MA in English with Communication Studies

1. Introduction: Course Description
The Masters programme in English with Communication Studies aspires to sustain and revive an academic interest in literary and cultural theories. The papers offered are as contemporarily relevant as possible, even eclectic. However, a conscious effort has been made to ensure that theories are grounded in textual readings, wherever possible. Testing and evaluation patterns aim at fostering a culture of research rather than an exam driven system, which will enhance student reading and creativity. In keeping with practical demands, ELT, communication study papers and the internship component are skill based and endeavor to make the programme application oriented.

2. Course Objectives

- The programme hopes to prepare students for the challenges of a teaching career through teaching assistantships that afford practical experience in lecture preparation, material production and testing practices.
- In keeping with the growing interest in literature and media studies, most of the papers redefine ‘text’ by introducing non-conventional texts and areas of study.
- The internship aims at hands-on job experience as well as research avenues.
- Workshops, seminars and projects, apart from being the existing methodology of teaching will also ensure exposure to expert views and global trends in the areas of literary and cultural theories.

3. Duration: 4 semesters

4. Eligibility For Admission and Admission procedure
Open to graduate students from any discipline with an aggregate score of 50% at the UG degree level and other University requirements (see Admission details on website)

Online application forms are available.

Personal interview conducted by the Faculty of the Department.

5. Course Structure

<table>
<thead>
<tr>
<th>Semester</th>
<th>Paper Code</th>
<th>Subject/papers</th>
<th>Max Marks</th>
<th>Total hours</th>
<th>Credit</th>
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<tr>
<td>I</td>
<td>MEL131</td>
<td>British Literature: Genres &amp; Ideas</td>
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Syllabus 2009
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6. CIA Methodology, Credit basis, Evaluation weight, Grading

CIA: 50% marks for Internal Assessment
Credit Basis: 1 credit = 15 hrs

7. Testing pattern is as per individual paper requirement

8. Proposed Total Intake: 40 per section

9. Department Capabilities: Adequate resources to conduct courses.
   Additional manpower may be required for Certificate Courses.

10. Proposed Commencement date: June 2008
Course: British Literature: Genres and Ideas

Semester: I
Code: MEL131
Total No of Hours: 60

Objectives

- Actively engage in the reading process and read, understand, respond to, analyze, interpret, evaluate, and appreciate a wide variety of fiction, poetic and nonfiction texts
- Understand one of the foundational literary cultures in Europe
- Focus on the ideas that prompt literary development
- Explore the influence of other fields on literature

Level of Knowledge: Working knowledge of English

Module I

Medieval Period and Renaissance Ideas

Notions of medievalism
- Medieval culture, code of chivalry
- Centres of power: church, monarchy hierarchy
- Development of drama, renaissance tragedy

Texts:
Geoffrey Chaucer: *The Canterbury Tales*, The General Prologue, The Knights Tale
Sir Thomas More: *Utopia*, Book 2 – The Geography of Utopia

Literature of the Sacred
John Calvin: *The Institution of Christian Religion*, Book 3, Chapter 21
Christopher Marlowe: *Dr. Faustus*
William Shakespeare: *Richard II, Henry IV*

Module II

Puritanism – Restoration – Early 17c – Early 18c Ideas

- Restoration: history, culture, civil war – Puritanism
- Expansion of trade and empire
- Enlightenment
- Emergence of science
- Empiricism

Texts:
Ben Johnson: *Volpone*, The Science of Self and World
Francis Bacon: *The New Atlantis* – account of radical reform of knowledge, fictional scientific utopia

Metaphysical Poets
- George Herbert: The Collar, The Pulley

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Andrew Marvell: The Garden, An Horatian Ode
John Milton: from Areopagitica; Selections from Paradise Lost
John Dryden: Absolam and Achitophel: A Poem
William Congreve: The Way of the World

Module III 12 hours
Augustan Age – Early Romantics - Early 18c – Early 19c Ideas
- Rise of novel
- Satire
- Emergence of class society
- Industrial revolution
- Rationality

Texts:
John Locke: An Essay Concerning Human Understanding
Jonathan Swift: selections from Battle of Books
Daniel Defoe: Moll Flanders
Samuel Johnson: Rasselas
Joseph Addison and Richard Steele: Periodical Essays – Essays of Manners and Ideas
Alexander Pope: The Rape of the Lock

Module IV 12 hours
Romanticism – 19c Ideas:
- Romanticism – philosophy, literary idea
- French revolution

Texts:
Mary Wollstonecraft: Vindication of the Rights of Woman
Jane Austen: Pride and Prejudice
Samuel Taylor Coleridge – The Rime of the Ancient Mariner, Kubla Khan, Frost at Midnight, Biographia Literaria – Chapter 4 – Mr. Wordsworth’s earlier poems; On fancy and imagination
Thomas De Quincey – Confessions of an English Opium-Eater

Module V 12 hours
Victorian Age
Ideas:
- Victorian society
- Science
- Critique of religion
- Consequences of industrial society
- Working class
- Response to problems of industrial society
- Imperialism
- Rise of journalism
• Questions about English
• Women’s movement

**Texts:**
John Stuart Mill: *On Liberty* – from Chapter 3 – Of individuality as one of the Elements of Well Being
Macaulay’s minutes
Victorian issues
Evolution
   Charles Darwin: *The Origin of Species* – Struggle for Existence
Industrialism: Progress or Decline
   Friedrich Engles: from The Great Town
The ‘woman question’
   Coventry Patmore: The Angel in the House
Charles Dickens: *Great Expectations*
George Eliot: *Mill on the Floss*
Robert Browning
Gerald Manley Hopkins

**Bibliography**
Poovey, Mary. *Making a Social Body: British Cultural Formation, 1830-1864*, 1995

**Evaluation pattern:**

CIA II and III can be either written analysis/presentation of a movement or dominant idea of the time

Mid semester exam will be a research paper on an idea from the modules covered. Students can select

End-semester: Five questions carrying 20 marks to be answered out of minimum eight.
Course: Reading Twentieth Century European Art, Culture and Society
Semester: I
Code: MEL132
Total No of Hours: 60

Objectives:
- To identify and understand the forces of twentieth century
- To understand the impact of movements on society, culture, writing and thinking
- To make sense of what is immediate past that has created the present world
- To familiarize the students with critical vocabulary of the age

Level of Knowledge: Working knowledge of English

Module I 20 hours
Modernist Movements – 1900 – 1960
Realism/Naturalism, Expressionism, Symbolism, Imagism, Dadaism, Cubism

Module II 20 hours
New Technologies, New Forms – since 1975
- Communication
- Common man
- Cinema and democracy
- The child
- Anxiety
- Anger
- Absurd expectations

Module III 20 hours
Thoughts
- Science
- Nihilism
- Massacres
- Masses
- Globalism
- Dictatorships
- Defeat

Bibliography
Barzun, Jacques. *From Dawn to Decadence: 1500 to the Present*. Perennial, 2000
Evaluation Pattern
CIA II & III– paintings and cinema can be used for analysis

Mid semester exam – students can select one movement and identify writers of their choice and analyse their works

End-semester: Five questions carrying 20 marks to be answered out of minimum eight.
Course: Literary Criticism

Semester: I
Code: MEL133
Total No of Hours: 60

Objectives

- To explore the various currents, pressures, and directions in contemporary criticism as aspects of the cultural present and as an ongoing conversation with intellectual precursors and earlier traditions of literary study.

- To enable readers to build their own sense of the map of modern literary critical practice.

Level of Knowledge: Working knowledge of English

Module I
Concepts of Criticism and Aesthetic Origins: 20 hrs

Mimesis: Ancient Greek Literary Theory
- Mimesis
- Fiction and falsehood
- The audience
- Catharsis

Expressivity: The Romantic Theory of Authorship
- Expression
- Confession
- Composition
- Inspiration
- Imagination

Interpretation: Hermeneutics
- The defence of non-theoretical understanding
- Art and truth
- Do texts have ‘objective’ meanings?
- Gadamer’s Defence of Reading as Freedom

Value: Criticisms, Canons, and Evaluation
- The origin of canons
- The test of time: reputation and value
- For and against literary value judgements
- The containment of literature and the preservation of value
- Postmodernism and the retreat from value

Module II
Criticism and Critical Practices in the Twentieth Century: 20 hrs

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Literature and the Academy

Criticism incorporated
A brief prehistory
Modernism and the purification of criticism
Criticism decentred

I.A. Richards

Intellectual contexts: Cambridge philosophy
The meaning of meaning
Principles of literary criticism
Practical criticism
Critical legacies

T.S. Eliot and the Idea of Tradition
‘Tradition and the Individual Talent’ - then and now
F.H. Bradley – the historical sense
Impersonality – the closet Romantic
Literary and socio-political hierarchies
Legacies: theory
Legacies: poetry

Anthropology and/as Myth in Modern Criticism
‘Myth’ and ‘reason’
Varieties of Modernist mythopoeia
Literary anthropology
Structuralism and the break up of Modernist mythopoeia
Myth and the marvelous

F.R. Leavis: Criticism and Culture
Leavis’ cultural criticism
Leavis and scientific management
Leavis’ literary criticism

Marxist Aesthetics
Marx before Marxism
Art, authorship, ideology
Base and superstructure
Marxism, realism, typicality
Art, antiquity, and modernity
Marxism since Marx

Module III
William Empson: From Verbal Analysis to Cultural Criticism
Verbal analysis
Cultural criticism
Contra clerisies: moral criticism
The example of Empson

The New Criticism

Syllabus 2009
Origins
Methods and characteristics
Influence and legacy

Required Texts:
2. *The Norton Anthology of Theory and Criticism*; Ed. Vincent B. Leitch

Testing pattern
Mid-semester: A short research paper
End-semester: Five questions carrying 20 marks to be answered out of minimum eight.
Course: American Literary Thoughts and Ideas
Semester: I
Code: MEL134
Total No of Hours: 60

Objectives
• To discuss issues of race, class, and gender in the context of American literary and cultural studies
• To find critical thinking skills in the process of reading and analyzing texts

Level of Knowledge: Working knowledge of English

Module I 20hours
A World Literature
  o Between Wars
  o How Writers Lived
  o Speculative Thinkers
  o A Cycle of Fiction
  o An American Drama
  o Poetry
  o Summary in Criticism
  o American Books Abroad

Mid-Century and After
  o End of an Era
  o Since 1945

Module II 20hours
The Black Arts Era (1960 – 1975)
  o The Civil Rights Movement
  o Malcom X and the Nation of Islam
  o Black Power
  o Towards a Black Aesthetic, Hoyt Fuller/The Black Aesthetic, Introduction; Addison Gayle Jr.
  o Martin Luther King Jr.
  o Fanon-The Wretched of the Earth
  o Modernism
  o The New Left
  o Betty Freidan’s The Feminine Mystique
  o The Black Arts Movement/ The New Black Poetry
  o Understanding the New Black Poetry, Stephen Anderson
  o Etheridge Knight
  o Amiri Baraka
  o Sonia Sanchez
  o Ginsberg

Syllabus 2009
The Black Arts Movement and Fiction

Don L. Lee’s *The Primitive, Think Black*

Paule Marshall

The Reach of the Black Arts Movement

- The Black Arts Movement and Africa: The Drama of Nommo; the Attitude toward Colonialism
- Ancestors of the Black Arts:
  - Langston Hughes
  - W.E.B Du Bois
  - Ralph Ellison
- Publishing
- Controversies of the Black Arts Movement: Anti-Semitism; Misogyny; Homophobia
- The Black Arts Movement and the Academy
- Expanding the Black Arts Movement
- New Black Arts: Gender, Race, Ethnicity, Sexual inequalities
- Michael Harper
- Nikki Giovanni
- Quincey Troupe
- Carolyn Rodgers
- Ishmael Reed
- Toni Cade Bambara
- “The Community of Black Women Writing”
- The Black Woman; Ed. Toni Cade Bambara
- Mules and Men, Zora Neale Hurston

Module III

20 hours

Literature Since 1975

- Alice Walker

The 1980s and 90s:

- Identity – Film, Video (digital), Mass Produced Music
- Experimental Texts - Futuristic Fictions
- Old Genres - New Trends:
  - Autobiography
  - Memoir
  - Performance Poetry
  - Pop Fiction

Required reading:

Liberalism and Puritanism
The Colonial Mind
Liberalism and the Constitution
Political Thinkers – The English Group  Alexander Hamilton, John Adams
The Impact of the French Revolution
Political Thinkers – The French Group  Tom Paine, Thomas Jefferson
Philip Freneau – Poet of Two Revolutions
The Romantic Revolution in America (Introduction from Main Currents in American Thought, Parrington)
Adventures in Romance  Edgar Allen Poe
James Fenimore Cooper-Critic
Contributions of New England  Herman Melville
The Rise of Liberalism
Liberalism and Calvinism
Philosophy/Principle of Unitarianism
Abolitionism
Harriet Beecher Stowe
The Transcendental Mind The Genesis of Transcendentalism, Emerson-
Transcendental Critic, Thoreau-Transcendental Economist, Margaret Fuller-Rebel
Other Aspects of New England Brahminism and history, Nathaniel Hawthorne-
Skeptic
Oliver Wendell Holmes

Required texts:
Harvests of Change, American Literature (1865 – 1914); Jay Martin
Literary History of the United States; Ed.Spiller, Thorp, Canby, Ludwig; Third Edition Revised
Main Currents in American Thought; Parrington
The Norton Anthology of African American Literature; Ed. Henry Louis Gates Jr and Nellie Y. Mckay; Second Edition

Evaluation Pattern
Class Participation
CIA I- Open book Exam 50 marks
CIA II - Written assessment
CIA III – Group Presentation

Mid-semester:
End Semester: 100marks
Section A: 5x10 marks questions from all modules to be answered in a maximum of 250 words.
Section B: A 50 mark Essay to be written in 1000-1500 words with a thesis statement. The essay may be planned ahead and could deal with a comparative study of an American issue and an Indian one.
10marks-Choice of Indian issue . Defence of choice
20marks- Comparative study
5 marks – Thesis Statement
5 marks – Clarity &, Coherence & Cohesion.
Course: Professional Communication

Semester: I
Code: MEL135
Total No of Hours: 60

Objectives:
- Honing the communication skills of the student to meet the changing and challenging demands of modern professional environment
- Reinforcing presentation skills with a touch of professionalism
- Building a strong base for good interpersonal relationship and communication skills
- Creating awareness about all areas of emotional intelligence

Level of Knowledge: Working knowledge of English

Module 1 15 Hours
Communication Concepts:
- The process of communication - the roles of Transmitter, Receiver, encoding, the choice of medium channel, decoding and feedback, the communication loop
- Verbal and Non-Verbal Communication - the two forms - Verbal: oral and written, the components of spoken and written communication
- Non-Verbal - Physical, Kinesics, Proxemics, Silence, Paralinguistic symbols
- Barriers to Communication: The three levels, Physical barriers, wrong choice of medium, semantic barriers, perception barriers, knowledge barriers, emotional barriers, socio-psychological barriers, cultural barriers
- Principles of Communication: The 7 C’s and the 4 S’s

Module 2 20 Hours
- Interpersonal Skills: Building Relationships, Openness, Empathy, Dealing with Criticism, Managing Conflict, Communicating Across Cultures
- Emotional Intelligence: Intra personal Intelligence, Inter personal Intelligence - its relevance in professional communication
- Assertiveness: Positive /Negative Thinking, Assertive Rights, Mental Locks, Behavioral Stand, Business Etiquette
- Listening skills: The Listening Process, Types of Listening, Essentials for Good Listening, Deterrents to the Listening process
- Group Communication: Factors in Group Communication, Group Decisions, Brainstorming, Effective presentations
- Interviews: Planning, Preparation, performance

Module 3 15 Hours
- Letters - the structure and lay-out: Kinds of letters, different types of lay-out, the right format
Body language of letters: The Composition, the tone - a few examples of enquiries and replies, complaints, bank correspondence etc

Smart E-mails: Managing the mail box, presenting the mail, the tone, the attachments, the language and netiquette,

Reports and Proposals: The parts of a report, the various types, Qualities of good reporting, qualities of a good proposal, parts of a proposal

Resume preparations: Application letters, the essentials of effective resume writing

Module 4

10 Hours

The importance of Grammar and its functional aspects with specific reference to common errors, framing questions, tense forms, articles and prepositions.

Bibliography
Singh, Dalip. *Emotional Intelligence at Work* (New Delhi: Response Books, A Division of Sage Publications, 2001)

Evaluation Pattern
CIA assignment on the practical components done in class

Mid-Semester Examination:
There would not be a Mid-Semester examination, as the testing is continuous during every practical hour.
Students are expected to maintain the portfolio of the work done in the class, of specific assignments and exercises. The evaluation is done based on the application aspect.

Practical Components would comprise:

1. Activities and Exercises
2. PPTs
3. Assignments
4. Case Histories (on a global basis)
5. Talk Shows
6. Role Plays
The above mentioned module would be done on a continuous and progressive basis, through innovative, skill oriented activities and exercises. Every activity would be monitored and evaluated by the Faculty Member in charge. As a facilitator, he/she would guide the students at every step and fine tune the scientific art of Communication.

End semester exam

A Theory Paper for 3 Hours for 100 Marks

Question paper Template

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Course: Gender Studies

Semester: II  
Code: MEL231  
Total No of Hours: 60

Objectives

- To make the students critically examine the various ways in which Genders have been discussed, explored and debated.
- Based on the detailed discussion of a few seminal essays in Gender studies, this course aims at bringing the students to a threshold of this field, from which they can pursue individual research.

Level of Knowledge: Working knowledge of English

Module I  
10 hours

David Glover, Cora Kaplan: Genders  
Jain, Jasbir (ed): Women in Patriarchy,

Module II  
40 hours

Ismat Chughtai: Lihaf (The Quilt and Other Stories)  
Anita Desai: Fasting, Feasting  
Journey to Ithaca  
Shyam Selvadorai: The Funny Boy  
Charlotte Bronte: Jane Eyre  
William Shakespeare: Sonnets  
Jean Rhys: Wide Sargasso Sea

Module III  
10 hours

Unlimited Girls – Director Paromita Vohra

A Woman’s Place- Directors Maria Nicolo, Paromita Vohra, Catherine Stewart, Patricia van Heerden

Do you know how we feel? Aaaaargh!- Directors Divya Sharma, Anita Atgamkar, Richa Dudani, Angela Nagarjan


The Fly – Director Kurt Neumann, 1958

Matrubhoomi: Director

Audios: On Being Cool- Producer Paromita Vohra

Total No of Hrs: 60
Bibliography:

- *The history of doing: an illustrated account of movements for women’s rights and feminism in India, 1800-1990*, Kumar, Radha, New Delhi: Kali for Women: 1993
- *Gender*, Illich, Ivan, New York: Pantheon Books: 1982
- *Feminist Theory: Margin to Centre*, Hooks, Bell, South End Press: 1984
- *Ain’t I a Woman?: Black Women and Feminism*, hooks, bell, 1981
- *Transforming Masculinities: Men, Cultures, Bodies, Power, Sex and Love* Seidler, Victor J., Routledge, 2005

**Evaluation pattern**

CIA II&III written assignment analyzing a documentary discussed in class
One audio documentary featuring a pertinent issue
Mid semester exam can be a research paper comparing two feminist/gender theorists
End Semester 5 x 20 mark questions.

**Question paper Template**

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Course: Contemporary Theory

Semester: II
Paper Code: MEL232
Total No of Hours: 60

Objectives
To enable the students engage with the critical debates, issues, concepts relating to various theoretical movements in the twentieth century competently.

Level of Knowledge: Working knowledge of English

Module I 20 hrs
Structuralism and Narrative Poetics
   Saussure and structuralism
   Ferdinand de Saussure
   After Saussure
   Barthes and structuralist poetics
   Roland Barthes
   Gennete and narratology
   Gerard Gennete

Psychoanalysis after Freud
   Jacques Lacan: desire and discourse
   Jacques Lacan: *jouissance* and the letter
   Slavoj Zizek: or life after psychoanalysis

Deconstruction
   What is deconstruction?
   Deconstruction and post-structuralism
   The deconstruction of metaphysics
   Deconstruction and writing
   Deconstruction, history and politics
   Deconstruction, literature and philosophy
   Romanticism and deconstruction
   Literature and truth
   Deconstruction and interpretation
   Deconstruction and literature
   Deconstruction and literary criticism

Feminisms
   Simone de Beauvoir and the second wave
   The essentialism debate
   Literary feminisms
   New French feminisms: Kristeva, Cixous, Irigaray
   Overview: from *The Second Sex* to *Gender Trouble*

Module II 20 hrs
Race, Nation, and Ethnicity
The theory of modernity
The Enlightenment context
Race and Nation: nineteenth-century imperialism
Turn-of-the-century black consciousness in America
Du Bois and Booker T. Washington
Later twentieth-century cultural trends
Hybridity: Modernist
Multiculturalism and politics

Reconstructing Historicism
A crisis for historicism
The ‘end of history’ thesis
Reception theory and historicism
The aesthetic/historic nexus
Kojeve’s snobbery
Allegories and collections
Historicism and Bergsonism

Science and Criticism
Early stages: the ‘science and poetry’ debate
Some versions of structuralism
From the ‘two cultures’ to the Sokal affair
Science, literature and ‘possible worlds’
Fiction, philosophy, and the quantum multiverse
Beyond the ‘two cultures’

Module III 20 hrs
The Responsibilities of the Writer
Responsibility and unintended outcomes
The risk of writing
The origins of authorial agency
Creativity versus containment: the aesthetic defence

Anti-canon Theory
Foreign body
The post-colonial
The body
The ghostly
The Uncanny

Environmentalism and Ecocriticism
Environmentalism
Ecology
Anthropocentrism and ecocentrism
Ecofeminism
Nature
Pastoral
Romanticism

Syllabus 2009
Bibliography
2. *The Norton Anthology of Theory and Criticism*; Ed. Vincent B. Leitch

Evaluation Pattern
Class Participation
CIA I- Written assessment
CIAII - Assigned Writing
CIAIII - Presentation

End Semester
End-semester: Five questions carrying 20 marks to be answered out of minimum eight.
Course: Linguistics

Semester: II
Code: MEL233
Total No of Hours: 60

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

Level of Knowledge: Working knowledge of English

1. Introduction to Linguistics. Concept of Linguistics. Branches of Linguistics
2. Language : Definition, nature, properties and functions of language, subsystems of language
3. Communication: Definition, nature, requirements and types of communication
4. 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
   a. Segmentals : Vowels and Consonants
      Classification of consonants: Place and manner of articulation, voiceless ad voiced consonants
      Classification of vowels: Concept of cardinal vowels
   b. Suprasegmentals: Stress, pitch, tone, and intonation
   c. Semivowels and diphthongs: Formation and classification
   d. Sounds formed using non-pulmonic air stream: Ejectives, implosives and clicks
   Syllable: Types and structure of Syllables
9. Introduction to semiotics: Saussure, Pierce, and Barthes; Discourse analysis and Pragmatics
11. Introduction to Indian linguistic traditions

Bibliography

Evaluation Pattern
CIAII, III – Two written assignments
Mid-semester written exam based on modules 1 to 6 (2 hours)
End-semester written exam based on modules 7 to 10 (3 hours)
Course: English Language Teaching

Semester: II
Code: MEL234
Total No of Hours: 60

Objectives

- To 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.
- To 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.
- To write instructional objectives and prepare appropriate lesson plans.
- To discuss intelligently lesson forms.
- To monitor his or her effectiveness as a teacher of English to speakers of other languages.
- To introduce and nurture familiarity with current methodology.
- To foster awareness of language structures and ability to teach English language skills (grammar, speaking, listening, reading, writing and pronunciation).
- To explore a variety of textbooks and teaching materials; determine how to best utilize these within a curricular framework.
- To review and practice developing and using a variety of assessment instruments.
- To practice implementing new techniques and materials.

Level of Knowledge: Working knowledge of English

Module I

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.

Module II

General Linguistics: the science of language; describing language; the functions of language; the structure of language; Linguistics; psycholinguistics; sociolinguistics.
**Phonetics and Phonology**: the international phonetic alphabet; phonetic transcription; articulatory phonetics; word and sentence stress; vowel sound and articulation of vowels and diphthongs; intonation patterns; presenting the sounds of English to learners; remediation; mother tongue influence and accent neutralization.

**Module III**

**Language Awareness**: English Grammar and usage; word classes; morphemes and word formation; noun(s); prepositional and adjective phrases; verb phrases; form and function in the English tenses; semantics and communication; types of ELT syllabus (structural, situational, functional, communicative and emergent).

**Approaches to Teaching Practices**: Grammar translation; direct method; audio-lingual method; situational language teaching; total physical response; the silent way; the interactive way; the natural approach; suggestopedia; the communicative approach.

**Module IV**

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

**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.

**Bibliography**


Evaluation Pattern

CIA I will be based on presentations in the class on the various modules done in the class. This may be done individually, in pairs or in groups. All presentations must be done in consultation with the teacher. They may also be marked on demonstration classes taking into consideration classroom aids, teaching methodology and activities.

CIA II 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.)

CIA III 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
50 Marks for the portfolio
2 hour exam for 50 marks
Course: Mass Communication

Semester: II  
Code: MEL235  
Total No of Hours: 60

Objective

- To introduce the student to Mass Communication
- To instil a critical rigour
- To make them critical media analysts

Level of Knowledge: Working knowledge of English

Module I  
30 hours

- The nature of Mass Communication: communicator, audience, experience
- Print – Terms, reporting, production, trends
- Audiovisual media – Terms and techniques, conceptual process, types of programmes, production
- Advertising – Concepts, scope, function, effect
- Public Relations, Event Management, Corporate Communication – Concepts, tools, techniques, effect
- New Media – Difference between the old and the new media, the virtual/cyber space, globalisation of communication

Module II  
30 hours


Bibliography


**Evaluation pattern**
CIA II & III – Two written assignments. The second CIA should to be a short research paper of five to 10 pages.
Mid-semester written exam based on module 1 (2 hours)
End-semester Portfolio 100 marks
Course: Internship

Semester: II
Code: MEL 236
Total No of Hours: 240

Objectives
• To expose students to the field of their professional interest
• To give an opportunity to get a practical experience of the field of their interest
• To strengthen the curriculum based on internship-feedback where relevant
• To help student choose their career through practical experience

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

The internship is to be undertaken during the second semester break. The internship is a mandatory requirement for the completion of the MA 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, 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 second 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 second semester.

The students will have to be in touch with the guides during the internship period either through person meetings, over the phone or through internet.

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 1500 words. The report should be submitted within first 10 days of reopening of the university for the III semester.

Apart from a photocopy of the letter from the organization stating the successful completing of 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

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Tasks undertaken
Learning outcome
Suggestions, if any
Conclusion

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, Garamond or Agaramond 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.

Within 20 days from the day of reopening, the department must hold a presentation by the students. During the presentation the guide or a nominee of the guide should be present and be one of the evaluators. Students should preferably be encouraged to make a PowerPoint presentation of their report. A minimum of 10 minutes should be given for each of the presenter. The maximum limit is left to the discretion of the evaluation committee. The presentation should be made to the entire class. If the first year students are present they could also be made the audience.

Evaluation Pattern
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)
Course: Indian Literatures in Translation

Semester: III
Code: MEL 331
Total No of Hours: 60

Objective:
- To appreciate analyse and problamatise our literature.
- To probe issues pertinent in translation.
- To study and contemplate our rich literary heritage.
- To sensitise the students to the variety of issues that the texts presents.

Level of Knowledge: Working knowledge of English.

Module- I- Prose selections on Translation and Social issues
In-depth class room analysis
Sisir Kumar Das: The Narratives of Suffering, Caste and the Underprivileged
A. K. Ramanujan: Is there an Indian way of thinking? Purabi Panwar: Post Colonial Literature; Globalising Literature, Appropriating the Other
Keya Majumdar : Some challenges of Translation and its Theories

Module -II – Contemporary Concerns in Indian Poetry
In-depth class room analysis
Tagore: Gianjali(Bengali)
Anamika: The Door, Knowing (Hindi)
Ali Sardar Jaffri: The Charming Earth of Awadh, My journey (Urdu)
Harivansh Rai Bachan: Madhushala (The Tavern) (Hindi)
Lankesh: Mother (Kannada)
Dina Nath: Nadim Morning (Kashmiri)

Recommended Reading
Sachidanandanand: Stammer (Malayalam)
Mohan Thakuri : After I Always See You (Nepali)
Sitakanth Mahapatra: The Ruined Temple (Oriya)
Amrita Pritam: The Virgin, The First Creation (Punjabi)
Sundara Ramaswamy: Life (Tamil)

Module -III- Social and Spiritual Concerns in Indian Short Stories- 10 hours
In-depth class room analysis
Mahaswetha Devi: Draupadi (Hindi)
Kishori Charan Das: The Prayer Room (Oriya)
M.T.Vasudevan Nair : Sukritam (Malayalam)
Prathibha Ray : Salvation (Oriya)
Ismat Chungtai : The Quilt (Urdu)

Module - IV-Reflections of Socio-political issues in The Indian Novel and Theatre.
Texts for In-depth class room study.

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Recommended Reading
The Moth Eaten Howdah of a Tusker: Indira Goswami (Bengali)
Krishna Sobti: Sunflowers of the Dark
Kalidasa: Abhijnana Sakunthala (Trs William Jones)
Tagore: Swapna Vasavadattam
M.T. Vasudevan Nair: The Master Carpenter (Screen play)

Bibliography
Nandy, Ashis. Intimate Enemy. Delhi: OUP
Swami, Subasree Krishna.ed. Short fiction from South India, OUP
Journal of Literature and Aesthetics—volumes 1,2,3,4,5,6,7.
Sudraka. Mrchchhakarika, Global Sanskrit Literature series in English.
Kalidasa. Abhijnana Sakunthalam, Global Sanskrit Literature series in English.

Evaluation Pattern
CIA I-Mid–Semester
Five out of seven questions are to be attempted and each carries 10 marks.
CIA II – Written Assignments on the problems of Translation / Assignment on topics planned from Recommended Reading portions -10marks
CIA III – Translation of Regional Language poetry / Assignment from the Recommended Reading portions - 10marks
End-semester: Five questions carrying 20 marks to be answered out of minimum eight.
Course: World Literatures

Semester: III
Code: MEL 332
Total No of Hours: 60

Objectives

- Examine multiple modes of literary expressions and experimentations
- Acknowledge and engage with frictions and fabrications that emerge in the process of fictioning
- Shift emphasis from strictly literary readings to interdisciplinary sense-making
- Enquire into crossings, collaborations and confrontations of varied identities and cultures at the local, national, global and other levels

Level of Knowledge: Basic linguistic and literary exposure and competence.

Module I
Gunter Grass: *Tin Drum*  
10 Hrs

Module II
Umberto Eco: *The Name of the Rose*  
10 Hrs

Module III
Philip Gourevitch: We Wish to Inform You that Tomorrow We Will Be Killed With Our Families (Stories from Rwanda)  
10 Hrs

Module IV
Catherine Filloux: *Eyes of the Heart*  
10 Hrs

Module V
Naguib Mahfouz: *Midaq Alley*  
10 Hrs

Module VI
Haruku Murakami: *Kafka on the Shore*  
10 Hrs

Total No of Hrs: 60

Note: The objectives indicate the kind of classroom engagements that are to be primarily considered.

Bibliography

Gourevitch, Philip. We Wish to Inform You that Tomorrow We Will Be Killed With Our families: Stories from Rwanda. London: Picador, 2000.


**Evaluation Pattern**

**CIA Iand III :** Tests on prescribed texts. Five marks are reserved for active classroom participation.

Mid Semester: Oral presentation on any specific aspect of one of the prescribed texts (Titles to be chosen with the consultation of the teacher). Five marks are reserved for active classroom participation.

End semester: Five questions out of eight to be answered.
Course: Research and Writing Heuristics

Semester: III
Code: MEL 333
Total No of Hours: 60

Objectives
- To introduce the students to concepts, concerns, critical debates in translation studies
- To expose students to the applicability of the theoretical frameworks
- To enable students to critically perceive and engage with production, signification and negotiation of meanings in translations

Level of Knowledge: Working knowledge of English

Module I

20 Hrs

Research Methods for English Studies
Archival Methods; Auto/biography as a Research Method; Oral History as a Research Method; Visual Methodologies; Discourse Analysis; Ethnographic Methods; Quantitative methods for text studies, Textual analysis as a research method; Interviewing; Creative writing as a research method; ICT as a research method.

Module II

Research and Writing

5 Hrs
The research dissertation as a form of explorations; The research dissertation as a form of communication; Conducting research; Compiling working bibliography; Evaluating sources; Taking notes; Outlining; Writing drafts; Language and style

Plagiarism

5 Hrs
Definition; consequences; open source; unintentional plagiarism; forms of plagiarism; collaborative work; copyright infringement

Mechanics of Writing

5 Hrs
Spelling; Punctuation; Italics/underlining; Names of persons; Numbers; Titles of works in the dissertation; quotations;

Format of the Dissertation

5 Hrs
Composing the dissertation; Paper; Margins; Spacing; Heading and title; Page numbers; Tables and illustrations; Endnotes and footnotes; Corrections and insertions; Binding; Electronic submissions

Module III

20 Hrs

Citation Formats
MLA Style; APA Style; Chicago Style; Harvard Referencing

Bibliography

**Evaluation Pattern**
CIA I, II, III written assignments
End semester: Five questions out of minimum out of 8 to be answered.
Course: Postcolonial National Biographies/ Postcolonial National Notes
Semester: III
Code: MLE 334
Total No of Hours: 60

Objective:
- Investigating the power relations in colonial, neocolonial and postcolonial contexts
- Exploring the notion of nation in colonial and postcolonial contexts
- Examining the heterogeneity and plurality in postcolonial identity formation
- Understanding and investigating postcolonial theory and fiction

Learning outcome: A theoretical understanding of global and local cultures affected by colonization
Level of knowledge: Basic knowledge of reading texts

Rationale of the paper:

Colonization made the colonies imagine a nation. The imagined nation was constructed in novels. This paper explores the imagined nations in the novels from different colonies.

Movies have been investigating the nation building tasks very effectively in recent times. The scope and discussion of construction of nation in the movies does not allow us to ignore them.

Three novels and one movie from the list would be discussed in class. The issues mentioned below will offer contexts for the discussion. Excerpts from articles and writings of significant theoreticians will be provided as handouts in class. These issues are indicators to the paper. The instructor can suggest more issues relevant to the texts.

Level of Knowledge: Working knowledge of English

Issues – formation of empire, the impact of colonization on postcolonial history, economy, sense of nation, the cultural productions of colonized societies, forms of resistance in the colonized countries, displacement of native population

Module I 15 hours
Jamiaca Kincaid  A Small Place
V S Naipaul  Mimic Men
George Lamming  In the Castle of my Skin

Module II 15 hours
Ngugi wa Thiang’o  Matigari
Assia Djebar  Algerian White
Doris Lessing  In Pursuit of English
Module III
15 hours
Doris Pilkington  
*Rabbit Proof Fence*

Module IV
15 hours
Films:  
*Lagan*  
*Gandhi*

**Total No of hours:** 60 hours

**Bibliography**


**Evaluation pattern:**
CIA I – Mid Semester Exam: analysis of the movie – 50 marks
CIA II – test on issues/book review - 20 marks

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CIA III – paraphrasing select articles/excerpts – 20 marks
End semester: Five questions out of minimum out of 8 to be answered.
Course: Theatre Studies

Semester: III
Code: MEL 335
Total No of Hours: 60

Objectives
• Introduce theatre as a complex network of varied skills and arts
• Bring in least academically-engaged theatrical forms and explore complexities and possibilities in such experimentations
• Re-examine ideas of playwright, script, stage, audience and their interrelationships
• Ensure performance of all prescribed texts
• Encourage theatrical creation, experimentation

Level of Knowledge: The paper demands basic knowledge of linguistics, literature and theatre.

Module I
18 Hrs
A three-day theatre workshop in collaboration with Walter D Souza, NSD*

Module II
7 Hrs
Andha Yug – Dharamvir Bharathi (To be explored as a radio play)

Module III
7 Hrs
Six Characters in Search of an Author – Pirandello (To be explored as meta-theatre)

Module IV
7 Hrs
Lear – Edward Bond (To be explored as a rewritten play)

Module V
7 Hrs
Flowers – Girish Karnad (To be explored in terms of the monologue)

Module VI
7 Hrs
The Odd Couple (II) – Neil Simon (To be explored as a popular play)

Module VII
7 Hrs
Street Theatre (To be explored for its non-written scripting and collective authorship)

Evaluation Pattern
CIA I: Research work on any two prescribed texts
CIA II and III: Tests on prescribed texts
End Semester: Performance of three plays (Including Street theatre, which is compulsory for all)*

* Students will be expected to play a definite role in ensuring performance. Each student’s contribution could be in any one or two of these forms - acting, stage setting, directing, writing scripts, attending to sound and light demands etc. Theatre

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professionals will be invited to judge and mark the individual contribution of each student.

Bibliography
As part of the completion of the programme, the students will write a dissertation in the fourth semester of the course.

The students will give a written proposal to the co-ordinator in the tenth week of the third semester. The proposal may be in the following format:

- Tentative title
- Introduction
- Reasons for the choice of the research area
- Objective
- Methodology
- Limitations, if any
- A brief bibliography

The coordinator in consultation with the HOD will assign guides to the students before the end of the third semester.

The student may also indicate the names of supervisors they prefer. However, the coordinator in consultation with the HOD will allot the students to members of the faculty in consultation with them. If the proposal demands and the coordinator feels the need for a supervisor outside the department, coordinator may assign guides from other departments in consultation with them.

The thesis should be submitted to the coordinator in the prescribed format in the penultimate week of the fourth semester.

The evaluation and viva should be completed within a month from the last working day of the semester.

The thesis will be evaluated by preferably external examiner and by the guide out of 100 each and the average of both the evaluations should be awarded out of 100. If there is a difference of more than 20 marks, a third evaluation should by both the evaluators together.

The viva should be conducted out of 50 each and average of the two should be taken. Only the supervisor and the external evaluator shall evaluate the thesis.

The external examiner should have valid research experience, namely, MPhil or PhD or equivalent qualification, or should have undertaken a research project from reputed organisations in social sciences or humanities, or should have research publications preferably in refereed journals.
Course: Contemporary Indian Novel in English
Semester: IV
Code: MEL 432
Total No of Hours: 60

Objective
This paper is a survey of the contemporary Indian Novel in English, a largely urbane literature which has come into its own, evident in the various genres that have emerged. This paper seeks to validate the claim that the Great Indian Novel (In English) has arrived in terms of themes, narrative modes and style.

Level of Knowledge: All modules require Basic Knowledge of English

Note: Titles in Bold are for in depth study.

Module 1: The Saga 15-Hrs
- Delhi – Khushwant Singh
- House of Blue Mangoes- David Davidhar
- River Sutra - Gita Mehta
- Red Earth & Pouring Rain- Vikram Chanda
- A Fine Balance- Rohinton Mistry

Module 2: Indo Nostalgia 15--Hrs
- Bye Bye Blackbird – Anita Desai
- Mistress of Spices- Chitra Deb Bannerjee
- The Namesake - Jhumpa Lahiri

Module 3: Award Winners 15 hrs
- The God Of Small Things- Arundhati Roy
- Inheritance of Loss- Kiran Desai
- White Tiger - Aravind Adiga

Module 4: Experimental Texts 10hrs
- Graphic Novels
- The Simoquin Prophecies- Samit Basu
- Manticores Secret- Samit Basu
- Five Point Someone -Chetan Bhagat
- Starry Nights- Shobhaa De

Module 5 Travel Writing 5hrs
- Heavens Lake – Vikram Seth
- Butter Chicken In Ludhiana- Pankaj Mishra

Bibliography
Mahesh Dattani, Contemporary Indian Writers in English, New Delhi, Foundation Books, 2005
Contemporary Indian Literature, Sahitya Academy, New Delhi, 1989

Syllabus 2009
Bhargava, Rajul. *Indian Writing in English: The Last Decade*, (Ed) Jaipur, Rawat Publications, 2002
K.R Srinivas Iyengar, *Indian Writing in English*, New Delhi, Sterling, 1985
K.V. Surendran, *Indian Writing in English*, New Delhi, Sarupa and Sons, 2000
*History of Indian English Literature*, Bangalore, Sahitya Academy, 1999

**Evaluation Pattern**
CIA I: Written assessment
CIA II: Analysis of a Novel
CIAIII: Workshop/ Panel Discussion with author/critics/publishers
End semester: Five questions out of minimum out of 8 to be answered.
Course: Culture and the Disciplines

Semester: IV
Code: MEL 433
Total No of Hours: 60

Objectives
- To attempt a cultural studies critique of the disciplines
- To provide students with the opportunity to develop and critically apply their knowledge and understanding of theoretical and critical debates in Cultural Studies, as well as of key historical developments in intellectual debates
- To help students develop a range of skills in independent research, and critical analysis.

Level of Knowledge: Working knowledge of theory and disciplines

**Literary Studies and Cultural Studies** 6 Hrs
Gauri Viswanathan: 'Introduction', *Masks of Conquest*

**Culture and Philosophy** 6 Hrs
Jacques Derrida: 'Structure, Sign and Play in the Discourses of Human Sciences'
Gayathri Chakravarthy Spivak: 'Can the Subaltern Speak?'

**Culture and History** 6 Hrs
Dipesh Chakrabarty: 'Postcoloniality and the Artifice of History'
Dipesh Chakrabarty: 'Epilogue: Reason and the Critique of Historicism'
Henry Schwarz: 'Subaltern Studies: Radical History in the Metaphoric Mode'

**Culture and Economics** 6 Hrs
Lakshmi Subramanian: 'Banias and the British: The Role of Indigenous Credit in the Process of Imperial Expansion in Western India in the Second Half of the Eighteenth Century'
Michelguglielmo Torri: 'Trapped Inside the Colonial Order: The Hindu Bankers of Surat and their Business World during the Second Half of the Eighteenth Century'

**Culture and Sociology and Anthropology** 6 Hrs
Clifford Geertz: 'Thick Description: Toward an Interpretive Theory of Culture'
James Clifford: 'On Ethnographic Authority'

**Culture and Political Science** 6 Hrs
Rajni Kothari: ‘Caste in Indian Politics: Introduction’
Rajni Kothari: ‘The Grassroots Phenomenon: In Search of a Humane India’
G. Ram Reddy; G. Haragopal: The Pyraveekar: ‘’The Fixer’ in Rural India’

**Culture and Law** 6 Hrs
Veena Das: ‘The Figure of the Abducted Woman - The Citizen as Sexed’
Judith Butler: ‘Unwritten Laws and Aberrant Transmissions’

**Culture and Psychoanalysis**
6 Hrs
Sudhir Kakar: ‘Culture in Psychoanalysis’
Sudhir Kakar: ‘Clinical Work and Cultural Imagination’
Jonathan Lear: 'Knowingness and Abandonment: An Oedipus for Our Time'
Jeffrey J Kripal: 'Psychoanalysis and Hinduism: Thinking Through Each Other'

**Culture and Education**
6 Hrs
Tejaswini Niranjana. ‘Higher Education’ (Extract)

**Culture and Film and Visual Studies**
6 Hrs
Veena Das: 'The Mythological Film and its Framework of Meaning: An Analysis of Jai Santhoshi Maa.'
Geeta Kapur: 'Mythic Material in Indian Cinema'
Christopher Pinney: 'Introduction: The Possibility of a Visual History'
Christopher Pinney: 'The Politics of Popular Images: From Cow Protection to M.K. Gandhi, 1890-1950'

**Bibliography**
Balagangadha, S.N. “Comparative Anthropology and Action Sciences -An Essay on Knowing to Act and Acting to Know” *Philosophica*. (1987) 40 (2)
Kripal, Jeffrey J. *Vishnu on Freud’s Desk: Psychoanalysis and Hinduism*. New Delhi OUP, 1999
Ravi Vasudevan: “Shifting Codes/ Dissolving Identities: The Hindi Social Film of the 1950s as Popular Culture” *Journal of Arts & Ideas* Numbers 23-24

**Evaluation Pattern**
CIA I, II, III written assignments
End semester: Five questions out of minimum out of 8 to be answered.

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Course: Film Studies

Semester: IV
Code: MEL 434
Total No of Hours: 60

Objectives:
- To draw students attention to diversity and range of opinion within the subject
- To encourage questioning and engagement with debates and thinking in the area of film studies
- To appreciate film as a means of communication

Introduction to Film Studies provides a general background to film studies. It introduces key areas, influential theories and debate, particular forms and practices - film history and development. It pays strong focus on recent cinema/popular films

Module 1: 20 Hrs

Mass Culture Theory
- Film industry in relation to other industries and to wider political and economic systems
- Focus on the ways in which films are the product of industrial and economic processes that shape their form, content and the ways in which they are consumed by audiences
- Development of film as a technological medium - relationship between art, technology and society

Essays:
Adorno and Horkheimer, 'The Culture Industry: Enlightenment as Mass Deception'
Dwight Macdonald, 'A Theory of Mass Culture'
Nicholas Garnham, 'Concepts of Culture: Public Policy and the Cultural Industries'

Module 2: 20 Hrs

Approaches to studying Film Texts
- Methods of interpreting and analysing film:
  Methods of study include: structuralist, psychoanalytic theory, feminism, cultural studies, and literary/textual approaches

Screen theory 1: From Marxism to Psychoanalysis
- Screen theory's dominance in 1970s as a way of thinking about cinema
- Champions two theoretical movements - French structuralist and poststructuralist theory - Althusserian or structuralist Marxism and Lacanian psychoanalysis that rework Marx and Freud in the light of Saussurean linguistics
- Takes issue with the 'taken for granted' or 'common sense', and seeks to 'deconstruct' social life

In relation to film, it seeks to 'defamiliarize' our relationship to film texts, and criticizes the concept of realism

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Essays:
Jean-Luc Comolli and Paul Narboni, 'Cinema/Ideology/Criticism'
Colin MacCabe, 'Realism and the Cinema: Notes on Some Brechtian Theses'
John Hill, 'Narrative and Realism'
Christian Metz, 'The Imaginary Signifier'

Screen Theory 2: Psychoanalysis, Feminism and Film
- Focuses on feminist psychoanalytical work from 1970s onwards
- Outlines the use of psychoanalytical concepts by feminist film critics and theorists
- Responses to and readings of both commercial and avant-garde cinemas
- Function of the gaze and the role of the female spectator
- Concern with the figurative as well as the literal, and an awareness of narrative processes
- Develops critical sense of both the benefits and the limitations of the psychoanalytical method in relation to the feminist enquiry into cinema

Essays:
Laura Mulvey, 'Visual Pleasure and Narrative Cinema'
Mary Ann Doane, 'Film and the Masquerade: Theorizing the Female Spectator'

Cultural Studies:
- Indicates the key themes and approaches through which cultural studies has contributed to the study of film
- Demonstrates how questions generated within cultural studies have expanded the 'object' of film studies
- Questions how particular cultural values have informed the development of film studies itself
- Examines the process by which different 'canons' of 'legitimate' cinema have been formed within film studies
- Offers a critique of Screen Theory's model of relationship between text and subject
Indicates the shift from a concentration on the text to resituate texts within 'a circuit of production, circulation and consumption

Essays:
Iain Chambers, 'Gramsci Goes to Hollywood'
David Morley, 'Texts, Readers, Subjects'
Marie Gillespie, 'Technology and Tradition: Audio-Visual Culture among South Asian Families in West London'
Barbara Klinger, 'Film History Terminable and Interminable: Recovering the Past in Reception Studies'

Module 3:  
Genre, Star and Auteur -critical approaches

Syllabus 2009
Film and authorship:
- Ways of engaging with films in terms of a cinematic aesthetic
- Move away from the private realm of the cinephile (critical reception) to a sense of
the industrial functions of direction and material circumstances of film production

**Essays:**
Thorold Dickinson, 'The Filmwright and the Audience'
Francois Truffaut,'A Certain Tendency of the French Cinema'
Peter Wollen, 'The Auteur Theory'
Robin Wood, 'Hawks de-Wollenized'

Authorship in the context of Asian cinemas:

Case study considers ---- with international appeal whose work is produced beyond
strictly defined national contexts and transgresses the art/popular dichotomy

**Essays:** The transnational cinema of Ang Lee ?
From India?

Genre Criticism:
The study of genre shifts the focus of attention from the author as the source of a
film's meaning to cultural systems and structures that pre-date the individual author,
and is also constitutive of individuals.

**Essays:**
Jim Kitses, 'Authorship and Genre: Notes on the Western'
Christine Geraghty, 'The Woman's Film'
James Naremore, 'American Film Noir: The History of an Idea'

Genre Criticism and Popular Indian Cinema
This section foregrounds the inadequacies of a theoretical/critical/generic framework
that are insensitive to difference, and examines closely the textual and contextual
specificities of Asian cinema

**Essays:**
Rosie Thomas, 'Indian Cinema: Pleasures and Popularity'
Ravi S. Vasudevan, 'Addressing the spectator of a 'third world' national cinema: the
Bombay 'social' film of the 1940s and 1950s'
Lalitha Gopalan, Hum apke...? - cinephilia and Indian films

Star Studies:
- The focus on the star concentrates on the analysis of ideology and particularly the
concept of individualism
- Pays attention to the ways in which star images are appropriated by specific
historically, socially and geographically situated audiences

**Essays:**
Richard Dyer, 'Stars as Images'
Richard Dyer, 'Stars and "Character"'
Jackie Stacey, 'Feminine fascinations: Forms of Identifications in Star-Audience Relations'

Asian Stardom:
- Addresses issues of national identity, masculinity and performance, and issues of stardom such as marketing and promotion

- the case of Rajanikanth? Bruce Lee?

Theorizing Differences:
- Discusses the ways in which differences to do with race, class, nationality and gender interact and cut across each other within historically and socially specific formations and contexts
- Thinks of notions of identity and difference in terms of power and ideology

Essays:
Louise Spence, 'Colonialism, Racism and Representation'

Bibliography:
4. Colin McCabe, *Introduction to Film Studies*

Evaluation Pattern
CIA I, II, III written assignments
End semester: Five questions carrying 20 marks each
Course: Translation Studies

Semester: IV
Code: MEL 435 a
Total No of Hours: 60

Objectives

- To introduce the students to concepts, concerns, critical debates in translation studies
- To expose students to the applicability of the theoretical frameworks
- To enable students to critically perceive and engage with production, signification and negotiation of meanings in translations

Level of Knowledge: Working knowledge of English

Module I
Main issues of translation studies
The concept of translation; What is translation studies?; A brief history of the discipline; The Holmes/Toury ‘map’; Developments since the 1970s; Semiotics of Translation

Module II
Translation theory before the twentieth century
Introduction, ‘Word-for-word’ or ‘sense-for-sense’?; Martin Luther; Faithfulness, spirit and truth; Early attempts at systematic translation theory: Dryden; Dolet and Tytler; Schleiermacher and the valorization of the foreign; Translation theory of the nineteenth and early twentieth centuries in Britain; Towards contemporary translation theory

Module III
Equivalence and equivalent effect
Introduction; Roman Jakobson: the nature of linguistic meaning and equivalence; Nida and ‘the science of translating’ 373.3 Newmark: semantic and communicative Translation; Koller: Korrespondenz and Äquivalenz; Later developments in equivalence

Module IV
The translation shift approach
Introduction; Vinay and Darbelnet’s model; Catford and translation ‘shifts’; Czech writing on translation shifts; Van Leuven-Zwart’s comparative-descriptive model of translation shifts

Module V
Functional theories of translation
Introduction; Text type; Translational action; Skopos theory; Translation-oriented text analysis

Syllabus 2009 55
Module VI
Discourse and register analysis approaches
Introduction; The Hallidayan model of language and discourse; House’s model of translation quality assessment; Baker’s text and pragmatic level analysis: a coursebook for translators; Hatim and Mason: the semiotic level of context and discourse; Criticisms of discourse and register analysis approaches to translation

Module VII
Systems theories
Introduction; Polysystem theory; Toury and descriptive translation studies; Chesterman’s translation norms; Other models of descriptive translation studies: Lambert and van Gorp and the Manipulation School

Module VIII
Varieties of cultural studies
Introduction; Translation as rewriting; Translation and gender; Postcolonial translation theory; The ideologies of the theorists

Module IX
Translating the foreign: the (in)visibility of translation
Introduction; Venuti: the cultural and political agenda of translation; Literary translators’ accounts of their work; The power network of the publishing industry; Discussion of Venuti’s work; The reception and reviewing of translations

Module X
Philosophical theories of translation
Introduction; Steiner’s hermeneutic motion; Ezra Pound and the energy of language; The task of the translator: Walter Benjamin; Deconstruction; Translation studies as an interdiscipline; Introduction; Discipline, interdiscipline or sub-discipline?; Mary Snell-Hornby’s ‘integrated approach’; Interdisciplinary approaches

Bibliography

**Evaluation Pattern**
CIA I, II, III written assignments
End semester: Five questions out of minimum out of 8 to be answered.
Course: Script writing for Radio, Television & Film
Semester: IV
Code: MEL 435 b

Objectives
- To gain an appreciation of the skills required to write effectively for radio, television and film
- To develop an understanding of the role of radio, particularly its imaginative dimension and its unique powers of storytelling.
- To distinguish between writing strategies for various formats of television
- To understand the use of dramatic elements in a screenplay

Level of Knowledge: Working knowledge of theory and disciplines

Module 1- Scriptwriting for Radio 20 Hrs

The Radio Craft- Writing for the ear. Building a soundscape. Creating word pictures. Importance of Target Audience.


Scripting for Radio Spots and PSAs.

Module 2- Scriptwriting for Television 20 Hrs


Module 3- Introduction to Screenplay writing. 20 Hrs


Bibliography
De Fossard, Esta and John Riber. Writing and Producing for Television and Film. London. Sage Publications Ltd. 2005

**Evaluation Pattern**
CIA I- Module 1 = 50 marks
CIA II- Module 2 = 20 marks
CIA III- Module 3 = 20 marks
End Semester Examination- Portfolio assessment: 100
List of External Examiners

1. Etienne Rassendran
2. Venkateshwara Rao
3. Cherian Alexander
4. John Thomas
5. Arul Mani
6. Raju
7. Ashwin Kumar
8. SV Srinivas
9.