assessment – 100 marks**

Internal Assessment – 40 marks

End Semester Assessment – 60 marks
Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

<table>
<thead>
<tr>
<th>ENG 542 – English Language Teaching</th>
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<tr>
<td>Semester: Four</td>
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</table>

**Aim of the course**
The course aims to introduce students to the basic concepts and the current developments in English Language Teaching.

**Course Description**
Linguistic theories and its impact on language teaching; different teaching methods and their pedagogical implications will be taken up for study. Students will be introduced to the various classroom strategies, techniques and teaching aids; lesson plan for teaching effectively the different genres and language skills; the process and procedure for testing and evaluation and materials productions.

**Prescribed Books**

**Module I:** Basic Terms and Concepts: ESL and EFL; L1 and L2; Bilingualism and multilingualism; Teaching/Learning, Acquisition/Learning distinction; language skills – LSRW, critical & creative skills. Sociolinguistics, Psycholinguistics; communicative competence vs linguistic competence; ESP – Business English, Legal English, Medical English and Technical English.

**Module II:** Psychological approaches to language learning – Behaviourism, Cognitivism, Constructivism – Skinner, Chomsky, Vygotsky – learner factors – age, aptitude, personality, conditions of learning and environment.

**Module III:** Methods of Language Teaching – Grammar Translation Method, Direct Method, Audio-lingual Method, Silent Way, Suggestopaedia, Communicative Language Teaching, Community Language Learning; Multiple Intelligence; ICT-enabled Language Teaching, web tools for language learning.

**Module IV:** Classroom Procedures: Literature and Language Teaching; Practice in classroom teaching; Learner-oriented teaching – interactive teaching – peer/group work, seminars, tutorials and library work – Lesson Plans to teach grammar, prose, poetry, drama and fiction.

**Module V:** Testing and Evaluation – internal and external evaluation; types of tests, types of questions – criteria of a good test; preparation of model questions for evaluating LSRW.

**Module VI:** Materials production; teaching/learning packages for teaching LSRW; teaching/learning packages for teaching poetry, prose, drama and fiction.

- H. H. Stern: *Fundamentals of Language Teaching*
- Wilga River: *Teaching Foreign Language Skills*
- Harold V. Allen: *Teaching English as a Second Language*
- R. Mitchell and F. Myle: *Second Language Learning Theories*
- D. H. Harding: *New Patterns of Language Teaching*
- Jean F. Forrester: *Teaching without Lecturing*
- M. L. Tickoo: *English Language Teaching*
- P. Hubbard, ed.: *Computer Assisted language Learning*, 2009

**Assessment**
Assignment 1 – 10 marks
| Students will be asked to make seminar presentations on topics related to their area of study. |
| Assignment 2 – 10 marks |
| Students will be asked to submit term papers on topics related to their area of study. |
| Test – 15 marks |
| A written Mid-semester examination will be conducted. |
| **Attendance in Lectures/Participation** – 5 marks |
| 75% attendance mandatory |
| **Summative Assessment** – 100 marks |
| Internal Assessment – 40 marks |
| End Semester Assessment – 60 marks |
### Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature

<table>
<thead>
<tr>
<th>ENG 543 – Cultural Studies</th>
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<tr>
<td>Semester: Four</td>
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</table>

#### Aim of the course

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.

#### Course Description

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. Hegemony, Culture and Power
7. Culture and Discourse
8. Culture and Representation
9. Popular Culture
10. Methodologies
11. How to do Cultural Studies

#### Prescribed Books

**Unit I: Cultural Studies: Ideas and Concepts**


**Unit II: Cultural Studies: Theory**

1. Adorno and Horkheimer: Excerpts from “The Culture Industry: Enlightenment as Mass Deception”

**Unit III: Cultural Studies: Methodology**
1. Stuart Hall. “Encoding, Decoding”.

Essential Reading:
1. Theodor W. Adorno: “Culture Industry Reconsidered”
2. Stuart Hall: “Cultural Studies: Two Paradigms”
3. John Fiske: “Shopping for Pleasure”

Recommended Reading:
1. Lawrence Grossberg, et al., eds. Cultural Studies
2. John Storey, ed. What Is Cultural Studies?
4. Pramod K. Nayar. An Introduction to Cultural Studies

Assessment
Assignment 1 – 10 marks
Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks
Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks
A written Mid-semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks
75% attendance mandatory

Summative Assessment – 100 marks
Internal Assessment – 40 marks
End Semester Assessment – 60 marks
### Aim of the course

This course aims to offer a reading of the cultural history of Keralam, that is living, continuous and open. It takes the stand against the search for origins and cultural totalities. It seeks to factor in the performative in terms of histories, representations and patterns of life.

### Course Description

This paper aims to encourage the students to connect with the local and the specific. It has a four-fold division, with the first module giving an idea of how the history of Keralam has been recorded and read. It attunes the students to the complexities of historiography and the different methodologies adopted by different schools of thought, indeed, the different interests that mark these schools.

Pageants, festivals and public spectacles from the Thrissur pooram to velan kali colour the life in Keralam. The second module introduces ways of reading culturally significant activities from visual and performing arts, both “folk” and “classical”, to rituals and social customs. The strong imprints of caste identity in food, clothing or every day practices like bathing or engaging in indoor games are fast being erased. However we find the culture industry capitalizing on their symbolic value with many of these practices reappearing in vastly different and seemingly neutral contexts. The essays included in this module examine the shifting meanings of culture and how the ideals of the hegemonic are naturalized in the cultural front.

The third and the fourth modules give selections from the rich literary output of Keralam over the last one hundred and twenty years. The first gives selections from poetry, drama and prose and the second, fiction.

### Prescribed Books

#### Module 1 – History:


#### Module 2 – Culture:

2. G. Arunima. “Multiple Meanings: Changing Conceptions of Matrilineal Kinship in
Nineteenth and Twentieth Century Malabar.” The Indian Economic and Social History Review 33, no. 3.


Module 3 – Literature: Poetry, Drama, Prose

1. Kumaran Asan: Excerpts from Sita Immersed in Reflection

2. Edesseri Govindan Nair: “The Kuttippuram Bridge”

3. R. Ramachandran: “To a Parted Companion”

4. Akkitham Achuthan Nampoothiri: “The Berry in the Palm”

5. K. Satchidanandan: “How to Go to the Tao Temple”

6. A. Ayyappan: “The Buddha and the Lamb”

7. Savithri Rajeevan: “Gandhi”


10. Anvar Ali: “Season of Rains”

11. V.T. Bhattathiripad: Excerpts from From the Kitchen to the Stage

12. C.N. Sreekantan Nair: Excerpts from Kanchana Sita

13. Sreeja K.V.: Excerpts from In Every Age

14. C. Kesavan: Excerpts from Life’s Struggle

15. Kuttikrishna Marar: “Two Salutations”


18. B. Rajeevan: “Ethical Foundations of Modern Kerala”

Module 4 – Fiction:

1. O. Chandu Menon: Excerpts from Indulekha

2. Lalithambika Antharjanam: “Admission of Guilt”

3. Uroob: Excerpts from The Beautiful and the Handsome
4. Kovilan: Excerpts from *Thattakam*
5. O.V. Vijayan: Excerpts from *The Legends of Khasak*
6. Madhavikkutty (Kamala Das): “Scent of a Bird”
7. P. Vatsala: Excerpts from *Aagneyam*
8. M. Mukundan: Excerpts from *On the Banks of the Mayyazhi*
10. C. Ayyappan: “Spectral Speech”
11. Ashita: “In the Moonlit Land”
12. S. Sithara: “Fire”

**Assessment**

<table>
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Students will be asked to make seminar presentations on topics related to their area of study.

Students will be asked to submit term papers on topics related to their area of study.

A written Mid-semester examination will be conducted.

**Attendance in Lectures/Participation** – 5 marks

75% attendance mandatory.

**Summative Assessment – 100 marks**

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<th>Component</th>
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# ELECTIVES

**Instructor: Dr. G.S. Jayasree**

<table>
<thead>
<tr>
<th>I</th>
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<tr>
<td>ENG 504</td>
<td>Editing</td>
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**II  Gender Studies**

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<tbody>
<tr>
<td>ENG 5021</td>
<td>Introduction to Gender Studies</td>
</tr>
<tr>
<td>ENG 5011</td>
<td>Indian Feminist Thought</td>
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<tr>
<td>ENG 5017</td>
<td>Women’s Writing</td>
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<td>ENG 502</td>
<td>Caste, Gender and Sexuality</td>
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**III  Translation Studies**

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<td>ENG 5026</td>
<td>Translation Studies</td>
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<tr>
<td>ENG 5027</td>
<td>Indian Fiction in English Translation</td>
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<tr>
<td>ENG 5016</td>
<td>Contemporary Malayalam Literature in Translation</td>
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**IV  Indian Postcolonial Studies**

<table>
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<tr>
<td>ENG 5031</td>
<td>Discourses on Colonialism: Reading India</td>
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<td>ENG 5030</td>
<td>Genealogies of Medicine in Colonial India</td>
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**V  Life Writing**

<table>
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<tr>
<td>ENG 5018</td>
<td>Technologies of the Self : Writing Lives, making history</td>
</tr>
<tr>
<td>ENG 5029</td>
<td>Writing Lives, Performing Gender</td>
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**Instructor: Dr. Meena T. Pillai**

| ENG 5013 | Film Studies |
| ENG 5015 | Comparative Literature |

**Instructor : Dr. B. S. Jamuna**

| ENG 505 | Fourth World Literature |
| ENG 506 | Literature and Ecology |
| ENG 5019 | New Writing spaces and Poetics of the New Media |
| ENG 5025 | English for Communication |

**Instructor: Dr. B. Hariharan**

| ENG 501 | The Arctic Landscape in Canadian Fiction |
| ENG 503 | Diaspora Writing: Theory and Practice |
| ENG 5020 | Translation and its Contexts |
| ENG 5022 | Introduction to Canadian Studies |

**Instructor: Dr. Suja Kurup P. L**

| ENG 5010 | European Fiction |
| ENG 5014 | European Drama |
Instructor: Vishnu Narayanan

ENG 5023  Asian Canadian Literature
ENG 5028  Australia: History, Culture, Literature

Instructor:

ENG 507  Native Canadian Studies
ENG 508  Dalit Writing
ENG 5012  Travel Literature on India
ENG 5024  Phonetics and Spoken English

ENG 509  Writing for the Media
ENG 504 – Editing  
Credits: Two  
Instructor: Dr. G. S. Jayasree

Aim of the course
The aim of the course is to impart the skill of editing texts to students of English Language and Literature, so that they will find placements in newspapers, online medias and Publishing Houses.

Course Description
This course will consist of two modules. The first module will train the students on practices of text-editing. The second module on copy-editing is intended to equip the students in text and caption writing, editing copy for publication, dummying, page make-up, graphics and computerized editing. The course will follow the work-shop model and train the students in design, layout, creative combination of types, photographs and other illustrative material, and modes of production.

Prescribed Books

Module 1: The first module will teach the students to edit a story

1. structurally: paragraph by paragraph (substantive editing)
2. textually: sentence by sentence (line editing)
3. in detail: word by word, letter by letter (proofreading)

Module 2: The second module will look at the mechanics of style and presentation with focus on

1. grammar; word use and abuse
2. spelling and punctuation
3. headline and caption writing
4. Layout and page make-up
5. graphics and computerized editing
6. creative combination of types
7. photographs and other illustrative material
8. modes of production
9. How to use style manuals: capitalization, numbers, abbreviations, signs, and symbols
10. Libel and fairness, editing against bias: fair treatment of women, minority groups, the elderly and the disabled

The following topics could be taken up for discussion:

1. Editing Newspapers
2. Editing Magazines
3. Editing Books–Academic
4. Editing Books–Non-Academic
5. Editing Translations
6. Online Journalism
7. Internet Sources
8. Blogging

The following topics could be covered through class room presentations and term
papers:

<table>
<thead>
<tr>
<th>Service</th>
<th>Description</th>
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<tbody>
<tr>
<td>Book Publishing</td>
<td>Ghostwriting, as told to</td>
</tr>
<tr>
<td>Abstracting and abridging</td>
<td>Ghostwriting, no credit</td>
</tr>
<tr>
<td>Anthology editing</td>
<td>House style</td>
</tr>
<tr>
<td>Book jacket copywriting</td>
<td>Indexing</td>
</tr>
<tr>
<td>Book proposal writing</td>
<td>Manuscript evaluation and critique</td>
</tr>
<tr>
<td>Book summaries for book clubs/catalogues</td>
<td>Movie novelization</td>
</tr>
<tr>
<td>Content editing (scholarly)</td>
<td>Novel synopsis for a literary agent</td>
</tr>
<tr>
<td>Content editing (textbook)</td>
<td>Page layout (desktop publishing)</td>
</tr>
<tr>
<td>Content editing (trade)</td>
<td>Production editing/project management</td>
</tr>
<tr>
<td>Copyediting</td>
<td>Proofreading</td>
</tr>
<tr>
<td>Documentation</td>
<td>Publishing and marketing</td>
</tr>
<tr>
<td>Formatting</td>
<td>Research for writers or book publishers</td>
</tr>
<tr>
<td>Rewriting</td>
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</tr>
</tbody>
</table>

**Assessment**

**Assignment 1 – 10 marks**

Students will be asked to make seminar presentations on topics related to their study.

**Assignment 2 – 10 marks**

Students will be asked to submit term papers on topics related to their study.

**Test – 15 marks**

A written Mid-semester examination will be conducted.

**Attendance in Lectures/Participation – 5 marks**

75% attendance mandatory.

**Summative Assessment – 100 marks**

Internal Assessment – 40 marks

End Semester Assessment – 60 marks
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>ENG 5021</td>
<td>Introduction to Gender Studies</td>
<td>Two</td>
<td>Dr. G. S. Jayasree</td>
</tr>
</tbody>
</table>

**Aim of the course**

This course is meant for students with little or no formal background in feminist scholarship. Designed as an introductory course, it explores the theoretical deployment of the category of gender as it has come to occupy contemporary feminist thought, in a variety of national contexts and across various historical periods. In addition to covering the basic histories of feminism as a historical force, the students would be introduced to the general scope of feminist studies as an interdisciplinary intellectual project in the academy. The course questions notions of natural difference in order to explore how such notions are implicated in epistemologies, histories, broader cultural practices and relations of power. Offering an interdisciplinary explanation of how the category of gender has come to defy the human subject, this course would be useful to students of all disciplines.

**Course Description**

**Module I** focuses on three important key figures in western feminist thought.

**Mary Wollstonecraft** was an 18th Century English writer and advocate of women’s rights. She is best known for her work *Vindication of the Rights of Women*, in which she argues that women are not naturally inferior to men, but appear to be only because they lack education. She suggests that both men and women should be treated as rational beings and imagines a social order founded on reason. This is one of the earliest works of feminist philosophy which argues that women are essential to the nation, and they ought to have education to free themselves from the limitations imposed on them by society.

**Simone de Beauvoir** is a French Existentialist Feminist whose work, *The Second Sex* is one of the earliest attempts to confront human history from a feminist perspective. This meticulously researched work states that the social construction of women as the ‘other’ is a flawed process that acts as the cause of her oppression in society. She then moves to history to trace the source of these profoundly imbalanced gender roles, and studies the ways that women can support themselves and achieve autonomy.

**Betty Friedan’s** *The Feminine Mystique*, is widely credited with sparking the beginnings of second wave feminism in the U.S. In this book she criticizes the concept of ‘Feminine Mystique’ ---- the idea created by society that women are naturally fulfilled by devoting their lives to being house wives and mothers. This book goes deep into the processes that institutionalize such restrictive notions on femininity, its effect on women and children and the need to break such a mystique. Friedan also calls for a rethinking of what it means to be feminine, offering several practical suggestions promoting education and meaningful work as the useful method by which women can avoid being trapped in Feminine Mystique.

**Module II** looks into Indian feminist thought. **Uma Chakravarthy** is a feminist historian who writes on gender and caste in India, and her work is a reflection on the reproduction and regulation of patriarchy in different class, caste and gender within colonial period. It analyses the patriarchal discourses of colonial society, the shaping of Hindu Aryan Identity, the parameters of cultural nationalism, and the implications of patriarchy in political economy and culture. It suggests a different history of
‘reform’ movements and of class/gender relations that can reshape the historical consciousness.

**Tanika Sarkar** focuses on the intersections of religion, gender, and politics in both Colonial and Postcolonial period, in particular on women and Hindu rights. Her work examines the relationship between imperialism, patriarchy, and nationalism in colonial India, and traces the ideological origins of revivalist nationalist tradition in Bengal, that has important implications regarding the status of women in Indian Society. She seeks to uncover the dialectical relation of feminism and patriarchy, both in the policies of the colonial state and the politics of anticolonial movements.

**Module III** analyses feminist research methodology.

**Shulamit Reinharz** and **Lynn Davidman**’s *Feminist Methods in Social Research* offers views on conducting scientific investigations and generating theory from an explicitly feminist standpoint and examines the wide range of experiments feminist researchers undertake. It explains the relationship between feminism and methodology and challenges the stereotypes that might exist about feminist research methods. There are a variety of perspectives in feminist research method and this diversity has been of great value to feminist scholarship, seeking to overcome biases in research, bringing about social change, displaying human diversity, and acknowledging the position of the researcher.

**Prescribed Books**

The course will consist of three units where the following texts would be discussed:

**Unit I: Western feminist thought**

1. Selections from Mary Wollstonecraft, *Vindication of the Rights of Women*.
2. Selections from Simone de Beauvoir, *The Second Sex*.

**Unit II: Indian feminist thought**


**Unit III: Feminist research methodology**


**Assessment**

<table>
<thead>
<tr>
<th>Assignment 1 – 10 marks</th>
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Students will be asked to make seminar presentations on topics related to their study.

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Students will be asked to submit term papers on topics related to their study.

<table>
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<tr>
<th>Test – 15 marks</th>
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</table>

A written Mid – semester examination will be conducted.

<table>
<thead>
<tr>
<th>Attendance in Lectures/Participation – 5 marks</th>
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<tr>
<td>75% attendance mandatory.</td>
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<table>
<thead>
<tr>
<th>Summative Assessment – 100 marks</th>
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<tr>
<td>Internal Assessment – 40 marks</td>
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<td>End Semester Assessment – 60 marks</td>
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<tr>
<td>ENG 5011 – Indian Feminist Thought</td>
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</tbody>
</table>

**Aim of the course**

This course aims at situating and defining Indian Feminist thought in the context of the academy where Feminist Thought is generally believed to be Western. Defining a set of issues, a body of concept, and methodologies of approach specific to India, it hopes to institutionalize the emerging body of Indian thoughts with reference to issues of gender, culture and development.

**Course Description**

A feminist is one who holds that there is gender discrimination in society and takes conscious measures to correct it. Though the awareness of gender based discrimination has been there in India from the earliest times, feminism as a concerted movement to contest this began only in the 1970’s. Many came forward to ensure justice for women and end sexism that exists in many forms. Hence, we have different kinds of feminism in India as there are in other parts of the world and this paper attempts to provide an overview of Indian Feminist Thought.

This paper is divided into four modules. The first module charts the contributions of feminist thought to intellectual debates in social engagement, cultural criticism, and epistemology since 1970. It will also briefly touch upon the origin and development of Indian Women’s Movement (IWM), which runs almost parallel to the awakenings in the intellectual domain. In fact, the paper will examine how both are mutually contributory. The second section will look into theories of gender that tries to grapple with contemporary issues. The third section broadens this perspective in the wider framework of the nation. The fourth section will look into the new challenges that feminists face. Three major issues are identified, viz, women’s reservation, sexual violence and visual representation.

1. Women’s Studies methodology
2. Political movements and representation of women
3. Gendered Identity
4. Question of rights
5. Framing the nation/religion
6. Narrating the self
7. Demographic transition and reproductive health
8. Women’s education
9. Global capital/Countering global capital
10. Feminization of labour
11. Violence against women
12. Gender, culture, representation.

**Prescribed Books**
Module I: Women’s Studies, Women’s Movements


Module II: Contemporary Theories of Gender


Module III: Women, Society and the Nation


### Module IV: Contemporary Issues and New Challenges


<table>
<thead>
<tr>
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<tbody>
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<td>Assignment 2 – 10 marks</td>
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</tr>
<tr>
<td>Test – 15 marks</td>
<td>A written Mid – semester examination will be conducted.</td>
</tr>
</tbody>
</table>

**Attendance in Lectures/Participation – 5 marks**

75% attendance mandatory.

**Summative Assessment – 100 marks**

Internal Assessment – 40 marks

End Semester Assessment – 60 marks
ENG 5017 – Women’s Writing

| Credits: Two | Instructor Dr. G. S. Jayasree |

**Aim of the course**

Women write to express their selves. However, this body of writing had never found its place in the Canon, nor been used for pedagogical purposes. This course aims to grant the much needed recognition to the creative works of women and examines the aesthetic specificities of Women’s Writing and relates them to the socio-cultural milieu.

**Course Description**

This paper is a testament to the creativity of women who have always borne witness to life, but were hardly ever permitted to speak. The poems, stories, plays and essays in this paper will look at historical understandings that frame relationships in different social contexts. It will go on to examine the possibilities and limitations that the body imposes on women and the way to freedom that is the dream of every woman. Writing offers a medium to record the nature of this journey to selfhood, at times joyous and at times painful.

1. Women’s Writing as a genre.
2. The richness and variety of women’s writing and to make them discern its wide range.
3. Key concepts and debates in women's writing
4. Major women writers and the salient features of the works of major women writers.
5. Analyze texts written by women.
6. Strategies employed by women in their writing practices.
7. Tracing the female literary tradition.
8. Understanding of women, their work and family through their own representation.
9. Women’s Writing from different communities, classes, countries etc.
10. Strategies used by women writers for the contestation of gender representation.

**Prescribed Books**

**a. Poetry:**

1. Kamala Das: “Too Late For Making Up”
2. Shanta Acharya: “Delayed Reaction”
3. Vijila: “A Place for me”
4. Imtiaz Dharker: “Minority”
5. Sylvia Plath: “Balloons”
6. Alice Walker: “Before I Leave the Stage”
7. Judith Wright: “Naked Girl and Mirror”
8. Carol Ann Duffy: “Eurydice”
10. Pratibha Nandakumar: “Poem”
11. Sugatha Kumari: “Devadasi”
12. Temsula Ao: “Heritage”

**b. Drama**

1. Susan Glaspell: *Trifles*
2. Vinodini: *Thirst*
### Prose

1. Virginia Woolf: “Professions for Women”
2. Nabaneeta Dev Sen: “Women Writing in India at the Turn of the Bengali)”
5. Tanika Sarkar: “Nationalist Iconography”
6. Anna Julia Cooper: “Loss of Speech through Isolation”
8. Susan B. Anthony: “On Women’s Right to Vote”
9. Dorothy Parker: “Good Souls”

### Fiction

1. Lalithambika Antarjanam: *Goddess of Revenge*
2. Mahaswetha Devi: *The Divorce*
3. P. Vatsala: *The Nectar of Panguru Flower*
4. Shashi Deshpande: *Independence Day*
5. Doris Lessing: *No Witchcraft for Sale*
6. Katherine Mansfield: *A Doll’s House*
7. M. Saraswati Bai: *Brainless Women*
8. Kumudini: *Letters from the Palace*
9. Penelope Fitzgerald: *The Axe*
10. Mrinal Pande: *A Woman’s Farewell Song*
11. Sarah Orne Jewett: *A White Heron*

### Reference:

### Assessment

**Assignment 1 – 10 marks**

Students will be asked to make seminar presentations on topics related to their study.

**Assignment 2 – 10 marks**

Students will be asked to submit term papers on topics related to their study.

**Test – 15 marks**

A written Mid – semester examination will be conducted.

**Attendance in Lectures/Participation – 5 marks**

75% attendance mandatory.

**Summative Assessment – 100 marks**
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</tbody>
</table>
Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature
Intra-Departmental Elective Courses – Course Descriptions

| ENG 502 – Caste, Gender and Sexuality | Credits: Two | Instructor: Dr. G. S. Jayasree |

**Aim of the course**

In India, identity is defined in terms of caste, gender and sexuality. However, the complex issues related to these categories have not been subjected to close critical enquiry. This course examines the nature of caste, gender and sexuality and their intersections in the context of Indian society.

**Course Description**

Questions of power, agency and resistance have become central to any course offered at the post-graduate level. If we wish to challenge and transform structures of power in society, it will be necessary to equip the students to question and decode the meanings of signs that describe and perpetuate such structures. This course helps us to understand the reasons for the subordinate status of women in terms of caste, gender and sexuality. Uma Chakravarti analyses the concepts of Brahminical patriarchy in Vedic India, where as Kumkum Roy examines a key text in the context of sexual economies of post vedic India. Paola Bacchetta looks at the intersections of sexuality and religious belief systems, where as Sharmila Rege narrows down the enquiry into the life texts of dalit women. Kalpana Kannabiran and Vasant Kannabiran flag another important issue in gender and sexuality by examining the dynamics of power and violence. Jaya Sharma and Dipika Nath open up discussions on same sex relations in India, while Bisakha Dutta talks about the representational realities of sex workers in India. The last essay in this section by Shohini Ghosh focuses on the queer vision in Bombay cinema. Together, this series of eight essays would help the students to get a better understanding of the issues related to caste, gender, and sexuality in contemporary cultural studies.

**Prescribed Books**


4. Rege, Sharmila. “Debating the Consumption of Dalit ‘Autobiographies’: The Significance of Dalit ‘Testimonios.’” *Writing Caste/Writing Gender: Narrating Dalit*


### Assessment

**Assignment 1 – 10 marks**

Students will be asked to make seminar presentations on topics related to their study.

**Assignment 2 – 10 marks**

Students will be asked to submit term papers on topics related to their study.

**Test – 15 marks**

A written Mid-semester examination will be conducted.

**Attendance in Lectures/Participation – 5 marks**

75% attendance mandatory.

**Summative Assessment – 100 marks**

Internal Assessment – 40 marks

End Semester Assessment – 60 marks
### ENG 5026 – Translation Studies

<table>
<thead>
<tr>
<th>Credits: Two</th>
<th>Instructor: Dr. G. S. Jayasree</th>
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</thead>
</table>

#### Aim of the course

This course aims to introduce students to the fundamentals of translation theory. This would involve the study of the evolution of the concept of translation and the various strategies used in the process. It will examine the various forms of translation and carry a module on practical aspects, enabling the students to choose translation as a profession.

#### Course Description

This course handles Translation Studies as a discipline that deals with theories of translation, the role of the translator, the cultural turn in translation, gender, sexuality and other issues, the postcolonial translation studies, the translation of religious texts, the politics involved in the entire process and the central issues and difficulties confronted during translation. It thus treats translation as an academic interdisciplinary dealing with the systematic study of the theory, description and application of translation, interpretation and localization and its relevance and utility in society.

#### Prescribed Books

**Unit I: Literary Translation: Domain, Debates**

1. Walter Benjamin: *The Task of the Translator*
2. Roman Jakobson: *On the Linguistic Aspects of Translation*
3. Eugene Nida: *Principles of Correspondence*
4. George Steiner: *The Hermeneutic Motion*
5. Itamar Even-Zohar: *The Position of Translated Literature within the Literary Polysystem.*
6. Susan Bassnett and Harish Trivedi: *Of Colonies, Cannibals and Vernacular*

**Unit II: Literary Translation: Histories**

1. James S. Holmes: *The Name and Nature of Translation Studies*
2. Sukrita Paul Kumar: *Language as Content: Literary Translation into English*

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

1. Ayyappa Paniker: *Towards an Indian Theory of Literary Translation*
2. Gayatri Chakravorty Spivak: *The Politics of Translation*
3. Tejaswini Niranjana: *Introduction: History in Translation*
4. Vanamala Viswanatha: *Breaking Ties*

**Unit IV: Processes of Translation**

1. J. C. Catford: *Translation Shifts*
2. Jean-Paul Vinay and Jean Darbelnet: *A Methodology for Translation*
4. M. Sofer: *The Translator’s Handbook*
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<tr>
<td><strong>Summative Assessment</strong> – 100 marks</td>
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</tr>
<tr>
<td>Internal Assessment – 40 marks</td>
<td></td>
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<tr>
<td>End Semester Assessment – 60 marks</td>
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</tbody>
</table>
### ENG 5027 – Indian Fiction in English Translation

| Credits: Two | Instructor: Dr. G. S. Jayasree |

#### Aim of the course

This course aims to familiarize the students with the development of Fiction in Indian languages other than English, in the post-Independence period. Keeping in view the need to relate English Studies to the Indian cultural context, the course will encourage the students to learn the texts from different languages to understand their distinctive identities as well as their common concerns. To understand the socio-cultural movements which have become decisive in the evolution of fiction in a pan-Indian perspective is another aim of the course.

#### Course Description

The course is based on the English translations of select masterpieces from various languages and examines the narrative strategies/techniques/styles employed by writers in a multi-linguistic context. It makes students aware of various forms of literary art and genuine socio-cultural ethos presented through the writings in different Indian regional languages and acts as a source of linguistic as well as cultural expansion that widens the capacity for meaning and literary creativity.

#### Prescribed Books

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Translator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bhisnma Sahni</td>
<td>Thamas</td>
<td>(Tr. by author)</td>
</tr>
<tr>
<td>Mahasweta Devi</td>
<td>The Breast Giver</td>
<td>(Tr. by Gayatri Spivak)</td>
</tr>
<tr>
<td>M. T. Vasudevan Nair</td>
<td>Mist</td>
<td>(Tr. by Premila V.M.)</td>
</tr>
<tr>
<td>Manik Bandyopadhyay</td>
<td>The Boatman in Padma</td>
<td>(Tr. Prof. Hiren Mukherjee)</td>
</tr>
<tr>
<td>O. V. Vijayan</td>
<td>Legends of Khasak</td>
<td>(Tr. by author, Penguin India)</td>
</tr>
<tr>
<td>U. R. Anantamurti</td>
<td>Samskara</td>
<td>(Tr. A. K. Ramanujan)</td>
</tr>
<tr>
<td>Neela Padmanabhan</td>
<td>Pallikondapuram</td>
<td>(Tr. Dakshinamurthy, CLS Publication)</td>
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#### Assessment

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<td>Assignment 2</td>
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<tr>
<td>Test</td>
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<tr>
<td>Attendance in Lectures</td>
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</table>

Students will be asked to make seminar presentations on topics related to their study.

Students will be asked to submit term papers on topics related to their study.

A written Mid-semester examination will be conducted.
75% attendance mandatory.

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<tr>
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</tbody>
</table>
Institute of English, University of Kerala
MA(CSS) Degree Course in English Language and Literature
Intra-Departmental Elective Courses – Course Descriptions

<table>
<thead>
<tr>
<th>ENG 5016 – Contemporary Malayalam Literature in English Translation</th>
<th>Credits: Two</th>
<th>Instructor: Dr. G. S. Jayasree</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Aim of the course</strong></td>
<td></td>
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</tr>
<tr>
<td>Malayalam has a rich body of writing and the aim of the course</td>
<td></td>
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<tr>
<td>is to offer select texts in all genres from 1950s English</td>
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<tr>
<td>translation. It maps the changing sensibilities in the</td>
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<tr>
<td>literary landscape of Malayalam and gives a brief overview</td>
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<tr>
<td>of shifting schools from late Romanticism to Postmodernism.</td>
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<tr>
<td>In addition, the course examines the poetics and politics of</td>
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<tr>
<td>translation when moving a text from Malayalam into English.</td>
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| **Course Description**                                       |              |                               |
| It deals with the history of Malayalam literature in         |              |                               |
| translation from 1900 to1950 and post-1950 developments in    |              |                               |
| the field of translation. It also analyses modern, post-      |              |                               |
| modern and current trends in Malayalam poetry and drama,    |              |                               |
| new genres of Malayalam prose – autobiography, travelogue    |              |                               |
| and magical realism, and familiarizes the students with     |              |                               |
| recent trends in Malayalam literature like writings on       |              |                               |
| culture/art forms, the concepts of existence and survival,  |              |                               |
| and Literature of minorities.                               |              |                               |

| **Prescribed Books**                                         |              |                               |
| **a. Poetry**                                                |              |                               |
| G. Kumara Pillai: “EthraYadrischikam”                        |              |                               |
| A. J. Thomas]                                               |              |                               |
| K. Ayyappa Paniker: “The Village”                           |              |                               |
| Attoor Ravi Varma: “Samkramananam”                          |              |                               |
| Prema Jayakumar]                                            |              |                               |
| O. V. Usha: “O Agnimitra”                                   |              |                               |

| **b. Drama**                                                 |              |                               |
| Narendra Prasad: Sowparnika.                                 |              |                               |
| C. J. Thomas: Behold He Comes Again [Sahitya Academy]        |              |                               |
| G. Sankara Pillai: Wings Flapping Somewhere.                 |              |                               |

| c. Fiction and Short Fiction:                                |              |                               |
| (i) Novels:                                                  |              |                               |
| Thakazhi: Chemmeen. [Trans. Anita Nair]                      |              |                               |
| P. Valsala: Agneyam [Trans. Prema Jayakumar]                 |              |                               |
| Narayanan: Kocharethi: The Araya Woman [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]                                                     |              |                               |
**d. Prose:**

(i) **Autobiography:**

V. T. Bhattathiripad: *My Tears, My Dreams* [Trans. Sindhu V. Nair]

(ii) **Writings on Culture/Music:**

S. Guptan Nair: “Indian Poetics”

**Reference:**


**Assessment**

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</tbody>
</table>
Discourses on Colonialism: Reading India

Aim of the course

The critical enterprise of colonialism has seen many shifts and turns since India gained independence in 1947. Presently we see thinkers from India mounting a critique of postcolonial readings largely from Nationalist/Marxist/Subaltern/Post-structuralist/Postmodernist/Gender and Sexuality and Caste perspectives. This course examines the fast changing terrain of discourses of colonialism that aims to read India from a culturally situated theoretical position.

Course Description

In terms of intellectual claims, India still remains a victim of western modernity. The west defines the contours of thought for us. However, the last two decades have seen efforts to shake away this dominance without resorting to narrow prescriptive “us versus them” paradigms. The essays in this paper map this exciting field examining the protracted issues of nation, nationalism and the postnation from a specifically Indian context. The nationalist imaginary in visual and print media and the sartorial preferences that had a definite political content are also looked into. One cannot ignore the scholarship on religion, caste and gender in the context of responses to colonialism. The poetics and politics of writing forms another strand within this rich body of thought and in this I have chosen readings on Sufism and Bhakti.

Prescribed Books


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<td>60 marks</td>
<td>End Semester Assessment – 60 marks</td>
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</tbody>
</table>
ENG 5030 – Genealogies of Medicine in Colonial India

Aim of the course

The ways of managing health in colonial India are interesting as we continue to follow much of their ways long after the British left. This course examines the diverse facets of the social history of health and medicine in colonial India. Based on inter-disciplinary research, it offers valuable insights into topics that are recently receiving scholarly attention, encouraging students to look closely at what is taken-for-granted in regimes of health.

Course Description

The British gave us the railways, telegraph; they gave a language and taught us to read our own languages. They organized the legal system for us. Indeed, there was no side of our life they were not concerned about. They wanted to save the Indians from plague and Kalaazar, and therefore set up elaborate systems for saving our bodies. As we were not quite sure who was sane and who was not, they built lunatic asylums to lock up both. We groveled in dust, filth and excrement and therefore they took elaborate steps to promote sanitary consciousness. They knew that diseases spread because we never bathed and worse, we answered nature’s call under the wild skies. All this would have been okay, if we did not multiply ourselves the way we did. So they had to put in extra effort and teach us artificial methods to keep our numbers manageable. These were particularly aimed at women, because everyone knows that it is the woman who bears the child.

Prescribed Books


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Institute of English, University of Kerala  
MA (CSS) Degree Course in English Language and Literature  
Intra-Departmental Elective Courses – Course Descriptions

**ENG 5018 – Technologies of Self: Writing Lives, Making History**  
Credits: Two  
Instructor: Dr. G. S. Jayasree

**Aim of the course**

This course is a tribute to Foucault on technologies of the self. Foucault redefined the very concept of the self that we had uncritically internalized for centuries, particularly notions of Selfhood that emerged with Enlightenment Modernity. The blurring distinctions between the Public and the Private makes for a revisionary reading of many Life-Texts included for detailed reading.

**Course Description**

The study of an individual’s life as a means to understand the times of which he or she forms an important part or cuts a representative figure has been regarded as a useful tool for historical understanding of a period. The recent interest in individual’s life goes beyond this and assumes that there are certain aspects of historical enquiry that are most usefully or even inevitably carried out through a study of the lives of individuals. On a closer inspection we find that several other domains of life at the level of practices, may not have as explicit a relationship to the corporeal as is thought of, or may be at significant variance from the principles articulated in doctrinal texts. In fact the very lives of such texts may be traced by exploring the ways in which individuals and groups devise life practices which actualize these doctrines even as they transform them. Recent theoretical investigations on the technologies of the self, the possibilities of counter-history and practices of everyday life, allow an understanding of the intricate ways in which the social informs the constitution of individual lives. In this paper five examples of life writing are placed alongside five critical articles to allow a contrapuntal reading of the texts.

1. Culture, Politics, and Self-Representation  
2. Archives of the Self  
3. Double-Voiced Autobiographies  
4. Fictional Lives  
5. Righting the Self  
6. Life Writing and the Work of Mediation  
7. Gendered Life-Writing  
8. Life-Writing in the Postcolonial Context  
9. Life-Writing and Censorship  
10. The Pleasures of Reading Life-histories

**Prescribed Books**


### Assessment

<table>
<thead>
<tr>
<th>Assignment 1 – 10 marks</th>
<th>Students will be asked to make seminar presentations on topics related to their study.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment 2 – 10 marks</td>
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</tr>
<tr>
<td>Test – 15 marks</td>
<td>A written Mid – semester examination will be conducted.</td>
</tr>
<tr>
<td><strong>Attendance in Lectures/Participation – 5 marks</strong></td>
<td></td>
</tr>
<tr>
<td>75% attendance mandatory.</td>
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</tbody>
</table>

### Summative Assessment – 100 marks

| Internal Assessment – 40 marks |
| End Semester Assessment – 60 marks |
Institute of English, University of Kerala  
MA (CSS) Degree Course in English Language and Literature  
Intra-Departmental Elective Courses – Course Descriptions

<table>
<thead>
<tr>
<th>ENG 5029 – Writing Lives, Performing Gender</th>
<th>Credits: Two</th>
<th>Instructor: Dr. G. S. Jayasree</th>
</tr>
</thead>
</table>

**Aim of the course**

This paper with its focus on dancing bodies in performance shall open up enquiries into the behaviors of gendered, raced and sexed bodies within the cultural space. The extracts from life-writing chosen from three iconoclastic performers open up multiple ways of thinking about bodies in performance, beyond the normalized ways of embodying selves. The critical essays shall guide the students towards a concrete understanding of how the performers have dealt with and re-negotiated their societies through the subversive kinesthetic of their performing bodies and shall sensitize them towards developing more informed ways of understanding lives and bodies in performance.

**Course Description**

The extract from the life of Isadora Duncan shall acquaint the students with the persistent struggle of an iconoclastic performer, considered the creator of modern dance in the west, to extend the grammar of female dancing body beyond the codified rigidities of classical ballet. Duncan wanted to restore dance to a high art form instead of entertainment and for this she continually sought to redefine the connection between emotions and movement. Her autobiography tries to capture the agonies of a life that was devoted to experimenting with the self, body and the other.

Chandralekha is in many ways an epochal eastern counterpart of Isadora Duncan and hence elaborates the enquiries of the students begun in the first extract to a more familiar cultural scenario. Her incessant experiments to widen the idiom of bharatanatyam to encompass the powerfully fluid movements of limbs in kalaripayattu and yoga, to tap multiple ways of erotic expression, her quests to bring out the feminine within the male, and her own postulations of the seamless body shall incite further critical thinking in these directions.

A dancer-choreographer who shocked the classical ballet audience used to stipulated kinesthetics of the moving male body, Vaslav Nijinsky’s modes of expression were futuristic in many ways. From dancing *en pointe* which was not expected of men to extreme sparseness employed in rendering and his two dimensional movement vocabulary set against lush music and open expression of physicality on stage, Nijinsky’s life both on and off the stage was riveting. This extract brings in myriad questions into norms of masculinity that popular art and literature promote.

The extract from Sarah Caldwell’s study of *mudiyettu* in many ways consolidates the explorations incited by the other selections in this paper. The remarkable power of this book’s analyses of sexualities in performances in a ritual space in Kerala comes from the position of an involved participant that she takes, as against any supposed objective scholarship on the same. The mix of insight in the form of entries in her journal and letters that generously peppers her academic analysis enables her to pour forth the frustrations within her person as she encounters conventions of female behaviour and gender performance in Kerala. The vividly examined psychological dynamics working behind ritual structures, the conflicts between genders it reflects and the way the same are negotiated through ritual, all narrated with empathy shall encourage students further in their own experiential
### Prescribed Books

#### Module 1:

**Required Reading:**


**Recommended Reading:**


#### Module 2:

**Required Reading:**


**Recommended Reading:**


#### Module 3:

**Required Reading:**


**Recommended Reading:**


**Module 4:**

**Required Reading:**


**Recommended Reading:**


**Assessment**

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their study.

Test – 15 marks

A written Mid – semester examination will be conducted.

**Attendance in Lectures/Participation** – 5 marks

75% attendance mandatory.

**Summative Assessment** – 100 marks
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<td>End Semester Assessment</td>
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</table>
Institute of English, University of Kerala  
MA (CSS) Degree Course in English Language and Literature  
Intra-Departmental Elective Courses – Course Descriptions

<table>
<thead>
<tr>
<th>ENG 5013 – Film Studies</th>
<th>Credits: Two</th>
<th>Instructor: Dr. Meena T. Pillai</th>
</tr>
</thead>
</table>

Aim of the course

This course aims to introduce students 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.

Course Description

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 (Film Noir, Horror, Avant-garde/Experimental, Documentary)
9. Ideology and Cinema
10. Representation and Cinema

Prescribed Books

1. Sergei Eisenstein. “Word and Image”
7. Stam and Spense. “Colonialism, Racism and Representation: An Introduction”

8. Films for Detailed Study/viewing:
   a. Sergei Eisenstein: *Battleship Potemkin*
   b. John Ford: *Stagecoach*
   c. Mehboob: *Mother India*
   d. Adoor Gopalakrishnan: *Elippathayam*

(All essay and short questions only from Sections I and II)

9. Films for General Viewing:
   1. Robert Wiene: *The Cabinet of Dr Caligari*
   2. Jean Renoir: *The Rules of the Game*
   3. Carl Theodore Dreyer: *The Passion of Joan of Arc*
   4. Chaplin: *Modern Times*
   5. Hitchcock: *Rear Window*
   6. Gene Kelly: *Singing in the Rain*
   7. Godard: *Breathless*
   8. Alain Resnais: *Hiroshima Mon Amour*
   9. Ozu: *Tokyo Story*
   10. Guru Dutt: *Pyaasa*
   11. Satyajit Ray: *Pather Panchali*
   12. Ritwik Ghatak: *Meghe Dhaka Tara*
   13. K. G. George: *Yavanika*

Recommended Reading:

**Assessment**

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<th>Assignment</th>
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<tr>
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<tr>
<td>Test</td>
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</table>
A written Mid-semester examination will be conducted.

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<tr>
<th>Summative Assessment – 100 marks</th>
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<tbody>
<tr>
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</table>
Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature
Intra-Departmental Elective Courses – Course Descriptions

ENG 5015 – Comparative Literature

| Credits: Two | Instructor: Dr. Meena T. Pillai
Dr. Suja Kurup P. L |

Aim of the course

The aim of this course is to introduce the students to the origin, growth, definition and scope of Comparative Literature. It will attempt to look at the major concepts/theories and methodologies of Comparative Literature.

Course Description

1. Origins of Comparative literature as a discipline
2. Historical development of Comparative Literature in the West
3. Various definitions, scope and application of Comparative Literature
4. The French, German and American Schools of Comparative Literature
5. Influence and Reception Studies
6. Thematology
7. Genre and Movement Studies
8. Postcolonial approaches to Comparative Literature
9. Comparative Literature in the Indian context
10. Comparative Literature and Translation

Prescribed Books


Note to the teacher:
The nine books prescribed for reference will offer deeper insights into the topics to be covered in this course. The book by Susan Bassnett will be especially useful. However it is difficult to prescribe one book to deal with all these topics and therefore the rationale for this long list of reference books.
## Assessment

### Assignment 1 – 10 marks
Students will be asked to make seminar presentations on topics related to their area of study.

### Assignment 2 – 10 marks
Students will be asked to submit term papers on topics related to their area of study.

### Test – 15 marks
A written Mid-semester examination will be conducted.

### Attendance in Lectures/Participation – 5 marks
75% attendance mandatory

## Summative Assessment – 100 marks

### Internal Assessment – 40 marks

### End Semester Assessment – 60 marks
### ENG 505 – Fourth World Literature

| Credits: Two | Instructor: Dr. B. S. Jamuna |

#### Aim of the course

The aim of the course is to familiarize the students to literature from the margins by aboriginals, Dalits and other native populations.

#### Course Description

This course introduces students to writings that have evolved from the native populations of Canada and Australia. The study will also look into Dalit literature marked by revolt and hope for freedom of the “untouchables.” The writings reveal the pangs of discrimination, traditional beliefs, a minority culture and the fear of an uncertain future.

#### Prescribed Books

1. Pauline Johnson: The Cattle Thief
2. Rita Joe: Women of Peace, Men of Peace
3. R. Z. Nobis, Jr: Ordinary Man
4. Namdeo Dhasal: Hunger

(Selections from Agnes Grant, ed. *Our Bit of Truth: An Anthology of Canadian Native Literature*, & Arjun Dangle, ed. *Poisoned Bread*.)

5. Lee Maracle: Ravensong
6. Mudrooroo: Promised Land
7. Omprakash Valmiki: Joothan
8. Bama: Sangati
9. Sharankumar Limbale: Towards an Aesthetics of Dalit Literature

#### Assessment

- **Assignment 1** – 10 marks
  Students will be asked to make seminar presentations on topics related to their area of study.

- **Assignment 2** – 10 marks
  Students will be asked to submit term papers on topics related to their area of study.

- **Test** – 15 marks
  A written Mid-semester examination will be conducted.

- **Attendance in Lectures/Participation** – 5 marks
  75% attendance mandatory

- **Summative Assessment** – 100 marks
  - Internal Assessment – 40 marks
  - End Semester Assessment – 60 marks
### ENG 506 – Literature and Ecology

<table>
<thead>
<tr>
<th>Aim of the course</th>
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</thead>
<tbody>
<tr>
<td>The two-credit course on Literature and Ecology aims at providing a comprehensive introduction to the ways in which the creative imagination has responded to Ecology. It aims to create an awareness of the ecological issues and to develop a movement from ego consciousness to Eco-consciousness.</td>
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<table>
<thead>
<tr>
<th>Instructor: Dr. B. S. Jamuna</th>
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<table>
<thead>
<tr>
<th>Course Description</th>
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<tbody>
<tr>
<td>The writers prescribed for study voice the ecological concerns and the need to address the rising global threats. Units I will provide the theoretical background to the course and Units II and III will discuss specific literary texts.</td>
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<thead>
<tr>
<th>Prescribed Books</th>
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</table>

#### Unit I:


#### Unit II:

1. Ted Walter: “Spurned Goddess”.
2. John Burnside: “Penitence”.
4. Andrew Waterman: “Evolution”
5. George Kenny: “Sunset on Portage”

Unit III:

1. Farley Mowat: *A Whale for the Killing.*
2. Wangari Mathai: *Replenishing the Earth*
3. Amitav Ghosh: *The Hungry Tide*
4. Nadine Gordimer: *The Conservationist*

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**Attendance in Lectures/Participation** – 5 marks

75% attendance mandatory

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<td>Total- 100 marks</td>
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</tbody>
</table>
### ENG 5019 – New Writing Spaces and Poetics of the New Media

| Credits: Two | Instructor: Dr. B. S. Jamuna |

**Aim of the course**

The course aims to introduce students to new media writings which are composed, disseminated and read on computers.

**Course Description**

Mainstream writings articulate the views of a single author, whereas new media writings reverberate the views that are created by a synergy between human beings and computers. The aim of the study will be to look into this synergy’s continuities and breaks with past literary practices and its implications for the future.

**Prescribed Books**

#### Module 1: Terms and Concepts

- New Media art; Hypermedia; Hypertext; Hyperlinks; Intermedia, Memex, Storyspace
- Literary Machines
- Interactive multimedia, Interactive narratives
- Digital writing and reading
- Digital poetry, kinetic poetry, visual poetry, holographic poetry.

#### Module 2: Literary theory and new media

- Post structuralism; Theories of meaning
- Strategies of Reading: Conventional, Mediated and Virtual
- Web-based Writing and Reading
- Major Practitioners and Major Theories
- WEB 2.0 Technology and Theories of Literature

**Recommended Reading:**

- Adelaide Morris & Thomas Swiss. *New Media Poetics: Contexts, Technotexts & Theories.*
- Lunenseld, ed. *Digital Dialectics.*
- Andrew Dewdney. *New Media Handbook.*
- Anna Everett. *New Media: Theories and Practice.*
- Delany & Landow. *Hyper Media and Literary Study.*
<table>
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<td>End Semester Assessment – 60 marks</td>
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</tbody>
</table>
### ENG 5025 – English for Communication

| Credits: Two | Instructor: Dr. B. S. Jamuna |

#### Aim of the course

This two-credit course on English for Communication aims at developing the communicative skills in English of students. Communicative competence, both oral and written, will be the prime concern of this course.

#### Course Description

In this course, emphasis will be placed on the use of the language in various contexts of use thus enhancing their ability to deal with real life situations such as facing interviews, participating in group discussions and also for effective written communication. All the units will provide training to develop the communicative skills of the learners.

**Unit I:** Language and Communication Skills – Listening Comprehension – Types of Listening – Global and Specific; Practice exercises to improve listening comprehension

**Unit II:** Conversation Skills – Formal and informal Use of English; Interviews; Debates; Group Discussions; Telephone conversation; Practice Exercises to improve conversational skills.

**Unit III:** Reading Skills – Types of reading – Skimming, Scanning; Vocabulary building; Synonyms, Antonyms, Homonyms, Homographs, Homophones; Phrasal Verbs; Idioms and Phrases; Practice exercises to improve reading skill.

**Unit IV:** Written Comprehension – Correspondence: Formal and Informal; Business Correspondence; Agenda; Minutes; Advertisements; Notices; Reports; Proposals; CV and Covering Letter

**Unit V:** Common Errors made by Indian users of English

#### Prescribed Books


#### Assessment

**Assignment 1 – 10 marks**

Students will be asked to make oral presentations like speech; short plays; debates and group discussions

**Assignment 2 – 10 marks**

Students will work on guided and free compositions

**Test – 15 marks**
<table>
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<th>Section</th>
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<tr>
<td>Internal Assessment</td>
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<td>End Semester Assessment</td>
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<tr>
<td>ENG 501 – The Arctic Landscape in Canadian Fiction</td>
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<tr>
<td><strong>Aim of the course</strong></td>
<td>Credits: Two</td>
</tr>
<tr>
<td>This course will explore the depiction of the Arctic Landscape in Canadian fiction.</td>
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</table>

**Course Description**

The idea of the north, its mystery and its alluring fascination both for the explorer and the writer will form the context for the study of the novels of Rudy Wiebe, John Moss and Aritha Van Herk. Each of these writers sees the Arctic from their subjective position, which is rooted in their diverse cultural background. Concepts such as historiography, geografictione and spatiality will be analyzed with reference to these writers.

**Prescribed Books**

1. Rudy Wiebe: *Playing Dead*
2. John Moss: *Enduring Dreams: An Exploration of Arctic Landscape*
3. Aritha Van Herk: *Places Far From Ellesmere: A Geografictione*

**Assessment**

**Assignment 1**
Students are required to make a seminar presentation on an area that concerns the Canadian Arctic. Max marks: 10

**Assignment 2**
Students are required to submit a term paper on the texts prescribed for study. Students are welcome to engage in interdisciplinary research, to prepare their term papers. Max marks: 10

**Test**
Students are required to take a test for 15 marks

**Attendance in Lectures/Participation**
Students get 5 marks for 100% attendance

**Summative Assessment**

<table>
<thead>
<tr>
<th>Internal Assessment:</th>
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<tr>
<td>End semester examination:</td>
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</table>
Institute of English, University of Kerala  
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Intra-Departmental Elective Courses – Course Descriptions

**ENG 503 – Diaspora Writing: Theory and Practice**  
Credits: Two  
Instructor: Dr. B. Hariharan

**Aim of the course**

The theory of Diaspora Writing is significant in the context of globalization and multicultural societies and so this course introduces the student to some of the basic concepts about Diaspora.

**Course Description**

Languages and cultures are transformed as they come into contact with other languages and cultures. Immigration/Exile has created new dimensions of nationhood and narration. Writing from adopted homelands of a ‘lost world’; has paved the way for a literature that is both heterogeneous and culture specific. This course will include essays on theorizing Diaspora and select novels/film of diaspora writers like Salman Rushdie, Jhumpa Lahiri and Michael Ondaatje.

**Prescribed Texts**

1. Salman Rushdie: *Imaginary Homelands*  
2. Vijay Mishra: The Diasporic Imaginary: Theorizing the Indian Diaspora  
3. Stuart Hall: Culture, Identity and Diaspora  
4. Jhumpa Lahiri: *The Namesake*  
5. Michael Ondaatje: *Anil’s Ghost*  
6. Deepa Mehta: *Water* (Film)

**Assessment**

**Assignment 1**

Students are required to make a seminar presentation on an area that concerns Diaspora Studies. Max marks: 10

**Assignment 2**

Students are required to submit a term paper on the texts prescribed for study. Students are welcome to engage in interdisciplinary research to prepare their term papers. Max marks: 10

**Test**

Students are required to take a test for 15 marks

**Attendance in Lectures/Participation**

Students get 5 marks for 100% attendance

**Summative Assessment**

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<th>Component</th>
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<td>Total</td>
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### ENG 5020 – Translation and its Contexts

<table>
<thead>
<tr>
<th>Credits: Two</th>
<th>Instructor: Dr. B. Hariharan</th>
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</table>

#### Aim of the course
This elective aims to introduce the learner to some of the contexts in which translation functions.

#### Course Description
The purpose is to enable an understanding of some of the ways in which translation impacts everyday living. While the texts listed for study are essays that theorize different translation contexts, the learner will engage in translation practice bearing in mind the issues that emerge in classroom discussions.

#### Prescribed Texts


#### Assessment

**Assignment 1**
Students are required to make a seminar presentation on an area that concerns Translation Studies. Max marks: 10

**Assignment 2**
Students are required to submit a term paper on the texts prescribed for study. Students are welcome to engage in interdisciplinary research to prepare their term papers. Max marks: 10

**Test**
Students are required to take a test for 15 marks

**Attendance in Lectures/Participation**
Students get 5 marks for 100% attendance

### Summative Assessment
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<thead>
<tr>
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<th>Marks</th>
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<td>100 marks</td>
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</tbody>
</table>
### ENG 5022 – An Introduction to Canadian Studies

| Credits: Two | Instructor: Dr. B. Hariharan |

#### Aim of the course

This course provides an introduction to the study of Canada from an interdisciplinary perspective. It will introduce some concepts and concerns that shape Canada.

#### Course Description

The paper will discuss four major narratives, namely, History, Multiculturalism and Diaspora, Land and Environment, and Hockey. The course will also introduce the student to interdisciplinary study in a specific area.

#### Prescribed Texts

**a. History**


**b. Multiculturalism and Diaspora**


**c. Sports**


d. **Land and Environment**


<table>
<thead>
<tr>
<th>Assessment</th>
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<tbody>
<tr>
<td><strong>Assignment 1</strong></td>
</tr>
<tr>
<td>Students are required to make a seminar presentation on an area that concerns Canadian Studies. Max marks: 10</td>
</tr>
<tr>
<td><strong>Assignment 2</strong></td>
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<tr>
<td>Students are required to submit a term paper on the texts prescribed for study. Students are welcome to engage in interdisciplinary research to prepare their term papers. Max marks: 10</td>
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<tr>
<td><strong>Test</strong></td>
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<tr>
<td>Students are required to take a test for 15 marks</td>
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</table>

| **Attendance in Lectures/Participation** |
| Students get 5 marks for 100% attendance |

| **Summative Assessment** |
| Internal Assessment: | 40 marks |
| End semester examination: | 60 marks |
| **Total:** | 100 marks |
Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature
Intra-Departmental Elective Courses – Course Descriptions

ENG 5010 – European Fiction

| Credits: Two | Instructor: Dr. Suja Kurup P. L. |

**Aim of the course**

The course aims to familiarize students with the rich variety of works in European Fiction based on a selection of works from France, Germany, erstwhile USSR and Greece.

**Course Description**

1. The beginnings of fiction in Europe
2. Italian renaissance
3. Contributions of Boccaccio, Rabelais and Cervantes
4. The Romantic Movement
5. The picaresque novel – Gothic novel – Historical Romance
6. Contributions of Goethe, Balzac, Stendhal, Hugo, Turgenev, Dostoevsky, Tolstoy, Kafka and Proust
8. Neo Romanticism – Post-war Russian novel – Solzhenitsyn

**Prescribed Books**

1. Emile Zola: *Nana*
2. Thomas Mann: *Death in Venice*
3. Fyodor Dostoevsky: *Crime and Punishment*
4. Marcel Proust: *Swann’s Way*
5. Gustave Flaubert: *Madame Bovary*
6. Boris Pasternak: *Doctor Zhivago*
7. Herman Hesse: *Siddhartha*
8. Milan Kundera: *The Joke*
9. Nikos Kazantzakis: *Zorba the Greek*

**Assessment**

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 - 10 marks
Students will be asked to submit term papers on topics related to their area of study.

**Test – 15 marks**

A written Mid – semester examination will be conducted.

**Attendance in Lectures/Participation – 5 marks**

75% attendance mandatory.

**Summative Assessment – 100 marks**

Internal Assessment – 40 marks

End Semester Assessment – 60 marks
Institute of English, University of Kerala
MA (CSS) Degree Course in English Language and Literature
Intra-Departmental Elective Courses – Course Descriptions

ENG 5014 – European Drama

| Credits: Two | Instructor: Dr. Suja Kurup P. L. |

Aim of the course
The course aims to familiarize students with European Drama, tracing the beginnings from Greek tragedy through to plays in twentieth – century Europe.

Course Description
1. The origin of drama in Europe – Dithyramb and Greek Chorus
2. Greek stage – production and acting methods
3. Tragedy – Comedy – Aristotle’s views on tragedy
4. Contributions of Aeschylus, Sophocles, Euripides, Aristophanes
5. Old Comedy and New Comedy
6. Christian elements in medieval theatre – Renaissance Italian drama
7. French classical tragedy and comedy – contributions of Racine
8. Modern age – the contributions of: Ibsen – Bertolt Brecht – Pirandello – Chekhov – Ionesco – Camus

Prescribed Books
4. Bertolt Brecht: Mother Courage and Her Children [OUP edition]

Recommended Reading:
- Williams, Raymond. Drama from Ibsen to Brecht: A Critical Account and Revaluation.

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<th>Assessment</th>
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<tbody>
<tr>
<td><strong>Assignment 1</strong> – 10 marks</td>
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<tr>
<th><strong>Summative Assessment</strong> – 100 marks</th>
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<tr>
<td>Internal Assessment – 40 marks</td>
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<td>End Semester Assessment – 60 marks</td>
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<tr>
<td>ENG 5023 – Asian Canadian Literature</td>
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### Aim of the course

The course aims to familiarize students with minority literature’s divergences and convergences with multicultural writing, with specific emphasis on Asian Canadian writing.

### Course Description

Canadian society is a multicultural mosaic of people from a variety of nations, cultures, races and religions. Each group preserves its unique identity even as it blends with the whole. Asians, who form a significant proportion of the immigrant population, are part of the ‘visible minority’ among Canadian citizens. Though they come from very different backgrounds, their Asian identity serves as a unifying factor, and the Asian-Canadian identity is distinct enough to merit separate study. The struggle of the immigrants to carve their own space in the adopted country without entirely giving up their culture and traditions is reflected in their writing. This course will examine prominent writers from all areas, highlighting commonalities and differences.

### Prescribed Books

<table>
<thead>
<tr>
<th>Poetry</th>
<th>Drama</th>
<th>Fiction</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Lakshmi Gill: Me; Letter to a Prospective Immigrant; Manna</td>
<td>6. Uma Parameswaran: Rootless but Green are the Boulevard Trees</td>
<td>7. Joy Kogawa: Obasan</td>
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<tr>
<td>2. Himani Bannerji: Paki Go Home; Wife</td>
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<td>8. M. G. Vassanji: No New Land</td>
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<tr>
<td>3. Cyril Dabydeen: The Forest; Elephants Make Good Stepladders</td>
<td></td>
<td>9. Cyril Dabydeen: “Homecoming” (from Black Jesus and Other Stories)</td>
</tr>
</tbody>
</table>

(From Canadian Voices. Ed. Shirin Kudchedkar & Jameela Begum)

5. Michael Ondaatje: Light

### Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their study.
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<th>Assignment 2 – 10 marks</th>
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Institute of English, University of Kerala  
MA (CSS) Degree Course in English Language and Literature  
Intra-Departmental Elective Courses – Course Descriptions

| ENG 5028 – Australia: History, Culture and Literature | Credits: Two | Instructor: Dr. Suja Kurup P. L |

**Aim of the course**

The course aims to initiate and enhance understanding of the vibrant diversities of Australia.

**Course Description**

This course is aimed at acquainting the students with Australian history, culture and literature. Since its days as a British colony, Australia has developed a complex national culture with immigrants from many parts of the world as well as an indigenous Aboriginal and Torres Strait Islanders population. The historical experience of convictism, pioneering, the bush, Gold fever and the post-war boom is essentially bound up with perceptions of the Australian character as egalitarian, anti-authoritarian and irreverent toward social pretension. Excerpts from books on Australian history and culture and select poems, novels and plays are included in the syllabus to increase an in-depth awareness of Australian history, culture and literature.

**Prescribed Books**

### a. Australian History and Culture

1. David Day: *Changing a Continent: A New History of Australia*
2. John Hirst: *The Australians*
3. Mudrooroo: *Us Mob: History, Culture and Struggle: An Introduction to Indigenous Australia*
4. Whitlock and Carter: *Images of Australia*

### b. Australian Literature

**i) Poetry:**

1. Aboriginal Songs from the 1850s
2. Barron Field: “The Kangaroo”
4. C. J. Dennis: “The Traveller”
5. Les Murray: “Immigrant Voyage”
6. Fay Zwick: “Reckoning”
7. Chris Wallace-Crabbe: “The Shape-Changer”
8. Barry Humphries: “Edna’s Hymn”


**ii) Fiction**

1. Sally Morgan: *My Place*
2. Colleen McCullough: *Thornbirds*
3. Thomas Keneally: *The Playmaker*
4. Peter Carey: *Illywhacker*

**iii) Drama**

1. Jack Davis: *No Sugar*
### Assessment

**Assignment 1 – 10 marks**

Students will be asked to make seminar presentations on topics related to their area of study.

**Assignment 2 – 10 marks**

Students will be asked to submit term papers on topics related to their area of study.

**Test – 15 marks**

A written Mid-semester examination will be conducted.

### Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

### Summative Assessment – 100 marks

- **Internal Assessment – 40 marks**
- **End Semester Assessment – 60 marks**
## ENG 507 – Native Canadian Studies

| Credits: Two | Instructors: Dr. Maya Dutt Vishnu Narayanan |

### Aim of the course

The course aims at providing a comprehensive introduction to Native literature in Canada, focusing on the works of selected poets, prose writers, dramatists and novelists.

### Course Description

The course covers the socio-political, cultural and historical background, against which the literature is set.

### Prescribed Books

#### a. Poetry:

1. Traditional Songs: My Breath
2. Traditional Orature: Fragment of a Song.
3. Rita Joe: Today’s Learning Child; I Lost My Talk;
4. Jeannette Armstrong: History Lesson; Stone Age; Mary Old Owl; Dark Forests.
5. Daniel David Moses: The Sunbather’s Fear of the Moon; The Line; Inukshuk
6. Duke Redbird: I Am Canadian

#### a. Prose:

2. Duke Redbird: We Are Metis (selections from this essay.)
3. Harold Cardinal: A Canadian *What the Hell’s It’s All About.*
4. Jeannette Armstrong: The Disempowerment of First North American Native Peoples and Empowerment through their Writing

#### c. Drama:

Tomson Highway: *The Rez Sisters*

#### d. Fiction:

1. Beatrice Culleton: *In Search of April Raintree*
2. Basil H. Johnston: *Moosemeat and Wild Rice*

### Reference:

Daniel David Moses and Terry Goldie, eds. *An Anthology of Canadian Native Literature in English*

### Assessment

Assignment 1 – 10 marks
Students will be asked to make seminar presentations on topics related to their area of study.

**Assignment 2 – 10 marks**

Students will be asked to submit term papers on topics related to their area of study.

**Test – 15 marks**

A written Mid – semester examination will be conducted.

**Attendance in Lectures/Participation – 5 marks**

75 % attendance mandatory.

**Summative Assessment – 100 marks**

Internal Assessment – 40 marks

End Semester Assessment – 60 marks
ENG 508 – Dalit Writing

| Credits: Two | Instructor: Vishnu Narayanan |

**Aim of the course**

This course aims to help the 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 and extend their awareness of the social and aesthetic questions being raised in the Dalit writing.

**Course Description**

The course covers the writings of the key modern Dalit writers and thinkers and the issues at stake in the contemporary Dalit movement.

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 Dharma Movement
8. Dalit Buddhist Movement
9. Role of Brahmo Samaj and Arya Samaj
10. Dalit Movement in Kerala and contributions of Sri Ayyankali

**Prescribed Books**

**a. Poetry:**

7. N. K. Hanumanthiah. “Untouchable, Yes I am!” *From Those Stubs Steel Nibs are...*
Sprouting.
8. Madduri Nagesh Babu. “A This-Worldly Prayer”; What People are You?” From Those Stubs Steel Nibs are Sprouting.


b. Prose:


c. Autobiography:


d. Drama:


e. Fiction:


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</table>
Institute of English, University of Kerala  
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Intra-Departmental Elective Courses – Course Descriptions

ENG 5012 – Travel Literature on India

| Credits: Two | Instructor: Vishnu Narayanan |

Aim of the course

The paper aims to explore and study the wonderfully varied ingredients of a travel book: politics, archaeology, history, philosophy, art or magic. Even to possibly cross-fertilize the genre with other literary forms—biography, or anthropological writing—or, perhaps more interesting still, to follow in the traveller’s footsteps and muddy the boundaries of fiction and non-fiction by crossing the travel book with some of the wilder forms of the novel.

By the end of this course, students should be able to read the rhetoric of travel writing, demonstrate a sound knowledge of the various primary sources studied on the course and develop the ability to engage with them critically to reach conclusions both about the society observed and the subjectivity of the observer. They must be able to critically engage with the theoretical issues involved with using colonial and travel literature as a source and critically engage with wider categories, concepts and issues such as race, gender, class, caste, criminality, coercion, resistance, identity etc.

The paper also intends to help the student to analyze travel texts different theoretical perspectives and historical methodologies and help to develop the ability to evaluate and use effectively the relevant information and the capacity for analytical and critical thinking.

At the end of the course it is expected that the student will be able to comprehend the theoretical positions of “gaze” and how it infiltrates society at large.

Course Description

1. The varied ingredients of a travel book: politics, archaeology, history, philosophy, art or magic.
2. Cross-fertilization of the genre with other literary forms - biography, or anthropological writing.
3. Analysis of the various primary sources on the course.
4. Evaluate the ability to reach conclusions both about the society observed and the subjectivity of the observer.
5. Critically engage with the theoretical issues involved with using colonial and travel literature.
6. Concepts and issues such as race, gender, class, caste, criminality, coercion, resistance, identity etc.
7. Different theoretical perspectives and historical methodologies.

Prescribed Books
**Unit 1: Reversing the Gaze:** It is an interesting turn of event to read the curiosity of a cultural encounter seen from the eyes of a native who visits a foreign land during the colonial period. In the following texts we can find Indians writing to define their identity and place abroad.


Further reading:

**Unit 2: British Writings on India:** This section gives an introduction to the blasé tone of racial dominance rendered by the colonial British writings on India. It nevertheless looks at the concepts and issues such as race, gender, class, caste, criminality, coercion, resistance, identity etc inscribed in the texts.

   (Available online)

Further reading:

**Unit 3: On the Threshold of the Twilight:** This session deals with the interesting points of view of travel writers of the 30s to 50s, who had divided opinions of the Raj as well as equally interesting views on the people of the Raj. Through a series of recaptured incidences and in the fictionalized travel experiences, we will be looking into the changing face of the Raj as well as the aesthetic progression of travel writing as a genre. This session will also give a contrary perspective to seeing travel writers as outriders of colonialism, attempting to demonstrate the superiority of western ways by "imagining" the east as decayed and degenerate.

1. George Orwell: *Burmese Days*
2. Aldous Huxley: *Jesting Pilate: The Diary of a Journey*

Further reading:
- Nigel Leask. Curiosity and the Aesthetics of Travel Writing, 1770-1840: “From an Antique
Unit 4: (a) Travels with(out) Colonial Burden and (b) Indian Travel Writing Masterpieces

a) Travels with(out) the Colonial Burden: After independence, the nature of the encounter altered. Indians were writing on their own terms, and debating national issues which had no requirement for an external opinion. By the end of the 20th century, fiction set in India written by foreigners, which had been a mainstay of earlier generations, had dried up. Instead there were travel books, the amateur passing through and catching local colour—scooters, cows, dialogue, etc. became more fashionable.


b) Indian Travel Writing Masterpieces: Not long after India’s economy was liberalised, a further change took place: its literature became globally desirable. Indian travellers have by and large left their indelible mark on the literature of travel.


Further reading:


Assessment

Assignment 1 – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

Assignment 2 – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

Test – 15 marks

A written Mid – semester examination will be conducted.

Attendance in Lectures/Participation – 5 marks

75 % attendance mandatory.

Summative Assessment – 100 marks
Internal Assessment – 40 marks

End Semester Assessment – 60 marks
### ENG 5024 – Phonetics and Spoken English

| Credits: Two |
| Instructors: Dr. Maya Dutt Vishnu Narayanan |

**Aim of the course**

This course seeks to improve the speaking skills of the students. It begins by familiarizing students with the basic sounds, stress and intonation patterns in English, the difference between British, American and Indian varieties of English, the common mistakes made due to mother-tongue influence, and the peculiarities to look out for while interacting with native speakers of English. Great importance will be placed on the simultaneous deployment of both the listening and speaking skills. At the end of the course they will be able to understand the speech of native speakers and have enough acquaintance with strategies necessary for simple, small-scale conversation.

**Course Description**

Teaching will be based on sample materials of native speakers. It starts off with speech sounds, moves on to sentences, and finally conversations. Alongside the exposure, the students will be urged to make conversations, initially two-to-four-liners. This lets them practice what they have learned. The students will also be trained to speak accurately and fluently on any topic given to them for extempore speech.

1. Organs of speech
2. Cardinal Vowels
4. The Syllable
5. Stress, Rhythm and Intonation in connected speech
6. Differences between RP, GIE and Malayali English
7. Mother Tongue Interference – remedial measures
8. Listening Comprehension – RP and GIE
9. Speech Practice – strategies for initiating and repairing communication

**Prescribed Books**


### Assessment

**Assignment 1 – 10 marks**

Students will be asked to make seminar presentations on topics related to their area of study.

**Assignment 2 – 10 marks**

Students will be asked to submit term papers on topics related to their area of study.

**Test – 15 marks**

A written Mid-semester examination will be conducted.

### Attendance in Lectures/Participation – 5 marks

75% attendance mandatory.

### Summative Assessment – 100 marks

**Internal Assessment – 40 marks**

**End Semester Assessment – 60 marks**
### ENG 509 – Writing for the Media

<table>
<thead>
<tr>
<th>Credits: Two</th>
<th>Instructor:</th>
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#### Aim of the course

It aims to enable the students to write with confidence in a variety of media situations. It offers a systematic and critical approach to mass media writing making the students aware of the specific strategies and skills.

#### Course Description

1. Dynamics of communication
2. Types of communication
3. Uses and functions of Mass Communication
4. Types of writing – essays, features, monographs/abstracts
5. Writing for the print medium
6. Literature and Mass Media
7. Writing for the Broadcast Media
8. Computer as a Mass Medium.

#### Prescribed Books

**Unit 1:** Communication – Definitions and types – interpersonal communication, intrapersonal communication, gestures, chemical communication, proxemics – communication and culture – ‘Mass culture’, Popular culture’, and Folk culture’ – communication and language – Mass Communication – major Mass Media – their characteristics and functions.


#### Recommended reading:

1. David K. Berlo: *The Process of Communication*
2. Marshall McLuhan: *Understanding Media*
4. George A. Miller: *The Psychology of Communication*
5. Richard Keeble: *Newspaper Handbook*
7. Fred Fedle: *Reporting for the Media*
8. Bonime and Pohlmen: *Writing for the News Media*
<table>
<thead>
<tr>
<th>9. Robert McLeish:</th>
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<tbody>
<tr>
<td><em>Techniques of Radio Production</em></td>
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<tr>
<td>10. William Van Nostram:</td>
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<td><em>Script writer’s Handbook</em></td>
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<td>11. Delancy and Landow:</td>
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<tr>
<td><em>Hypermedia and Literary Studies</em></td>
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<tr>
<td>12. Allen Rosenthal</td>
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<td><em>Writing, Directing and Producing Documentaries</em></td>
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<tr>
<td>13. Nigel D. Turton:</td>
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<tr>
<td><em>ABC of Common Grammatical Errors</em></td>
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**Assessment**

**Assignment 1** – 10 marks

Students will be asked to make seminar presentations on topics related to their area of study.

**Assignment 2** – 10 marks

Students will be asked to submit term papers on topics related to their area of study.

**Test** – 15 marks

A written Mid-semester examination will be conducted.

**Attendance in Lectures/Participation** – 5 marks

75% attendance mandatory

**Summative Assessment** – 100 marks

- Internal Assessment – 40 marks
- End Semester Assessment – 60 marks