CHRIST UNIVERSITY
Bangalore -29
Department of English
BA Honours in English Studies

COURSE DESCRIPTION
The Departments of English have been at the forefront of some of the most exciting and socially relevant experiments and shifts in the past century. They have laid the seeds for newer fields like Postcolonial Studies, Gender Studies, and Cultural Studies to emerge. Keeping such a tradition alive, the Honours in English Studies is conceived with a vision of exposing our students to a rich array of new, diverse and vibrant areas in the domain. Most of the papers have their individual autonomy and hence there is no compulsory, binding factor in the selection or arrangement of papers. The course will hopefully serve as a common spring board for varied intellectual, cultural, and job-oriented possibilities.

OBJECTIVES
• To address a spectrum of interdisciplinary concerns of the Arts and Humanities
• To traverse exciting and diverse curricular and extracurricular landscapes
• To stimulate a critical, contemporary and futuristic intellectual exploration
• To foster research culture, prompting creation rather than mere consumption
## COURSE STRUCTURE

### V SEMESTER

<table>
<thead>
<tr>
<th>Sub Code</th>
<th>Subject Title</th>
<th>Hours per week</th>
<th>Marks</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>HEN 551</td>
<td>Indian Literatures</td>
<td>5</td>
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<tr>
<td>HEN 552</td>
<td>Introduction to Linguistics</td>
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<td>HEN 553</td>
<td>East-West Encounters: Shifting Perspectives</td>
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<td>HEN 554</td>
<td>Approaches to Reading and Writing</td>
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<td>HEN 555</td>
<td>Colonialism and Postcolonialism</td>
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<td>HEN 556 a</td>
<td>Revisiting Indian Epics</td>
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<td>European Literatures</td>
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<td>HEN 556 c</td>
<td>Comparative Drama</td>
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### VI SEMESTER

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<td>HEN 652</td>
<td>Cultural Studies</td>
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<td>HEN 653</td>
<td>Introduction to Gender Studies</td>
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<tr>
<td>HEN 654</td>
<td>Narratology</td>
<td>5</td>
<td>100</td>
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<td>HEN 655</td>
<td>Teaching of English Language</td>
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<tr>
<td>HEN 666 a</td>
<td>Creative Writing</td>
<td>5</td>
<td>100</td>
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<td>HEN 666 b</td>
<td>Introduction to Popular Culture</td>
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<td>HEN 666 c</td>
<td>Film Studies</td>
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<tr>
<td>HEN 666 d</td>
<td>Reading Poetry</td>
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<td>HEN 667</td>
<td>Internship</td>
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**Indian Literatures**

*Syllabus 2012*
Paper code: HEN 551  
Marks 100  
Credits: 4  
Total no of hours: 75

Objectives:
- To expose the students to the variety and richness of Indian culture and literature.
- The paper attempts to probe and problematize the whole process of translation.
- The selection intends to familiarize the students with the important preoccupations of the contemporary writers.
- Introduce the students to the manifestations of the global issues in India through its literatures.

Level of Knowledge: Working knowledge of English and at least one regional language

Expected Learning Outcome: Awareness of how Indianness is debated through literary material; a refined sense of the plurality of cultures that populate the 'Indian', etc.

Unit I  
12 Hours

Poetry

This module of Indian poetry tries to sensitize the students along the line of linguistic, regional, sexual and ethnic identities. These issues are to be discussed from an Indian perspective as the pieces obviously show the Indian version of these global concerns.

- A Very Indian Poem in English        Nissim Ezekiel (English)
- Women Empowerment                     Sucheta Mishra (Oriya)
- A Requiem to Mother Earth             O.N.V. Kurup (Malayalam)
- Father Returning Home                   Dilip Chitre (English)
- I Think of Death                                Naa. Kamarasam (Tamil)
- Two Women                                     Anitha Verma (Hindi)

Unit II  
16 Hours

Short Story

This module is a collection of contemporary Indian short stories. It is designed to give a bird’s-eye-view of the Indian social, political and cultural scenario as represented in the writings from across the nation. Gender, culture and caste issues are recurrent in these works.

- Aditi                                  Nilakshi Borgohain (Mizo)
Unit III

Essays

The essays in this module critically probe into issues of translation. The prescribed pieces are meant to problematize the process of translating and translated literature as such. These essays will equip the students to identify and analyse some of the preoccupations of the writers in terms of caste, class and gender dimensions.

Writing Between The Lines: The politics and Poetics of Translation       R. Parthasarathy
Is there an Indian way of thinking?               A. K. Ramanujan
Why I am not a Hindu? (Excerpt)                       Kancha Illiah
Some issues in the Analysis of Caste and Gender in Modern India     G. Arunima

Unit IV

Plays

These plays explore how the individual-society tensions are played out. The use of Folk tale is used to reveal the social and individual relations and social stigmas prevailing. This can give a broad view of the issues Indian theatre is pre-occupied with. These plays are not to be done in class in detail; discussions about the issues will be meaningful.

Poile Sengupta       Keats Was a Tuber
Girish Karnad       Nagamandala

Unit –V

Novel

This module debates issues of religion, caste, identity, displacement and communal riots during partition and there after. It will help the students to explore how strongly the religious, communal paradigms work in the contemporary scenario.

Bhisham Sahni       Tamas

Testing pattern
CIA II
- Comparative study of the issues of any one prescribed piece with another one piece from any Indian language
- written assignment on any of the typical Indian issues discussed as part of the syllabus.

CIA III
- could be a translation assignment of any contemporary literary work (Poems or short stories).
- written assignment on any prescribed piece bringing out the problems of translation
- If the students do not know how to read a regional language, they can listen to a story/poem from the oral tradition and translate that.
- Some students might not have the linguistic competence to translate then, they can learn a folk art form/gather some folk, oral narratives, recipes, sports and analyze them.

For CIA II and III, the Media Studies Department will collaborate with Departments of Languages for the selection and evaluation of pieces. Students should take prior permission before working on these assignments.

The number of pieces could be decided looking into the time that would require for the completion of the task.

Mid-Semester Exam

<table>
<thead>
<tr>
<th>Module I</th>
<th>3 Short Answer Questions</th>
<th>5 Marks each</th>
<th>15 Marks</th>
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<tbody>
<tr>
<td>Module II</td>
<td>3 Short Answer Questions</td>
<td>5 Marks each</td>
<td>15 Marks</td>
</tr>
<tr>
<td>Module III and Module IV: one essay each</td>
<td>10 Marks x 2 = 20 Marks</td>
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End Semester Exam

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<th>Marks</th>
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<td>Section B</td>
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Bibliography

Introduction to Linguistics

Paper code: HEN 552

Marks 100

Credits: 4  Total no. of hours: 75

General Description: The economic globalisation since the early 90s has had a consequent interest in language studies for various socio-political, communicative and technological reasons. With communication - both oral and textual - becoming crucial to widen the global impact of political and economic organisations, and the consequent struggles of resistance to economic imperialism have contributed to the renewed interest in linguistics in multiple domains – Media studies, corporate communication, advertising and marketing, anthropology, and health. In the case of India, in the wake of language becoming a major site of identity politics and the consequent interest of the state through increased funding and establishment of research centres is a testimony for the relevance and need for this paper.

Objectives

- To introduce the students to the scientific study of language
- To locate language in a broader socio-political, and economic setting
- To expose students to the use of scientific study of language in multiple domains

Syllabus 2012
Unit I 7 Hrs

- Introduction to Linguistics. Concept of Linguistics. Branches of Linguistics
- Language: Definition, nature, properties and functions of language, sub-systems of language
- Communication: Definition, nature, requirements and types of communication

Unit II 13 Hrs

- Phonetics: Definition and branches. Brief sketch of articulatory, acoustic and auditory phonetics
  - Speech: Formation of speech. Speech mechanisms: Air stream, phonatory, articulatory and resonatory mechanisms
  - Classification of speech sounds: Segmentals and suprasegmentals
    - Classification of consonants: Place and manner of articulation, voiceless and voiced consonants
    - Classification of vowels: Concept of cardinal vowels
    - Suprasegmentals: Stress, pitch, tone, and intonation
    - Semivowels and diphthongs: Formation and classification
    - Sounds formed using non-pulmonic air stream: Ejectives, implosives and clicks
- Phonology: Definitions of phoneme and allophones. Phonemic analysis with reference to Indian languages. Distinctive feature analysis. Syllable: Types and structure of Syllables

Unit III 15 Hrs


Unit IV 10 Hrs

- South Asia as a linguistic area. Identifying a linguistic area, language families, Indo European family, Austro Asiatic, Sino Tibetan, and Dravidian. Language isolates, Language change, Pidgins and creoles.
- Introduction to Sociolinguistics

Unit V 15 Hrs

Unit VI  15 Hrs

  Language acquisition in children. Major theories

Bibliography


Testing pattern
CIA – Two written assignments. The Third CIA should to be a short research paper of about five to ten pages.
Mid-semester written exam based on modules 1 to 3 (2 hours)
End-semester written exam based on all the modules 4-6 (3 hours)

East-West Encounters: Shifting Perspectives

**Paper code:** HEN 553

**Marks:** 100

**Credits:** 4  

**Total no. of hours:** 75

**General Description:** In the restructured order of the world, it has become mandatory for almost all cultures to respond to the Western paradigms of functioning. The response could be one of admiration and acceptance, opposition and rejection, ignorance, unwillingness to respond, inability to ignore, etc. In this kind of a so-called 'global village' scenario, with unavoidable
interactions between the west and the east becoming a regularity, it is difficult to retain local identities and cultures against the onslaught of the West.

This paper, with an awareness of the fluidity of the East-West identities and cultures, and of the other multiple identities and cultures that are bound to function simultaneously (blend, clash, or exist autonomously), shall have a critical look at the contemporary, complex network of relationships in the global context.

Further, the paper shall engage with these ideas:

- Globalisation - a need?
- Melting Pot - Salad Bowl debates
- Clash/blend of civilisations, civilisation of clashes/blending
- Use of histories to construct pasts
- Newer modes of domination, suppression
- Dissent - its power and impotence

**Level of Knowledge:** Paper demands basic linguistic and literary exposure, competence

**Expected Learning Outcome:** Critical outlook at the contemporary, complex network of relationships in the global context

**Unit I** 15 Hrs

Istanbul - Orhan Pamuk

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

*My Father's Suitcase: Orhan Pamuk's Nobel Acceptance Speech*

**Unit II** 15 Hrs

The Reluctant Fundamentalist: Mohsin Ahmed

*Orientalism: Edward Said*

**Unit III** 15 Hrs

The Word and the Bomb: Hanif Kureshi

*Why Do They Hate Us?: Mohsin Hamid*

**Unit IV** 15 Hrs

Links: Nuruddin Farah

*The Clash of Civilisations: Samuel Huntington*

*Fear of Small Numbers: Arjun Appadurai*

**Unit V** 15 Hrs

Khuda Ke Liye: Shoaib Mansoor

The Courtier (From East-West Short Story Collection): Salman Rushdie

*Syllabus 2012*
Testing Pattern

CIA 1 and 3: Class tests on prescribed texts

Mid Semester: Oral presentation on any specific aspect of one of the prescribed texts (Titles to be chosen with the consultation of the teacher)

End Semester Exam: Testing Pattern.

<table>
<thead>
<tr>
<th>Section</th>
<th>Number of answers</th>
<th>Maximum Marks</th>
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<tbody>
<tr>
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<td>20 each</td>
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</tr>
</tbody>
</table>

Bibliography


Approaches to Reading and Writing

**Paper code:** HEN 554

**Marks** 100

**Credits:** 4  
**Total no. of hours:** 75

*Syllabus 2012*
Course Description: The course attempts to introduce the students to the analytical reading of literature and writing about literature. It will look into the different ways of reading and interpreting short fiction, drama and in turn novels and translate their reading into critical/analytical research oriented papers. It will look into short stories and one act plays to read and analyse in class. This will be practical course with intense practice based on the aspects of reading and interpretation.

Objective:
- to equip students with ways of “close reading” texts (short stories, dramas and novels).
- to train the students to engage with the texts critically and
- to finally write critical essays

Level of knowledge: Basic familiarity with literary genres

Learning outcome: Students will be able to read literature and write well researched analytical essays

Unit I  40 hrs
Ways of Reading

1. Comprehension and Interpretive Variation
2. Types of Meaning
   a. Intended Meaning
   b. Text’s Own Meaning
   c. Meaning and a Text’s Reception
   d. Critical Social Meanings
3. Research: Introduction to Research Methodology

Unit II
Analysis, Argumentation and Research  35 hrs

4. Exploration
   a. Genre
   b. Elements of Literature
5. Analysis
   a. Point of View
   b. Syntax
   c. Characters
   d. Symbols
   e. Setting
   f. Themes
7. Research: Citing sources within an essay. Preparing a works cited, bibliography. Writing an abstract, literature review, introduction, body and conclusion.

Testing Pattern

CIAs II and III will be compilation of portfolios which include all the writing assignments the students have done in the course of the paper. They will submit it after including all the constructive feedback the teacher has given to each of their assignments individually. Mid Semester exam can be a practical paper which will test their analytical and critical capabilities.

End semester exam is to be a research submission where each student will choose a literary genre examine it along the parameters of Unit I and II and write a semi-dissertation submission paper along the argumentation and critical and analytical frameworks.

Bibliography


Colonialism and Postcolonialism

Paper code: HEN 555

Marks 100

Credits: 4 Total no. of hours: 75

General Description: Postcolonial literatures usually attempts to contextualise the colonization and reaction to colonization. Political independence definitely does not suggest that the cultures have achieved freedom. This paper attempts to understand the continuing anxieties of the writers in independent nations, and the significant historical circumstance of colonization that has shaped them to be the writers they are today.

All the unit titles allude to the contexts the texts will be discussed. Language, nature of colonization, hybridity, gender and nation are the key areas that will be discussed in class. The students will be oriented to the concepts and the theoretical language of the Postcolonial Studies

*Syllabus 2012*
Level of Knowledge: basic knowledge of empire building as discussed in British literature

Learning outcome: students will be familiar with historical and cultural anxieties of postcolonial cultures

Unit I  15 hrs
Contextualising colonialism and postcolonialism
  o Beginning Postcolonialism – Mcleod (The entire book)

Unit II  20 hrs
Writers in a post-colonial context
  • Recovering the original – Ngugi Wa Thi’ango
  • Being a writer in India - U. R. Ananthmurthy

Unit II  20 hrs
Hybridity and language
  • Caribbean culture or mimicry? - Derek Walcott
  • Coolie mother – David Dabydeen
  • Caliban – Edward Kamau Brathwaite

Unit III  20 hrs
Gender and nation
  • Colonizing bodies and minds; Gender and Colonialism – Oyeronke Oyewumi
  • Second Class Citizens – Buchi Emecheta

Testing pattern

CIAs can test the conceptual clarity of the postcolonial theory. Students can choose a text/rituals/festivals/practices of their choice and analyse the different influences that has prompted the changes in contemporary India.

End semester exam will be a three-hour exam on the texts discussed in the class.

Bibliography

Ashcroft Bill, Gareth Griffiths and Helen Tiffin(eds), Key Concepts in Post-Colonial Studies, London: Routledge, 1998

Syllabus 2012
--- The Post-Colonial Studies Reader, Routledge, 1995
Birbalsingh, Frank, Frontiers of Caribbean Literature in English, Saint Martin’s Press, 1996
Harris, Wilson, The Palace of the Peacock, Faber and Faber: London, 1988

Revisiting Indian Epics

Paper code: HEN 556 a
Marks 100
Credits: 4                      Total no of hours: 75

General Description: This paper will re-visit the popular two Indian epics – Mahabharata and Ramayana. Mahabharata and Ramayana are not mere literary texts in India; no Indian reader

Syllabus 2012
reads them for the first time. As Prof Anantamurthy points out they function as languages and prompt new narratives in literary traditions.

The paper intends to read the critical discussions and creative re-presentations of the epics – Mahabharata and Ramayana. The essays will probe the questions about authorship/authority, orality, and the posited meanings in the tellings of the epics. The other two modules will look at the creative interpretations, re-presentations of certain episodes, marginal characters from the epics.

As we read, discuss the re-visited tellings of the epics, we would need a specific telling to refer to. C Rajagopalachari’s telling of Mahabharata, The Epic and The Ramayana can be considered as a reference point. Pertinent episodes can be read or discussed in class or if time permits the entire narrative can be read/discussed in class.

Objective

• Study the two Indian epics and literary works based on them
• To understand the process of re-visioning a text
• To understand the contexts that prompts the re-visioning of an epic

Level of Knowledge: Basic ability to read and interpret texts

Expected Learning Outcome: The students will be familiar with the cultural politics of Indian society

Unit I

Essays 25 hrs

U. R. Ananthamurthy. “Towards the Concept of a New Nationhood: Languages and Literatures in India” (Talk delivered at Institute of Physics, Bhubaneswar, India on 3 September, 2006)


Unit II

Syllabus 2012
Ramayana  
25 hrs


Unit III

Mahabharata  
25 hrs

Irawati Karve, Excerpts from *Yuganta: The End of an Epoch* – Gandhari; Kunti Hyderabad: Orient Longman, 1999


Testing pattern

CIAs can look at other creative interpretation and ask the students to analyse the cultural, ideological, political contexts that prompt the rewritings.

One episode, character can be selected from one of the tellings of the epics and students can rewrite them.

End semester exam will be a three-hour paper that test the texts discussed in class for 100 marks.

Bibliography


Syllabus 2012


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**European Literatures**

**Paper code:** HEN 556 c  
**Marks** 100  
**Credits:** 4  
**Total no. of hours:** 75

**General Description:** The paper aims to help our students to get a more in depth understanding of certain classical texts which are frequently referred to, but are not specifically engaged with. The paper is consciously bounded to classical texts. However, the readings are bound to be done using contemporary literary understandings.

**Objective**
- To take a chronological survey of literary texts through the Ancient Greek, Roman, Medieval and the Renaissance period
- To gain insights into social, religious and philosophical dimensions of these ages

**Level of Knowledge:** Working knowledge of English and analytical skills

**Learning outcome:** Understanding of the native roots and derivations of text

**Units**
- Ancient Literature (800BC to the birth of Christ)
Unit I 25 hrs

Objectives: students should be familiar with the various devices and methods of each literature, individual author’s styles and be able to distinguish between myth, legend and heroic forms with specific examples from the prescribed texts.

Texts

- The book of Job or selections from the Book Of Psalms- Ancient Hebrew texts
- Excerpts from Homer’s Iliad or Odyssey/ Greek epic
- Greek play / Sophocles- Oedipus the King
- Excerpts from Virgil’s Aeneid/ Roman epic
- Selections from Sappho/ Ovid

Unit II 25 hrs

Objective: To familiarise students with the development of social classes, feudalism, institutional Learning. To understand the characteristics of the medieval romance, Dante’s concept of the damned, his symbols, and Chaucer’s use of the frame narrative, fableau

- Selections from Dante Alighieri’s Divine Comedy
- Excerpts from Chaucer’s Canterbury Tales/ the Miller’s Tale
- Novella -Giovanni Bocaccio Decameron

Unit III 25 hrs

Objective: To comprehend renaissance ideals, and to discern the classical roots and derivations of renaissance drama. To understand the complexities of characterisation and the Renaissance hero.

- Renaissance Drama – Marlowe’s Faustus
- Prose- Selection from More’s Utopia

Testing Pattern

CIA II - Written Assignment. testing critical knowledge and application skills

Syllabus 2012
CIA III- Seminar, Colloquia, Presentations in groups

Mid Sem - 50 marks written exam

End Sem Exam: 5 out of 8 essay type questions carrying 20 marks each.

Bibliography


Comparative Drama

**Paper code:** HEN 556 d

**Marks** 100

**Credits:** 4

**Total no. of hours:** 75

**General Description:** The syllabus intends to look at the origin and development of the prominent theatres of the world. The historical overview in the modules will equip the students to place the plays in the right social milieu and ensure a better understanding as well. The plays are selected to give a live experience of theatre with representative plays of different trends and movements.

**Objectives:**

- To introduce the student to various theatrical traditions
- To see the gaps and bridges between drama and theatre
- To identify and understand varied theatrical techniques
- To encourage theatrical productions

**Level of Knowledge:** The paper demands a working knowledge of dramatic and theatrical production

*Syllabus 2012*
Expected Learning Outcome: Sharpened awareness of varied theatrical production, performance and reception

Unit I 5 Hrs

Early Theatre

Greek Theatre
The Medieval Theatre
The Renaissance Theatre
Nineteenth Century Theatre
Realism in Theatre
(Ibsen, Strindberg, Tolstoy, Chekhov, Gorky)
Irish National theatre
(W.B. Yeats, J.M.Synge, Sean O, Casey)
G.B.Shaw and Oscar Wilde

Unit II 5 Hrs

Modern Theatre

Political Theatre
Development of Working Class Theatre
Epic Theatre
Theatre and Ideology
(Brecht, Miller, Eugene O’Neill, Tennessee Williams, Dario Fo)
Expressionism in Theatre—(Strindberg, Brecht)
Surrealism, Existentialism, Absurdity, Theatre of Cruelty – (Garcia Lorca, Artaud Cenci, Sartre and Camus)

Unit III 5 Hrs

Indian Theatre

Excerpts from K V Subbanna’s Community and Culture
Natya Sastra
Sanskrit Dramaturgy and Early plays
The Popular Playwrights
Plays of Nationalism
Post-Independent theatre
Unit IV  

Plays (Any three)

Antegone—Jean Anouilh
A Dream Play—Strindberg
The Glass Menagerie—Tennessee Williams
Mother Courage and Her Children—Brecht
Evam Indrajith—Badal Sircar
Blood Wedding --Lorca

Unit V  

Essays (Any five)

Martin Esslin—Theatre of the Absurd (excerpts)
Edward Bond—The Language of Violence
Third Theatre –Badal Sircar
The Indian theatre—B. Chandra Gupta
Empty Space—Peter Brook
An actor Prepares —Stanislavsky
Theory of Modern Stage—Eric Bentley

Testing Pattern

CIA I and CIA III
Two Assignments based on Theatrical conventions /movements/Trends/Staging of a Play

Mid Semester and End Semester
Regular written exam

Bibliography


Lorca, Federico Garcia. *Four Major Plays*, *Oxford worlds Classics* : Oxford University Press-
**World Literatures**

**Paper code:** HEN 651  
**Marks:** 100  
**Credits:** 4  
**Total no. of hours:** 75

**General Description:** The paper plans to introduce students to non-British, non-American and non-postcolonial literatures which are too often left unaddressed in the academic arena. The selection predominantly addresses European and Latin American literary works.

**Objectives**

- Introduce students to the less charted territories of world literatures  
- Engage with a plurality of literary thought and expression and help the student to discover fresher perspectives  
- Consciously attempt to keep the texts and as classroom-friendly as possible

**Level of Knowledge:** The paper demands the working knowledge of literary genres, devices and critical vocabulary

**Expected Learning Outcome:** Awareness of the literary sensibilities that promote literary production across varied cultures and time periods

**Unit I**

**20 Hours**

**Drama**

Bertolt Brecht  
*The Threepenny Opera*

**Unit II**

**25 Hours**

*Modern Indian Drama: An Anthology*, Deshpande, Govin P (Ed)  
*Musings on Indian Writing in English(Vol.3)* Iyer, Sharada: Oxford University Press.
Novel

Elie Wiesel  \textit{Night}

Unit III  \hspace{1cm} 15 Hours

Poetry

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

Unit IV  \hspace{1cm} 15 Hours

Essays

Italo Calvino’s On Some Functions of Literature
Alexandr Solzhenitsyn Nobel Acceptance Speech/
The Dalai Lama’s Nobel Acceptance Speech/
Albert Camus’ Nobel Acceptance Speech

\textbf{Note:} The slashes that figure in the syllabus indicate the choice teachers of the paper can exercise.

Testing Pattern

\textbf{CIA 1 and 3:} Tests on prescribed texts. Five marks are reserved for active classroom participation.

Mid Semester

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 & Number of questions & Number of questions to be answered & Marks & Total marks \\
\hline
Section A One compulsory Annotation & 6 & 4 & 5 & 20 \\
\hline
\end{tabular}
End Semester pattern

5x20 =100 choosing one question each from Poetry, Drama, Essay & Novel and one additional question.

Bibliography


Cultural Studies

**Paper code:** HEN 652

**Marks** 100

**Credits:** 4  
**Total no of hours:** 75

**Brief Description:** The course attempts to introduce the students to the contemporary academic

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[Under Section 3 of the UGC Act, 1956]

discipline of Cultural Studies. It will look into the various debates, movements and issues within this field. This course aims to introduce students to the interdisciplinary field of ‘culture’. It aims at opening up the field of ‘culture’ as an academic and empowering area to engage with. This can be an introductory course to various electives like Gender Studies, Popular Culture Studies etc.

**Objective:**
- To equip students with the basic skills to engage with the debates, issues, texts and theories from the cultural studies perspective
- To familiarize the readers with the domains that intersect and influence cultural, i.e., everyday life

**Level of Knowledge:** An interest in “culture” and rudimentary knowledge of Literary theory.

**Learning Outcome:** A refined sense of cultural politics is hoped for.

### Unit I

**Introduction to Culture and Cultural Studies**

- Mrinalini Sebastian: “Understanding Cultural Studies”
- Simon During: “Introduction” (Cultural Studies Reader, 3rd edition)
- Raymond Williams: “Introduction” from *Culture and Society*
- Stuart Hall: “Cultural Studies and its Theoretical Legacies”

**Culture and Society**

- Karl Marx: “Ideology in General”, “Concerning the Production of Consciousness”
- Louis Althusser: “Ideology and Ideological State Apparatuses”
- Walter Benjamin: “Art in the Age of Mechanical Reproduction”
- Pierre Bourdieu: “A Social Critique of the Judgement of Taste”
- Manuel Castells: “The Network Society and Organizational Change”

### Unit II

**Culture and the Popular**

- Roland Barthes: “Myth Today”
- Stuart Hall: “Encoding/Decoding”
- Frederic Jameson: “The Cultural Logic of Late Capitalism”
- Michel de Certeau: “Walking in the City”
- Ashis Nandy: “An Intelligent Critics Guide to Indian Cinema”

**Testing Pattern**

Paper 1 (CIA II): An Introductory paper on their understanding on Culture and Cultural Studies.

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Paper 2: (CIA III): A research paper on any theoretical area of interest within the framework of the course. One could choose any cultural text and apply the theories that you have learnt.

End Semester Exam:
Written Exam: 100 marks.

**Section A: 4 questions out of 7. 25 marks each.**

**Bibliography**

Nayar, Pramod K. *Introduction to Cultural Studies*. 

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**Introduction to Gender Studies**

**Paper code:** HEN 653

**Marks** 100

**Credits:** 4

**Total no of hours:** 75

**Description:** Gender Studies as an academic discipline has been gaining impetus in universities worldwide over the past two decades. However, it is still a burgeoning area of study in Indian academia. The Gender Studies paper for the Honours, aims at introducing the concept of gender to undergraduate students. The course will facilitate an understanding of dynamic discourses of gender that contribute significant trajectories of thought cutting across systemic and generic

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boundaries while at the same time dismantling naturalized and systematized disciplines.

**Course Objectives:**

1. Understanding gender as a social, historical and cultural construct/ion rather than a natural, biological 'given'.
2. Exploration of the categories of sex and gender.
3. Critical analysis of the impact of gender on the individual and the society and its interaction with other social construct/ion/s such as race, ethnicity, class, caste, etc.,
4. Comprehensive survey of gender issues ranging from feminism to studies in masculinity.
5. Focus on the development of research skills as well as oral and written analytical skills.
6. The paper will make a conscious attempt to perceive 'Gender Studies' as a comprehensive study based on sociological, psychological, cultural and literary perspectives and not merely as an English or Literary Studies paper.

**Level of Knowledge:** Students are expected to have a sound understanding of basic theoretical and literary concepts.

**Expected Learning Outcome:** The course aims at sensitizing students to gender related concepts and enabling them to understand contemporary frames of reference and nascent theoretical perspectives.

**Unit 1:** 30 Hrs

**Understanding gender as a social, historical and cultural construct/ion:**

**Critical Framework:** Introduction to Gender Studies, Early Feminisms, First and Second Wave of Feminism, Normative constructions of Gender

**Milton Diamond:** "Sex and Gender are Different: Sexual Identity and Gender Identity are Different"

**Simone de Beauvoir:** The Second Sex

**Literary Framework:**

Anthology of Poems – Selections from Akka Mahadevi, Sappho, Emily Dickinson, Olga Broumas, Adrienne Rich and Hoshang Merchant

Selected Essays from Same Sex in India

**Unit 2:** 30 Hrs

**Em/bodying discourses of identity in language:**
Critical Framework: Feminism in India, Ecriture Feminine, Third wave feminisms, Masculinity Studies and Queer discourses

Helene Cixous: The Laugh of the Medusa
Judith Butler: Gender Trouble: Feminism and the Subversion of Identity
Toril Moi: Sexual Textual Politics
Eve Kosofsky Sedgwick: The Epistemology of the Closet
Luce Irigaray: To Speak is Never Neutral
Kilmartin, C. T: The Masculine Self
Nancy Tuana: The Less Noble Sex: Scientific, Religious, and Philosophical Conceptions of Woman’s Nature

Literary Framework:
Nicole Brossard: These Our Mothers (Fiction Theory)
Mahaswetha Devi: Breast-Giver (Short Story)

Unit 3: ______ 10 Hrs

Representation and Culture: The Dialectics of Being En/gendered:
Lisa See: Snow Flower and the Secret Fan (Popular Fiction)
Research Paper

Note:

Critical essays to be handed out to students as Course Pack along with essays for Required Reading. Essays to be discussed in class as theoretical foundations for readings in Units 1, 2 & 3

Evaluation Pattern:

Students will be evaluated based on their performance in the Continuous Internal Assessments (CIAs) during the semester.

CIA 1: Mid-semester Exam
CIA 2: Individual/Group presentations based on readings of prescribed literary texts with submission of written abstracts.
CIA 3: Research Paper

Bibliography of Required Reading:


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Narratology

Paper code: HEN 654
Marks 100
Credits: 4  Total no. of hours: 75

Brief Description: We construct our realities through narratives. Understanding this process, and the reasons behind storytelling, has significance far beyond the written text. Whether we realize it or not, we use stories to understand our daily lives. The purpose of this course is to provide an understanding of narrative, how it is constructed, how we act upon it, how it acts upon us, how it is transmitted, how it changes when the medium or cultural context changes, and especially how we employ it in every aspect of our daily lives.

The paper will consciously avoid getting confined to a Formalist or Structuralist understanding and make sense in terms of Discourse Analysis. Other than the theory, texts will be chosen ranging from literary works to day-to-day conversations.

Objectives

The paper attempts to make our students get a critical sense of

- the fundamentals of story telling
- the process of story telling
- different narrative forms
- our ways of ordering
- how we construct meaning through narratives
- how the processes of interpreting narratives operate
- how narratives shape any discourse

Unit I 15 hrs

Introduction to Narratives
- Narrative and Life: The universality of narrative; Narrative and time; Narrative perception

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Defining Narrative: The bare minimum; Story and Narrative discourse; The mediation (construction) of story; Constituent and supplementary events; Narrativity

The borders of narrative: Framing narratives; Paratexts, the outer limits of narrative; Hypertext narrative; Is it narrative or is it life itself?

The rhetoric of narrative: The rhetoric of narrative; causation, normalisation; masterplots; narrative rhetoric at work

Closure: Conflict: the agon; Closure and endings; Closure, suspense, and surprise; Closure at the level of expectations; Closure at the level of questions; the absence of closure

Narration: A few words on interpretation; the narrator; Does the narrator narrate everything?: Voice; Focalization; Distance; Reliability; Free indirect style; Narration on stage and screen

Unit II 15 hrs

Interpreting Narratives and the Narrative Process

Hermeneutics; What is Hermeneutics?; Types of Hermeneutics

Interpreting narrative: The implied author; Underreading; Overreading; Gaps; Cruxes; Repetition; themes and motifs

Three ways to interpret narrative: The question of wholeness in narrative; Intentional readings; Symptomatic readings; Adaptive readings

Adaptation across media: Adaptation as creative destruction; Duration and pace; Character; Figurative language; Gaps; Focalisation; Constraints of the marketplace

Character and self in narrative; Character vs. action; Flat and round characters; can characters be real; types; Autobiography; Life writing as performative

Narrative and truth: Fiction and nonfiction; How do we know it’s a fiction or non-fiction?; Historical fact in fiction; the truth of fiction

Narrative worlds: Narrative space; the mind of the storyworld; Multiple worlds: forking-path narratives; multiple worlds: narrative metalepsis

Narrative contestation: A contest of narratives; A narrative lattice-work; Shadow stories; Motivation and personality; Master plots and types; Revising Cultural master plots; Battling narratives are everywhere

Narrative negotiation: Narrative negotiation; Critical reading as narrative negotiation; Closure, one more time; The end of closure?

Unit III 15 hrs

Interpretation of Narratives in Literary texts

Italo Calvino’s If on a Winter’s Night a Traveller

Unit IV 15 hrs

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Interpretation of Narratives in Cinema:

Ten Minutes Older: The Cello

Unit V 15 hrs

Interpretation of Narratives in non-fictional contexts*

Satadru Sen's History Without A Past: Memory and Forgetting in Indian Cricket
Professor Stuart Schoenfeld's The Environmentalists' Narrative
Jasbir Jain's Narratology and the Narrative of the Village
‘Introduction: The Archive without Walls’ from Reading the East India Company, 1720-1840: Colonial Currencies of Gender
Shandler, Jeffrey. ‘The Man in the Glass Box: Watching the Eichmann Trial on American Television’ from Visual Culture and the Holocaust ed by Barbie Zelizer
Nayar, Pramod K. ‘Borderless Bodies’ from Frontiers: Sarai Reader 07
Mazumdar, Ranjini. ‘Cracks in the urban frame: the visual politics of 9/11’ from Crisis/Media: Sarai Reader
Bagchi, Jeebesh. ‘CyberMohalla Diaries’ from The Cities of Everyday Life: Sarai Reader 02
Shah, Nishanth. ‘Once upon a Flash’ from Turbulence: Sarai Reader 06
Mukhopadhyay, Baijayanta. ‘The Terror of having a Body’ from Sarai Reader 06
Popper, Karl. ‘The myth of origin and destiny’ from The Open Society and its Enemies Vol One: The Spell of Plato
Carr, E.H. ‘Causation in history’ and ‘The Historian and his Facts’ from What is History?
Jain, Jasbir. ‘Introduction: Creativity and Narrativity’ and ‘Writing trauma and History: the self-in-the-world’ from Reading Partition/Living Partition.

* Any five out of the prescribed non-fiction texts are to be taken to the class.

Evaluation Pattern

CIA 2
Written text on module 1 and 2

CIA 3
Open book test on any two of the prescribed Non-Fictional texts

Mid Semester

Written exam for 50 marks
Students have to answer 5 out of 7 questions. Each answer would carry a maximum of 10 marks.

End Semester

Syllabus 2012
Written exam for 100 marks
Students have to answer 5 out of 7 questions. Each answer would carry a maximum of 20 marks.

Bibliography

- Fish, S. E. (1980) *Is there a text in the class? the authority of interpretive Communities* Cambridge, MA: Harvard University Press
- Brecht, B. (1964) Brecht on theatre and trans J. Willett, London: Methuen
- Cohn, D. (1996) ' Narrated monologue: definition of a fictional style ' *Comparative Literature* 18 (2)spring: 97- 112
Teaching English Language

**Paper code:** HEN 655

**Marks** 100

**Credits:** 4  
**Total no. of hours:** 75

**Paper Description**

English is the major international language of Science, Commerce, and International politics. Therefore, the teaching of English is very much in demand around the world. Graduates who specialize in teaching English to foreign students or non-native speakers of the language have always found a global need for their professional skills.

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

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

Objectives

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

Module I                      10 hrs

Language Acquisition/ Learning theories
Brief introduction to: B.F.Skinner, Noam Chomsky, Vygotsky, Krashen, Jean Piaget

Module II                   10 hours

Curriculum and Syllabus: theory and practice
Stenhouse, Tyler, Bobbitt, Taba, Nunan. (Major definitions, types and difference).

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The need for Linguistics/Phonetics in Language teaching

Module III 15 hours

Methods and Approaches

Grammar translation; direct method; audio-lingual method; situational language teaching; total physical response; the natural approach; the communicative approach (with complete details as per Richards & Rodgers) The silent way; the interactive way; suggestopedia; community language learning, task based learning. (overview)

Module IV 15 hours

Receptive Skills: (reading and listening materials): reasons and strategies for reading; reading speed; intensive and extensive reading and listening; reading development; reasons and strategies for listening; listening practice materials and listening development.

Productive Skills: (speaking and writing): skimming, scanning, taking notes from lectures and from books; reasons and opportunities for speaking; development of speaking skills; information-gap activities; simulation and role-play; dramatization; mime-based activity; relaying instructions; written and oral communicative activities.

Vocabulary: choice of words and other lexical items; active and passive vocabulary; word formation; denotative, connotative meanings.

Grammar: teaching of word classes; morphemes and word formation; noun(s); prepositional and adjective phrases; verb phrases; form and function in the English tenses; semantics and communication.

Module V 15 hours

Lesson Planning: instructional objectives and the teaching-learning process; writing a lesson plan; the class, the plan, stages and preparation; teacher-student activities; writing
concept questions; teacher-student talking time; classroom language; class management and organization.

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

**Bibliography**

**Evaluation Pattern**

- CIA 1 A mid-semester written exam for 50 marks
CIA 2 will be practical oriented in which the students will earn their marks by preparing or designing a set of course materials either for learning or teaching. The course materials may be presented in the forms of textbooks, workbooks, audio tapes / cd’s; visual aids (charts, pictures, cds etc.). It can also be application oriented assignments.

CIA 3 the students will have to submit a mid-course essay or a project proposal of about 1000 words on the research done by them during the course of preparing for the classes or their findings and conclusions which they will develop for their end semester project work which will include an assessment of all the four skills (LSRW).

End Semester Exam

100 Marks for the portfolio/ project

Creative Writing

Paper code: HEN 666 a
Marks 100
Credits: 4
Total no. of hours: 75

Brief Description: Creative writing is an art form that helps us to recognize the voices, images, worlds and stories we inhabit, and which inhabit us, or the culture that we acquire. It needs to be developed in one’s own personal way. This form needs to be immaculately polished and developed. This course can help us shape, and master our craft in a structured manner.

Objectives

• To stimulate the imaginative play of mind
• To develop, nurture and structure these ideas, and to critically analyze their relevance
• To develop various writing structures, and processes that emphasize creativity, improve techniques, and develop the range and ability of a creative piece.
• To be introduced to various genres of writing, like short stories, play, novella, poetry free verse, writing for children, and travel writing, specifically keeping the audience in mind.

Level of Knowledge: Good command over written English expected

Expected Learning Outcome: Effective exploration of creative writing from varied fronts

Unit I

30 hours
1) Short Story

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a. Creating a Character Profile

b. Diary entries/ Narratives

Unit II
2) Autobiographical Writing 5 Hours

Unit III
3) Children's Writing/ Comic Strip writing 10 Hours

Unit IV
5) Poetry, Free Verse 10 Hours

Unit V
6) Travel Writing/ Travelogue 10 Hours

Unit VI
7) Play Script Writing 10 Hours

During the theory classes each form of writing will be discussed. Handouts will be given on the form. Works of significant writers from each genre will be discussed. This will work as teaching aids.

Portfolio
The work in this course culminates in the presentation of a final portfolio writing in the genres discussed in class namely short stories, novella, poem written in free verse, play scripts, Travel Writing/ Travelogue, Autobiographical Writing, Diary entries/ Narratives, Creating a Character Profile, Children's Writing/ Comic Strip writing etc. The portfolio will contain the drafts and revised drafts written during the semester.

Reading material to be taken to the class:

Short story
The Guest – Camus
Once upon a time- Nadine Gordmer

Autobiography
Bell Jar- Sylvia Plath

Play
Glass menagerie- Tenessee Williams
[Under Section 3 of the UGC Act, 1956]

Children’s writings

Roald Dahl
Enid Blyton

Novella

Old man and the sea- Earnest Hemmingway

Poetry free verse

Church going- Philip Larkins
Backs to the Engine- Stephen Spender

Monologue
Grammarians Funeral- Robert Browning

Soliloquy
T.S Eliot's

Testing Pattern

For the portfolio:

1. Creativity; originality; ability to experiment with the selected form of writing; understanding of the form
2. Language – grammar, spelling, punctuation
3. Improvement during the semester
4. Neatness of the portfolio

Major Assignments for the Semester

CIA II - Mid Semester Exam

- Children’s writing
- Maximum Marks: 50

CIA I – Autobiographical writing

Maximum marks: 20

CIA III – This CIA will be on various elements of the short story. Handouts to understand these elements will be given.

Short Story
Max. marks: 20

End Semester Exam: Submission of the portfolio

Max. Marks: 100
Bibliography

Cremlin, Teresa. *Teaching English Creatively.*
Doubtfire, Dianne. *Teaching Yourself Creative Writing.*
Glaser, Joe. *Understanding Style: Practical Ways to Improve Your Writing.*
Morley, David. *Cambridge Introduction to Creative Writing.*
Ramet, Adele. *Creative Writing: Use Your Imagination-Develop Your writing Skills and Get Published.*
Syrang, Steven M. *Writing Exploratory Essays.*

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**Introduction to Popular Culture**

**Paper code:** HEN 666 b

**Marks** 100

**Credits:** 4  
**Total no of hours:** 75

**Course Description:** This is a course designed to equip the students to academically engage with a genre of academics that is fast gaining academic recognition as a serious field of study. The course will cover various theoretical postulations on popular culture studies. It will look into popular culture studies as a subculture, and introduce students to the theoretical implications of the ‘popular’ and popular culture as a domain of academic engagement. It will attempt to equip the students with various avenues and means to engage with various popular fiction texts, be it visual or otherwise.

**Objective:**

- to explore theories/theoretical postulations on popular culture studies
- to study politics of popular culture and deal with popular genre based criticism
- to help students engage with and critically examine popular texts of Science fiction, Children’s Literature, Romances, Popular films, Mall culture and such

**Level of knowledge:** Interest in cultural studies, knowledge of cultural theories and interest in the ‘popular’.

**Expected Learning Outcome:** Awareness of the workings and politics of popular culture

**Unit 1**  
**30 hrs**
Introducing Popular Culture Studies

2. Raymond Williams: “Culture’ and ‘Masses’”
5. Frederic Jameson: “Reification and Utopia in Mass Culture”

Secondary Reading
7. Jean Baudrillard: “Hypermarket and Hypercommodity”

Unit 2  10 hrs

Reading Popular ‘Texts’
- Meghan Morris: “Things to do with Shopping Centres”
- Ashis Nandy: “Introduction: Indian Popular Cinema as the Slum’s Eye View of Politics”

Unit III  15 hrs

Popular Music
- Eddie Onlin: “Jazz”/ Jazz Cult”

Unit IV  20 hrs

Fiction Genres (Any 4 selections in this section)
- Text: Robert Ludlum: The Bourne Identity
- 3. Darko Suvan: Science Fiction and Utopian Fiction: Degrees of Kinship”
- Text: Messenger of Love
- 6. Peter Hunt: “Ideology in Children’s Literature”
- Texts: Snow White and the Seven Dwarfs”/”Cinderella”/Jataka Tales/Panchatantra
- 7. Nandini Chandra: “Amar Chitra Katha: Between the Bubble and the Deep Blue Sea of

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Testing Pattern

CIA II: A short paper on Popular Culture as a domain of study.
CIA III: A research paper on any particular popular culture area with respect to Unit 2.
CIA I: A written class test of 50 marks. 5 questions out 7. 10 marks each.

End Semester Exam:
Written Exam: 100 marks.
Section A: 5 questions out of 7. 10 marks each
Section B: 2 questions out of 3. 25 marks each

Bibliography


Film Studies

Paper code: HEN 666c
Marks 100

Credits: 4 Total no of hours: 75

General Description: This course seeks to develop an understanding of the fundamentals of film studies. It aims to provide insight on film appreciation and criticism. The paper tries to engage with film-making schools drawn from varied traditions.
Unlike other papers, this paper would need viewing sessions accompanied by lectures and classroom discussions.

Objectives:

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to highlight film as a complex, composite medium
- to introduce students to different schools of film making
- to critically engage with the film watching experience

Unit I  10 Hrs
History of invention of motion pictures: Daguerre, Muybridge, Edison, Skaldanowsky Brothers, Lumieres; Evolution of film – Lumieres, Melies, Porter, Griffith

Unit II  10 Hrs
Basic techniques – Mise-en-scene, Mise-en-shot, Deepfocus Photography, Longtake, Continuity Editing, Montage

Unit III  10 Hrs
German Expressionism; French Impressionism; Soviet Montage cinema; Hollywood cinema; Italian Neo-realism; French Nouvelle Vague; Documentary

Unit IV  10 Hrs
Directors – Eisenstein, Kurosawa, Godard, Chaplin, Bergman; Mohsen Makmalbakh, Majid Majidi, Keislsowski, Zhang Yimou, Kim Ki Duk

Unit V  10 Hrs
“New Wave” Cinema in India: Bengali; Malayalam; Kannada; Hindi

Unit VI  25 Hrs
To be screened:
Bicycle Thieves, The 400 Blows, Rashomon, Wild Strawberries, Battleship Potemkin, Cabinet of Dr. Caligari, The Kid, Children of Heaven, Hero, Ghatashraddha, Pather Panchali, Mathilukal

Suggested viewing:
Spring, Summer, Fall, Winter and Spring; Three Colours – Red, Blue, White; The Stalker; Through the Olive Trees; Ankur; Citizen Kane; Gold Rush; Manthan; Chomana Dudi; Yesterday, Today, Tomorrow

Evaluation:
CIA 2
Written text on module 1 and 2
CIA 3
A critical review of two films done by one of the prescribed film-makers.
Mid Semester
Written exam for 100 marks
Students have to answer 5 out of 7 questions. Each answer would carry a maximum of 10 marks.
End Semester
Written exam for 100 marks
Students have to answer 5 out of 7 questions. Each answer would carry a maximum of 20 marks.

References:
1. Hill, John and Gibson, Pamela – *The Oxford Guide to Film Studies*
2. Gronemeyer, Andrea – *Film*, Lawrence King
4. Braudy, Leo and Dickstein, Morris - *Great Film Directors*, Oxford University Press
5. Monaco, James – *How to read a film*, Oxford University Press
6. Dasgupta, Chidananda – *Talking about films*
7. Dasgupta, Chidananda – *Seeing is believing*
8. T G Vaidyanathan – *Hours in the dark*

**Reading Poetry**

**Paper code:** HEN 666 d  
**Marks** 100  
**Credits:** 4  
**Total no of hours:** 75

**General Description:** This course is an examination of the formal structural, textual and experimental variety of poetry. The course involves in-class writing, take-home reading and writing assignments and substantive discussions of the craft. The objective is to demystify the world of poetry by exploring poetic forms and techniques which may at first seem bewildering. It aims to show how any reader can gain more pleasure of poetry. This is done by showing students how poetry interacts with everyday language and explores how poems use language and different forms to create meanings.

**Objectives**
- to look at how technical aspects like rhythm, rhyme and measures work (drawing on examples from Chaucer to Carol Ann Duffy)
- to analyse how different tones of voice affect a poem
- to analyse how poetic language relates to everyday language
- to analyse how the form and space of poems contribute in the meaning(s’) construction

**Level of Knowledge:** Sharp sense of different literary forms and devices

**Expected Learning Outcome:** Having a sound functional and critical sense of poetry

**Unit 1**  
*5 Hrs*

*There is language and so, there is poetry:*

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Character of human language especially with regard to its sounds
• Pleasure of rhythm and rhyme from children’s rhymes onwards
• Functional and ‘nonsensical’ operation of language
• Rhetoric and the challenge of nonsense
• General usage of language and poetry and its distinctiveness

Unit 2 10 Hrs

The space of poetry: This module concentrates on more of what is meant by gestural language. The nature of oral tradition in poetry, the importance of its devices for recitation and memorability, children’s rhymes are among its concerns. It will also look at the oral tradition in epic and narrative poetry moves from the oral to the page where poetry also begins to function as visual artefacts.

• Oral tradition and children’s rhymes
• Oral tradition in Epic and Narrative
• Out of the oral tradition- Towards the Page
• Emblems and concrete poems

Unit 3 10 Hrs

Tones of Voice: This module will look at what is meant by ‘tone of voice’ in poetry and how different registers in speech might correspond to different poetic styles. It will also explore the relationship of speech to poetry and what we might mean by ‘natural’ and ‘unnatural’ style. Other concerns include the concept of the author’s authority and authenticity in the poem; public styles for poetry: narrative poetry and characterization; the epic and the idea of muses in composition; poems of anger and satire; the simple voice in poetry and the pastoral style; poetry as the personal expression and the idea of the persona

• Ways of speaking
• ‘Natural and unnatural’
• Authority and Authenticity
• Public voices
• Epic and the muses
• Public anger and Satire
• Pastoral and simple speaking
• Personal voices
• Person and Persona

Unit 4 10 Hrs

The verse line: Measures: This module will examine the poetic line and the importance of rhythm, beat and cadence; the distinction between rhythm and metre; the four main classifications of formal metres: syllabics, quantitative, accentual and accentual-syllabic; the importance of variation, ‘breaking the rules’ of metre and the historical development of metre in English poetry with special reference to the iambic pentameter.

• The poetic line
• Rhythm and meter
Unit 5 10 Hrs
Free Verse: This module will consider the origins of free verse; its associations to ideas of liberation; the variations of the biblical verse line; modernism and ‘free verse’, the use of free verse as a feature of a democratic, informal style; minimal and expansionist styles; the opening of the page towards ‘field composition’ and whether poetry should be close to speech.

- ‘free verse’ and liberation
- The Biblical line
- Modernism and Free Verse
- Minimal Line
- Expansiveness and ‘Field Composition’

Unit 6 10 Hrs
Rhyme and other noises: This module on rhyme will consider rhyme and word-play; the arguments against using rhyme; blank verse; definitions of different kinds of rhyme; the character of different rhyme schemes; the aesthetic purpose of rhyme and how it enhances meaning; how rhyme schemes can shape a whole poem.

- Against rhyming
- Patterns of rhyme
- The beauties of Rhyme
- Rhyming and Meaning
- Building poems with rhymes

Unit 7 10 Hrs
Stanza: This module will look at the definitions of stanza as space and as pause, and its mnemonic qualities; its use in dialogue forms; a series of stanzas ranging from one-line forms to longer, more complex forms; several forms related to stanza-form but distinct in themselves, notable the sonnet; examples of forms borrowed from other poetries like ghazals; invented stanza forms and the use of the verse paragraph.

- Some definitions
- Alternating Voices
- One-line Forms
- Two-line forms
- Three-line forms
- Four-line Forms
[Under Section 3 of the UGC Act, 1956]

- Five- Six- Seven line stanzas
- Eight line stanzas
- The Sonnet
- Nine-Line stanzas
- Rondeau and Rondel
- Borrowing Forms
- Inventing stanzas and the verse paragraph

**Unit 8  10 Hrs**

**Image and Imagination:** This module will consider the working of the metaphor and image in speech and in poetry and some more complex instances; the historical debates around the relation of words, and metaphor in particular, to the representation of ‘reality’; the purpose and characteristic of rhetoric in relation to poetry; the concepts of imagination and inspiration and the impact they have had on poetry and ideas about poetry and the poet; how these concepts are allied to liberationist ideas; the ways in which poetry by other genders can be different from the rest and some different ideas about feminist and queer poetic theory and practice.

- Image and Metaphor
  - Words and ‘Things as they are’
  - Rhetoric
  - Image and meaning
  - Imagination
  - Inspiration- the great cliché
  - Poetry and Liberation
  - Feminist and queer poetics

**Testing Pattern**

- **CIA 2**
  - Written text on module 1 and 2
- **CIA 3**
  - Written text on module 5 and 6

**Mid Semester**

- Written exam for 100 marks
  - Students have to answer 5 out of 7 questions. Each answer would carry a maximum of 10 marks.

**End Semester**

- Written exam for 100 marks
  - Students have to answer 5 out of 7 questions. Each answer would carry a maximum of 20 marks.

**Bibliography**

- Fry, Stephen. *The Ode less Travelled: Unlocking the Poet Within*, Hutchinson, 2005

**Syllabus 2012**
Internship

Paper code: HEN 667

Marks 100

Credits: 2  Total no. of hours: 75

Description: BA Honours in English Studies students have to undertake an internship of not less than 30 working days at any of the following places: reputed research centres; recognized educational institutions; print, television, radio organizations; HR, PR firms; theatre groups/organizations; or any other approved by the programme coordinator.

Following are the objectives the internship:
- to enable students to get exposure in their field of interest
- to strengthen the curriculum based on internship-feedback wherever relevant
- to help student choose their career through practical experience

The internship is to be undertaken during the fifth semester break. The internship is a mandatory requirement for the completion of the Honours programme. The students will have to give an internship proposal with the following details: organization where the student proposes to do the internship; reasons for the choice, nature of the internship, period of internship, relevant permission letters, if available, name of the mentor in the organization, and email, telephone and mobile numbers of the person in the organization with whom Christ University could communicate matters related to internship. Typed proposals will have to be given at least a month before the end of the fifth semester.

The coordinator of the programme in consultation with the HOD will assign faculty members from the department as guides at least two weeks before the end of the fifth semester.

At the place of internship, the students are advised to be in constant touch with their mentors.

At the end of the required period of internship the candidates will submit a report in not less than 1,500 words. The report should be submitted within June.

Apart from a photocopy of the letter from the organization stating the successful completion of the internship, the report shall have the following parts:

- Introduction to the place of internship
- Reasons for the choice of the place and kind of internship
- Nature of internship
- Objectives of the internship
- Tasks undertaken
A photocopy of the portfolio, if available may be given along with the report. However, the original output, if available should be presented during the internship report presentation. The report shall be in the following format:

- 12 font size; Times New Roman or Garamond font; one and half line spaced; Name, Register No, and Programme Name, Date of Submission on the left-hand top corner of the page; below that in the centre title of the report ‘Report of internship undertaken at ____ from ____ (date, month in words, year); no separate cover sheet to be attached.

The evaluation criteria may be as follows
The report: 75 (Job done and learning outcome: 40, regularity: 15; language: 10, adherence to the format: 10)
The presentation: 25 (clarity: 10, effectiveness: 10, impression: 5)