UNIVERSITY OF KERALA

REVISED SCHEME AND SYLLABUS OF
MA DEGREE COURSE IN ENGLISH LANGUAGE AND LITERATURE
FOR 2013 ADMISSIONS ONWARDS
<table>
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**Grand Total = 1800**
Syllabus & Text books for 2013 Admissions

Semester One

Paper I – Chaucer to the Elizabethan Age [6 hours/week]

Course description - Topics to be covered

1. Socio-political background of Chaucer’s Age
2. Chaucer and his contemporaries – Langland and Gower
3. The Renaissance in England
4. Ballads and sonnets – Wyatt, Surrey, Sidney, Spenser
5. Metaphysical poetry – Donne, Herbert, Vaughan, Marvell
7. The rise of English drama – Miracle plays, Morality plays, Interlude
9. University Wits – Ben Jonson – Comedy of Humours
10. Elizabethan Romantic drama – Marlowe – Shakespeare
11. Jacobean drama – Webster, Beaumont and Fletcher, Massinger, Dekker

Text Books

Detailed study

(a) Poetry:
   (Modern version by Nevil Coghill)
   Spenser: “Prothalamion”
   Donne: “A Hymn to God the Father” & “The Canonization”.

(b) Prose:
   Bacon: “Of Marriage and Single Life” & “Of Parents and Children”
   Sidney: Extract from Apology for Poetry – pgs. 40 to 48.
   (Edited by V. Chatterjee. Chennai: Orient Blackswan).

(c) Drama:
   Marlowe: Dr. Faustus

Non-detailed study

(a) Poetry:
   Herbert: “The Collar”
   Vaughan: “The Retreat”
   Andrew Marvell: “To His Coy Mistress”.
   [Ballad]: “Sir Patrick Spens”

(b) Fiction:
   More: Utopia

(c) Drama:
   Kyd: The Spanish Tragedy.
Paper II – Shakespeare [6 hours/week]

Course description - Topics to be covered

1. Shakespeare and his age
2. Elizabethan theatre and audience
4. Folios and Quartos
5. Shakespeare’s language – use of blank verse – prose
7. Songs
8. The Supernatural element
9. Imagery

Text Books

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

Non-detailed study:
- **Antony and Cleopatra**
- **The Tempest**

Suggested reading:
A. C. Bradley: *Shakespearean Tragedy* [Lecture 1]
Ernest Jones: “The Psychoanalytical Solution” (Chapter Three of *Hamlet and Oedipus*, pp. 45-70)
Paper III – The Augustan Age [7 hours/week]

**Course description - Topics to be covered**

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

**Text Books**

**Detailed study**

(a) **Poetry:**
- Milton: *Paradise Lost Book I*
- Dryden: “Mac Flecknoe”
- Gray: “An Elegy Written in a Country Churchyard”

(b) **Prose:**
- Dr. Johnson: *Preface to Shakespeare* – paras 1–40
- Burke: *Letter to a Noble Lord* – paras 1–10

(c) **Drama:**
- Sheridan: *The Rivals*

**Non-detailed study**

(a) **Poetry:**
- Blake: “A Cradle Song”, “Lamb”
- Pope: “An Epistle to Dr. Arbuthnot”

(b) **Fiction:**
- Richardson: *Pamela*
- Sterne: *Tristram Shandy*

(c) **Drama:**
- Goldsmith: *She Stoops to Conquer*
Paper IV – The Romantic Age [6 hours/week]

Course description - Topics to be covered

1. The Romantic Revival
2. The poetry of Wordsworth, Coleridge, Byron, Shelley, Keats
3. Prose – modern review, magazines, essay, criticism – De Quincey, Coleridge, Hazlitt, Lamb, Mary Wollstonecraft

Text Books

Detailed study

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

(b) Prose:
   Lamb: “Mackery End in Hertfordshire”. Biographia Literaria – Chapter 14

Non-detailed study

(a) Poetry:
   Wordsworth: “London 1802” & “Upon Westminster Bridge”.
   Byron: “Euthanasia”
   Keats: “The Eve of St. Agnes”.

(b) Fiction:
   Sir Walter Scott: Ivanhoe
   Jane Austen: Persuasion
   Mary Shelley: Frankenstein.
Semester Two

Paper V – The Victorian Age [6 hours/week]

Course description - Topics to be covered

1. Social and political background – change in mood and temper – Parliamentary Reform – political stability
2. The politics of colonization
3. Science and religion – the Victorian compromise
5. Pre-Raphaelites – Rossetti, Swinburne, Morris and their group.
6. Precursors to modernist poetry – Hopkins, Hardy, Kipling, Thompson, Houseman, Bridges.
10. The decline of drama – dramatists of transition and stage naturalism – Robertson.

Text Books

Detailed study

(a) Poetry:
   Tennyson: “The Lotos Eaters”
   Browning: “Fra Lippo Lippi”
   Arnold: “Dover Beach”
   Hopkins: “The Windhover”

(b) Prose:

(c) Drama:
   Oscar Wilde: The Importance of Being Earnest

Non-detailed study

(a) Poetry:
   D. G. Rossetti: “The Blessed Damozel”
   Morris: “Haystack in the Floods”

(b) Fiction:
   Dickens: A Tale of Two Cities
   Emily Bronte: Wuthering Heights
   Charlotte Bronte: Jane Eyre
   Hardy: The Mayor of Casterbridge
Paper VI – The Twentieth Century [7 hours/week]

Course description - Topics to be covered

6. Recent trends in British writing.

Text Books

Detailed study

(a) Poetry:
- W. B. Yeats: “The Second Coming”
- W. H. Auden: “In Memory of W. B. Yeats”
- Dylan Thomas: “Poem in October”

(b) Prose:
- I. A. Richards: “Four Kinds of Meaning”

(c) Drama:
- Harold Pinter: The Birthday Party

Non-detailed study

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

(b) Prose:
- Virginia Woolf: “The Russian Point of View”

(c) Drama:
- G. B. Shaw: The Doctor’s Dilemma

(d) Fiction:
- Josef Conrad: The Heart of Darkness
- James Joyce: The Portrait of an Artist as a Young Man
- D. H. Lawrence: Women in Love
Paper VII – Indian Writing in English [6 hours/week]

Course description - Topics to be covered

1. Historical context for the rise of Indian Writing in English
2. Indian Renaissance – Rise of Indian nationalism
3. Early Indian English poets – Toru Dutt and her contemporaries
6. Flowering of Indian English poetry – contributions of Nissim Ezekiel, Dom Moraes, Ramanujan, Parthasarathy and Kamala Das
7. Women novelists – their contributions
8. Indian English drama – Tagore – Karnad – Tendulkar
10. Recent trends in Indian English writing.

Text Books

Detailed study

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

(b) Drama:
- Girish Karnad: Tughlaq

(c) Prose:

Non-detailed study

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

(b) Prose:

(c) Drama:
- Vijay Tendulkar: Kanyadaan

(d) Fiction:
- R. K. Narayan: The Man-eater of Malgudi
- Shashi Tharoor: The Great Indian Novel
- Salman Rushdie: The Moor’s Last Sigh
- Bama: Sangati

(e) Short Stories:
- Mulk Raj Anand: “The Barbers’ Trade Union”
- Mahaswetha Devi: “The Breast Giver”
Paper VIII – Literary Theory 1 [6 hours/week]

Course description - Topics to be covered

This course will enable the students to understand that:
1. Language is a system of signs.
2. There are certain fundamental structures underlying all human behaviour and production.
3. Meaning is not fixed; rather it is a fluid, ambiguous domain of human experience.
4. Human beings are motivated by desires, fears, conflicts and needs of which they are unaware.
5. Unconscious is the storehouse of painful and repressed emotions.
6. Unconscious is structured like language.
7. Cultural productions reinforce the economic, political, social and psychological oppression.
8. Reader’s response is pivotal in the analysis of literary texts.
9. Reader actively participates in creating the meaning of the text.

Module I: Theories of Structuralism
The basic principle of Structuralism is that language structures our perception of the world around us. Literature and other cultural representations are manifestations of systems of signs that can be studied both synchronically and diachronically.


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


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


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

Recommended reading:
Semester Three

Paper IX – Linguistics and Structure of the English Language  [7 hours/week]

Course description – Topics to be covered

This paper aims to introduce the latest trends in 20th century linguistic theory, from the beginnings of modern linguistic theory to the characterization of linguistics today. Various schools of thought including Bloomfield’s American Structuralism, Noam Chomsky’s T. G. Grammar among others, will be studied in addition to Singulary and Double-based transformations in T. G. Grammar, and the derivation of sentences. The paper also looks at the various aspects of Semantics and Pragmatics, Sociolinguistics and Psycholinguistics, as well as aspects of Stylistics and Phonetics. Theories of meaning, the study of language use and communication, the study of language acquisition and linguistic behaviour and the psychological mechanisms responsible for them, the concepts of society, culture and language, language in its social context, aspects of linguistics style study, aspects of segmental and supra-segmental phonemes, including stress, rhythm and intonation also have to be discussed.

Unit–1: The Nature of Language – linguistics as the scientific study of language – the properties of natural human languages – human languages and systems of animal communication – langue and parole – the concept of grammar – prescriptive – descriptive – the fallacies of Traditional Grammar.


Recommended Reading:

David Crystal: Linguistics
Frank Palmer: Grammar
George Yule: The Study of Language
C. C. Fries: The Structure of English.
Peter Trudgill: Sociolinguistics: An Introduction to Language and Society
M. Garman: Psycholinguistics.
R. Titone and M. Danesi: Applied Psycholinguistics
S. K. Verma and N. Krishnaswamy: Modern Linguistics
Adrian Akmajain, et al. Linguistics: An Introduction to Language and Communication
Graham Hough: Style and Stylistics.
Paper X – Literary Theory II [6 hours/week]

Course description - Topics to be covered

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

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


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


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


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

Recommended Reading:

Paper XI – Elective 1  [6 hours/week]

Paper XII – Elective 2  [6 hours/week]
Semester Four

Paper XIII – English Language Teaching [6 hours/week]

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

Unit I

Unit II
Culture and language – aspects of sociolinguistics – ethnography of communication – communicative competence vs linguistic competence – psychological approaches to language learning – behaviourism, cognitivism, constructivism – Skinner, Chomsky, Rivers – the role of psychology in language learning – learner factors – age, aptitude, personality, conditions of learning and environment.

Unit III

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

Books for Reference:
H. H. Sterne               Fundamental Concepts of Language Teaching (OUP)
Dianne Larsen-Freeman     Principles and Techniques in Language Teaching (OUP)
J. C. Richards and T. S. Rodgers Approaches and Methods in Language Teaching (CUP)
Wilga Rivers              Teaching Foreign Language Skills
Ruth Gairns and Stuart Redman Working with Words: A Guide to Teaching Vocabulary (CUP)
Harold V. Allen           Teaching English as a Second Language
D. H. Harding             New Patterns of Language Teaching
Rosamond Mitchell & Florence Myle Second Language Learning Theories
Jean Forester            Teaching without Lecturing
M. L. Tickoo              English Language Teaching
Paper XIV – Introduction to Cultural Studies [6 hours/week]

Course description – Topics to be covered

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

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

Unit I: Cultural Studies: Ideas and Concepts


Unit II: Cultural Studies: Theory

- Adorno and Horkheimer – excerpts from “The Culture Industry: Enlightenment as Mass Deception”
- Raymond Williams – excerpts from “Culture Is Ordinary”
  [Link](http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/Williams.Ordinary.pdf)

Unit III: Cultural Studies: Methodology

- Stuart Hall - “Encoding, Decoding”
  [Link](http://www9.georgetown.edu/faculty/irvinem/theory/SH-Coding.pdf)
- Paul du Guy- Doing Cultural Studies: The Story of the Sony Walkman (Introduction)
  [Link](The Story of the Sony Walkman.pdf)

Unit IV: Cultural Studies: Praxis

Paper XV – Elective 3 [6 hours/week]

Paper XVI – Elective 4 [6 hours/week]

Paper XVII – Comprehensive Paper

Paper XVIII – Project and Project-based Viva Voce
### Distribution of Electives for Semesters 3 & 4

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Electives for Semester 3

Elective 1: European Drama [6 hours/week]

Course description - Topics to be covered

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 – Pirandellos - Chekhov – Ionesco – Camus

Text Books

Detailed study
Sophocles: Oedipus Rex [Penguin edition]
Henrik Ibsen: Ghosts [Penguin edition]
Bertolt Brecht: Mother Courage and Her Children [OUP edition]

Non-detailed study
Aristophanes: The Frogs [Penguin edition]
Anton Chekov: The Cherry Orchard [Penguin edition]
Jean-Baptiste Racine: Phaedra [Penguin edition]
Luigi Pirandello: Six Characters in Search of an Author [Penguin edition]
Albert Camus: Caligula [Penguin edition]
Eugene Ionesco: Rhinoceros [Penguin edition]

Select Reading List

Elective 2: Comparative Literature [6 hours/week]

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 - Topics to be covered

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

Books for Reference


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.
Elective 3: Contemporary Malayalam Literature in English Translation [6 hours/week]

Course description - Topics to be covered
2. Modern and post-modern trends in Malayalam poetry.
4. Social, political and magical realism in Malayalam fiction.
7. Existence, survival and recent trends in Malayalam literature.

Text Books

Detailed study
(a) Poetry
   G. Kumara Pillai: “EthraYadrischikam”
   K. Ayyappa Paniker: “The Village”
   Attoor Ravi Varma: “Samkramanam”
   O. V. Usha: “O Agnimitra”
   
(b) Drama
   Narendra Prasad: Sowparnika.

Non-detailed study
(a) Poetry

(b) 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]

(c) Drama:
   C. J. Thomas: Behold He Comes Again [Sahitya Academy]
   G. Sankara Pillai: Wings Flapping Somewhere.

(d) Prose
   (i) Autobiography:
      V. T. Bhattathiripad: My Tears, My Dreams [Trans. Sindhu V. Nair]
   (ii) Writings on Culture/Music:
      S. Gopalakrishnan: Gandhi Subbalekshmiye Kelkumbol

Reference:
Elective 4. South Asian Fiction [6 hours/week]
This paper attempts to familiarize the students with some of the important specimens in South Asian Fiction.

Course description - Topics to be covered

1. Socio-political Background
2. Growth of National Literatures in South Asian countries
3. Impact of National Cultures
4. Decolonization
5. Partition and its impact

Non-detailed study

Taslima Nasreen: The Homecoming
Monica Ali: Brick Lane
Tahmima Anam: A Golden Age
Bapsi Sidhwa: Cracking India
Hanif Kureishi: The Buddha of Suburbia
Mohsin Hamid: The Reluctant Fundamentalist
Muktar Mai: In the Name of Honour
Yasmine Gooneratne: A Change of Skies
Shyam Selvadurai: The Funny Boy
Elective 5. African and Caribbean Literatures [6 hours/week]

The elective offers an introduction to the major writers and diverse literary traditions in Africa and the Caribbean.

Course description - Topics to be covered

1. Race and Ethnicity
2. Impact of colonialism/colonial encounters
3. The African diaspora
4. Creolization
5. African mythology and worldview
7. Development of Caribbean Prose and Poetry
8. Post-Apartheid Literature

Non-detailed study

(a) Poetry
   John Pepper Clark: “Night Rain”
   David Diop: “Africa”
   Kofi Awoonor: “Songs of Sorrow”
   Achebe “Refugee Mother and Child “
   Edward Kamau Braithwaite: “South”
   Derek Walcott: “A Far Cry from Africa”.
   Louise Bennett: “Colonization in Reverse”

(b) Prose

(c) Drama
   Wole Soyinka: A Dance of the Forests.

(d) Novel
   Chimamanda Ngozi Adichie: Half of a Yellow Sun.
   Ben Okri: Songs of Enchantment.
   V. S. Naipaul: The Enigma of Arrival.
   Jean Rhys: Wide Sargasso Sea.
**Elective 6: Women’s Writing [6 hours/week]**

**Course description - Topics to be covered**

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.

**Text Books**

**Unit 1: Poetry**

**Detailed**
1. Kamala Das: “Too Late For Making Up”
2. Vijila: “A Place for me”
3. Imtiaz Dharker: “Minority”
4. Alice Walker: “Before I Leave the Stage”
5. Judith Wright: “Naked Girl and Mirror”
6. Carol Ann Duffy: “Eurydice”

**Non-detailed:**
1. Vijayalekshmi: “Thachante Makal”
2. Pratibha Nandakumar: “Poem”
3. Temsula Ao: “Heritage”

**Unit 2: Drama**

**Non-detailed:**
1. Susan Glaspell: *Trifles*
2. Vinodini: *Thirst*

**Unit 3: Prose**

**Detailed**
1. Nabaneeta Dev Sen: “Women Writing in India at the Turn of the “Bengali”
3. Tanika Sarkar: “Nationalist Iconography”
Non-detailed
1. Dorothy Parker: “Good Souls”

Unit 4: Fiction: Short Story
Non-Detailed
1. Lalithambika Antarjanam: 
   Goddess of Revenge
2. P. Vatsala: 
   The Nectar of Panguru Flower
3. Shashi Deshpande: 
   Independence Day
4. Doris Lessing: 
   No Witchcraft for Sale
5. Kumudini: 
   Letters from the Palace
6. Penelope Fitzgerald: 
   The Axe
Elective 7. Dalit Writing [6 hours/week]

Course Description – Topics to be covered

This course is intended to help students extend their appreciation and enjoyment of Dalit literature, to provide curricular recognition to the experience, art and knowledge of a marginalized community and to expose students to the Dalit renewal of the discussion on democracy, humanism and literature. By the end of the course students would have made a detailed study of key modern Dalit writers and thinkers, enhanced their understanding of the issues at stake in the contemporary Dalit movement, evolved an in-depth grasp of the field at the levels of experience as well as concept and extended their awareness of the social and aesthetic questions being raised in the writing.

1. Definitions of Dalit
2. Varna and caste hierarchy
3. Opposition to Brahminical hegemony and ideology
4. Bhakti Movement
5. B. R. Ambedkar’s contributions to Dalit Movement
6. Dalit Panther Movement
7. Adi Dharm Movement
8. Dalit Buddhist Movement
9. Role of Brahmo Samaj & Arya Samaj
10. Dalit Movement in Kerala and contributions of Sri Ayyankali

Text Books:

a) Poetry:

Detailed study:

Non-detailed Study:
1. N. K. Hanumanthiah. “Untouchable, Yes I am!” From Those Stubs Steel Nibs are Sprouting.
2. Madduri Nagesh Babu. “A This-Worldly Prayer”; What People are You?” From Those Stubs Steel Nibs are Sprouting.
b) Prose (detailed):

c) Autobiography (non-detailed):
2. Om Prakash Valmiki. *Jhootan*.

d) Drama (non-detailed):

e) Fiction (non-detailed):
Elective 8: Writing for the Media [6 hours/week]

Course description - Topics to be covered

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.

Unit 1

Unit 2

Unit 3

Books for reference:
David K. Berlo: The Process of Communication
Marshall McLuhan: Understanding Media
George A. Miller: The Psychology of Communication
Richard Keeble: Newspaper Handbook
Thomas S. Kane: The New Oxford Guide to Writing
Fred Fedle: Reporting for the Media
Bonime and Pohlmen: Writing for the News Media
Robert McLeish: Techniques of Radio Production
William Van Nostram: Script writer’s Handbook
Delancy and Landow: Hypermedia and Literary Studies
Allen Rosenthal: Writing, Directing and Producing Documentaries
Nigel D. Turton: ABC of Common Grammatical Errors
Electives for Semester Four

**Elective 9: European Fiction**  [6 hours/week]

1. The beginnings of fiction in Europe
2. Italian renaissance
3. Contributions of Boccaccio, Rabelias and Cervantes.
4. The Romantic Movement.
5. The picaresque novel – Gothic novel – Historical Romance.

**Text Books**

**Non-detailed study**

Emile Zola:  
*Nana*  
Thomas Mann:  
*Death in Venice*  
Fyodor Dostoevsky:  
*Crime and Punishment*  
Marcel Proust:  
*Swan’s Way*  
Gustave Flaubert:  
*Madame Bovary*  
Boris Pasternak:  
*Doctor Zhivago*  
Herman Hesse:  
*Siddhartha*  
Milan Kundera:  
*The Joke*  
Nikos Kazantzakis:  
*Zorba the Greek*
Elective 10: American Literature  [6 hours/week]

Course description - Topics to be covered

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’Neil – American Theatre
6. New Critics
7. Modernism – Frost – e. e. cummings – Carlos Williams – Wallace Stevens –Harlem Renaissance – Langston Hughes
8. Dramatists – Miller – Tennessee Williams – Sam Sheppard
9. Recent trends in American literature

Text Books

Detailed study

(a) Poetry:
   Walt Whitman: “Out of the Cradle Endlessly Rocking”
   Emily Dickinson: The following poems: –
   254: “Hope is the Thing with Feathers”
   280: “I Felt a Funeral in My Brain”
   327: “Before I Got My Eye Put Out”
   465: “I Heard a Fly Buzz when I Died”
   1624: “Apparently with No Surprise”
   Robert Frost: “Birches” & “Fire and Ice”
   Allen Ginsberg: “A Supermarket in California”

(b) Prose:
   Ralph Waldo Emerson: Self-Reliance

(c) Drama:
   Eugene O’ Neill: Emperor Jones

Non-detailed study

(a) Poetry:
   Edgar Allan Poe: “Raven”
   Sylvia Plath: “Daddy”
   Langston Hughes: “The Negro Mother”
   William Carlos Williams: “The Red Wheel Barrow”

(b) Prose:
   Wimsatt and Beardsley: “The Intentional Fallacy”&“The Affective Fallacy”

(c) Drama:
   Arthur Miller: The Crucible.

(d) Fiction:
   Hawthorne: The Scarlet Letter
   Faulkner: Light in August
   Hemingway: The Sun also Rises
Elective 11: Canadian and Australian Literatures [6 hours/week]

Course description - Topics to be covered

1. Literatures in Commonwealth countries
2. Historical context of new literatures in English
3. Ethnic and cultural diversity in Canada and Australia
4. Multiculturalism Growth of ‘literatures’ of national cultures
5. Language of resistance – colonial and postcolonial discourse
6. Decolonization
7. The Emergence of “Englishes”

Text Books
Detailed study

(a) Poetry
Irving Layton: “The Bull Calf”
Margaret Atwood: “Notes Towards a Poem that Can Never be Written”
Claire Harris: “Framed”
Chris Wallace Crabbe: “Melbourne”
Judith Wright: “Woman to Man”

(b) Prose

Non-detailed Study

(a) Poetry
Rienzi Crusz: “The Elephant who would be a Poet”
Patterson: “Waltzing Matilda”
Dorothea Mackellar: “My Country”

(b) Drama
Sharon Pollock: Blood Relations
David Williamson: Money and Friends

(c) Fiction
Rohinton Mistry: A Fine Balance
Carol Shields: The Stone Diaries
Patrick White: Voss
Nevil Shute: A Town like Alice

Suggested Reading:
Braj Kachru: The Alchemy of English
Elective 12: Translation Studies [6 hours/week]

**Course description - Topics to be covered**

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.

1. Translation Studies as a discipline
2. Central issues in translation
3. Theories of translation
4. Role of the translator
5. Cultural turn in translation
6. The politics of translation.
7. Postcolonial translation studies
8. Gender in translation
9. Translation of religious texts
10. Translation today

**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*
Elective 13: Indian Feminist Thought  [6 hours/week]

Course description - Topics to be covered

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. Feminisation of labour
11. Violence against women
12. Gender, culture, representation.

Module I: Women’s Studies, Women’s Movements

Module II: Contemporary Theories of Gender
2. Sangari, Kumkum. “The Politics of the Possible.” Interrogating Modernity: Culture and


Module III: Women, Society and the Nation


Module IV: Contemporary Issues and New Challenges


Elective 14: Travel Literature on India [6 hours/week]

Course description - Topics to be covered

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-fertilise 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.

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.

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.

Detailed study:

Non-detailed study:

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.

**Detailed study:**

**Non-detailed study:**

**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.

**Detailed study:**
George Orwell. *Burmese Days*

**Non-detailed study:**
Aldous Huxley: *Jesting Pilate: The Diary of a Journey*

**Further reading:**

**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.

**Detailed study:**

**Non-detailed study:**

**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.

**Detailed study:**

**Non-detailed study:**

**Further reading:**
Elective 15. Film Studies [6 hours/week]

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.

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 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 students 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.

Course description - Topics to be covered

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

Essential Reading:

1. Sergei Eisenstein. “Word and Image”
6. Films for Detailed Study/viewing:
   - Sergei Eisenstein’s Battleship Potemkin
   - John Ford’s Stagecoach
   - Mehboob’s Mother India
   - AdoorGopalakrishnan’s Elippathayam

(All Essay and Short Questions only from Essential Reading/Viewing List)
**Films for General Viewing:**

- Robert Wiene’s *The Cabinet of Dr. Caligari*
- Jean Renoir’s *The Rules of the Game*
- Carl Theodore Dreyer’s *The Passion of Joan of Arc*
- Chaplin’s *Modern Times*
- Hitchcock’s *Rear Window*
- Gene Kelly’s *Singing in the Rain*
- Godard’s *Breathless*
- Alain Resnais *Hiroshima Mon Amour*
- Ozu’s *Tokyo Story*
- Guru Dutt’s *Pyaasa*
- Satyajit Ray’s *Pather Panchali*
- Ritwik Ghatak’s *Meghe Dhaka Tara*
- K. G. George’s *Yavanika*

**Reference Reading:**


Elective 16. Technologies of Self: Writing Lives, Making History [6 hours/week]

Course description - Topics to be covered

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

Text Books

Reading list: