

MAR IVANIOS COLLEGE (AUTONOMOUS)
(Affiliated to the University of Kerala)



SYLLABI & GUIDELINES
POSTGRADUATE PROGRAMME IN ENGLISH LANGUAGE AND
LITERATURE (PG)

(2017 admission onwards)

**SCHEME AND SYLLABUS OF
MA DEGREE COURSE IN ENGLISH LANGUAGE AND LITERATURE
Mar Ivanios College (Autonomous), Thiruvananthapuram.
Course Structure and Marks Distribution**

Semester 1	Core / Elective	Course Code	Name of Paper	Instructional hours/week	Marks	
					ESE	CA
Paper 1	Core	APEN 111	Chaucer to the Elizabethan Age	6	75	25
Paper 2	Core	APEN 112	Shakespeare	6	75	25
Paper 3	Core	APEN 113	The Augustan Age	7	75	25
Paper 4	Core	APEN 114	The Romantic Age	6	75	25
Semester 2						
Paper 5	Core	APEN 211	The Victorian Age	6	75	25
Paper 6	Core	APEN 212	The 20 th century	7	75	25
Paper 7	Core	APEN 213	Indian Writing in English	6	75	25
Paper 8	Core	APEN 214	Literary Theory 1	6	75	25
Semester 3						
Paper 9	Core	APEN 311	Linguistics & Structure of the English Language	7	75	25
Paper 10	Core	APEN 312	Literary Theory 2	6	75	25
Paper 11	Elective 1	APEN 313.1a	European Drama	6	75	25
Paper 12	Elective 2	APEN 314.1a	South Asian Fiction	6	75	25
Semester 4						
Paper 13	Core	APEN 411	English Language Teaching	6	75	25
Paper 14	Core	APEN 412	Introduction to Cultural Studies	7	75	25
Paper 15	Elective 3	APEN 413.1a.	European Fiction	6	75	25
Paper 16	Elective 4	APEN 414.1a	American Literature	6	75	25
Paper 17	Compr Ppr	APEN 415	Comprehensive Paper		100	
Paper 18	Project	APEN 416	Project & Project based Viva Voce		80	20
					Grand Total = 1800	

SEMESTER ONE

Course I – APEN 111-Chaucer to the Elizabethan Age [6 hours/week]

Course description - Topics to be covered

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

Text Books

Detailed study

(a) Poetry:

- Chaucer: “The Prologue to the Canterbury Tales” – Lines 1-41, The Knight lines 42-80, The Prioress – lines 122-166, The Oxford Cleric – lines 295-318, The Franklin – lines 341-370, The Wife of Bath – lines 455-486, The Summoner – Lines 641-688.
(Modern version by Nevil Coghill)
- Spenser: “Prothalamion”
- Donne: “A Hymn to God the Father” & “The Canonization”.

(b) Prose:

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

(c) Drama:

- Marlowe: *Dr. Faustus*

Non-detailed study

(a) Poetry:

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

(b) Fiction:

- More: *Utopia*

(c) Drama:

- Kyd: *The Spanish Tragedy*.

Course II – APEN 112-Shakespeare [6 hours/week]

Course description - Topics to be covered

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

Text Books

Detailed study:

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

Non-detailed study:

- ❖ *Antony and Cleopatra*
- ❖ *The Tempest*

Suggested reading:

- A. C. Bradley: *Shakespearean Tragedy* [Lecture 1]
Ernest Jones: "The Psychoanalytical Solution" (Chapter Three of *Hamlet and Oedipus*, pp. 45-70)
Alan Sinfield and Jonathan Dollimore. "Introduction: Shakespeare, Cultural Materialism and the New Historicism" in *Political Shakespeare: New Essays in Cultural Materialism*. Ithaca: Cornell UP, 1985. Pp 2-17.

Course III – APEN 113-The Augustan Age [7 hours/week]

Course description - Topics to be covered

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

Text Books

Detailed study

(a) Poetry:

Milton:	<i>Paradise Lost Book I</i>
Dryden:	“Mac Flecknoe”
Gray:	“An Elegy Written in a Country Churchyard”

(b) Prose:

Dr. Johnson:	<i>Preface to Shakespeare</i> – paras 1–40
Burke:	<i>Letter to a Noble Lord</i> – paras 1–10

(c) Drama:

Sheridan:	<i>The School for Scandal</i>
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Non-detailed study

(a) Poetry:

Blake:	“A Cradle Song”, “Lamb”
Burns:	“Auld Lang Syne”, “A Red Red Rose”
Pope:	“The Rape of the Lock”

(b) Fiction:

Richardson:	<i>Pamela</i>
Sterne:	<i>Tristram Shandy</i>

(c) Drama:

Goldsmith:	<i>She Stoops to Conquer</i>
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Course IV – APEN 114-The Romantic Age [6 hours/week]

Course description - Topics to be covered

1. The Romantic Revival
2. The poetry of Wordsworth, Coleridge, Byron, Shelley, Keats
3. Prose – modern review, magazines, essay, criticism – De Quincey, Coleridge, Hazlitt, Lamb, Mary Wollstonecraft .Chapter I: The Rights and Involved Duties of Mankind Considered”.
[from *A Vindication of the Rights of Woman*. Part I.]
4. Fiction – early 19th century novel – historical novel, gothic novel, domestic novel – Scott, Jane Austen, Horace Walpole, Mary Shelley

Text Books

Detailed study

(a) Poetry:

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

(b) Prose:

Lamb:	“Mackery End in Hertfordshire”.
Coleridge:	<i>Biographia Literaria</i> – Chapter 14
Mary Wollstonecraft:	“The Rights and Involved Duties of Mankind Considered”. [from <i>A Vindication of the Rights of Woman</i> . Part I. Chap. II]

Non-detailed study

(a) Poetry:

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

(b) Fiction:

Sir Walter Scott:	<i>Ivanhoe</i>
Jane Austen:	<i>Pride and Prejudice</i>
Mary Shelley:	<i>Frankenstein</i> .

SEMESTER TWO

Course V – APEN 211-The Victorian Age [6 hours/week]

Course description - Topics to be covered

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

Text Books

Detailed study

(a) Poetry:

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

(b) Prose:

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

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

(a) Poetry:

D. G. Rossetti:	“The Blessed Damozel”
Morris:	“Haystack in the Floods”

(b) Fiction:

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

Course VI – APEN 212-The Twentieth Century [7 hours/week]

Course description - Topics to be covered

1. The 20th century – socio-political background – literature and society – Liberal Humanism – literature and media.
2. Poetry – Symbolist Movement – Yeats – poets of World War I – Owen – modernist poetry – Eliot, Pound – Auden and the poets of the thirties – World War II and its aftermath – Movement Poetry – Larkin, Gunn, Jennings – new poets of the 50's – Ted Hughes, Betjeman – Mavericks – 60's and 70's – Heaney, Motion, Geoffrey Hill – 1980s – contemporary poetry.
3. Prose – criticism – Eliot, Virginia Woolf, I. A. Richards, Empson, F. R. Leavis, Raymond Williams, Terry Eagleton – the essay – Belloc, Chesterton, Beerbohm, Russell, Huxley – biography – Strachey – periodicals – the little magazine.
4. The Novel – psychological novel – D. H. Lawrence – stream-of-consciousness – Joyce, Virginia Woolf – E. M. Forster – George Orwell – post-war fiction – Graham Greene, Golding, Kingsley Amis, John Wain, Allan Sillitoe, Beckett, Angus Wilson, Doris Lessing, Anita Brookner, Iris Murdoch.
5. Drama – The new drama – influence of Ibsen – Bernard Shaw – poetic drama – Eliot, Fry – Irish Dramatic Movement – Abbey Theatre – Yeats, Synge, O'Casey – post-war drama – kitchen-sink drama – Wesker – the angry young men – Osborne – Theatre of the Absurd – Beckett, Pinter, Bond.
6. Recent trends in British writing.

Text Books

Detailed study

(a) Poetry:

W. B. Yeats

“The Second Coming”

T. S. Eliot:

“The Waste Land”

W. H. Auden:

“In Memory of W. B. Yeats”

Dylan Thomas:

“Poem in October”

(b) Prose:

T. S. Eliot:

“Tradition and the Individual Talent”

I. A. Richards:

“Four Kinds of Meaning”

(c) Drama:

Harold Pinter:

The Birthday Party

Non-detailed study

(a) Poetry:

Philip Larkin:

“Church Going”

Ted Hughes:

“Thought Fox”

Seamus Heaney:

“Punishment”

(b) Prose:

Virginia Woolf:

“The Russian Point of View”

(c) Drama:

G. B. Shaw:

The Doctor's Dilemma

(d) Fiction:

Josef Conrad:

The Heart of Darkness

James Joyce:

The Portrait of an Artist as a Young Man

D. H. Lawrence:

Women in Love

Course VII – APEN 213-Indian Writing in English [6 hours/week]

Course description - Topics to be covered

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

Text Books

Detailed study

(a) Poetry:

Keki N. Daruwalla:	“The king speaks to the scribe”
Nissim Ezekiel:	“Goodbye Party to Miss Pushpa T. S.”
Kamala Das:	“The Invitation”
Tishani Doshi:	“The Day We Went to the Sea”

(b) Drama:

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

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

Non-detailed study

(a) Poetry:

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

(b) Prose:

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

(c) Drama:

Vijay Tendulkar:	<i>Kanyadaan</i>
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(d) Fiction:

R. K. Narayan:	<i>The Man-eater of Malgudi</i>
Shashi Tharoor:	<i>The Great Indian Novel</i>
Salman Rushdie:	<i>The Moor’s Last Sigh</i>
Bama:	<i>Sangati</i>

(e) Short Stories:

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

Course VIII – APEN 214-Literary Theory I [6 hours/week]

Course description - Topics to be covered

This course will enable the students to understand that:

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

Module I: Theories of Structuralism

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

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

Module II: Theories of Deconstruction

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

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

Module III: Psychoanalytic Theories

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

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

Module IV: Feminist Theories

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

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

Recommended reading:

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

SEMESTER THREE

Course IX – APEN 311-Linguistics and Structure of the English Language [7 hours/week]

Course description – Topics to be covered

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

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

Unit-2: Structuralism – its roots and theoretical formulation. **Structural Phonology** – phoneme theory – environment and distribution – principles of phonemic analysis. **Structural Morphology** – morphemes – classification – lexical and Grammatical – free and bound morphemes – stem, root and affixes – allomorphs – zero allomorph. **Structural Syntax** – word classes – form class, function words – Immediate Constituent Analysis – the problem of the Structuralist Paradigm – syntax – structure of phrases, clauses and sentences. **TG Grammar** – Noam Chomsky and his theories – linguistic competence – Transformations – (a) Singulary: Interrogation (Y/N and Wh); Negation; Passivization; Tag Questions – (b) Double-based: Relativization, Complementation, Adverbialization, Co-ordination.

Unit-3: Phonetics, phonemics, phonology – phonemes – allophones – supra-segmental features – word stress, sentence stress, rhythm, pitch and intonation – comparison between RP, GIE and Malayalam sounds – difficulties of Malayali speakers – remediation – distinction between phonetic and phonemic transcription.

Unit-4: Semantics and Pragmatics – context and meaning – invisible meaning – speech act – discourse and conversation – communicative competence. **Psycholinguistics** – language acquisition, linguistic behaviour, motivation and aptitude. **Sociolinguistics** – basic concepts – Dialect – Register – regional and social varieties of English – British, American, South Asian and Indian – gendered speech. **Stylistics** – linguistic style study.

Recommended Reading:

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

Course X – APEN 312 -Literary Theory II [6 hours/week]

Course description - Topics to be covered

The course will help the student to understand that:

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

Module I: Marxist Theories

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

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

Module II: Theories of New Historicism

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

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

Module III: Postcolonial Theories

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

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

Module IV: Theories of New Media

Media theories examine the reciprocal relationship between media and its audience. The development of print media and digital media is associated with the development of consumerism and commercialism.

Media theory emphasizes the fact that media cannot exist outside the ideological constraints and become constitutive of the very ideology it re-presents.

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

Recommended Reading:

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

Course XI – Elective 1

APEN 313.1a-European Drama [6 hours/week]

Course description - Topics to be covered

1. The origin of drama in Europe – Dithyramb and Greek Chorus
2. Greek stage – production and acting methods
3. Tragedy – Comedy – Aristotle’s views on tragedy
4. Contributions of Aeschylus, Sophocles, Euripides, Aristophanes
5. Old Comedy and New Comedy
6. Christian elements in medieval theatre – Renaissance Italian drama
7. French classical tragedy and comedy – contributions of Racine
8. Modern age – the contributions of: Ibsen – Bertolt Brecht – Pirandello - Chekhov – Ionesco – Camus
9. Major dramatic/literary movements of the 19th and 20th centuries – naturalism, realism, dadaism, expressionism, surrealism, postmodernism.
10. Major Theatre movements of the 19th and 20th centuries – Moscow Art Theatre, Theatre of the Absurd, Epic Theatre, Theatre of Cruelty, Poor Theatre.
11. Major contributors to modern European Theatre – Strindberg, Chekhov, Stanislavski, Artaud, Lorca, Camus, Brook, Grotowski, Barba.

Text Books

Detailed study

Sophocles:	<i>Oedipus Rex</i> [Penguin edition]
Henrik Ibsen:	<i>Ghosts</i> [Penguin edition]
Bertolt Brecht:	<i>Mother Courage and Her Children</i> [OUP edition]

Non-detailed study

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

Select Reading List

- Abrams, M. H. *A Glossary of Literary Terms* .6th edition. Bangalore: Prism, 1993.
- Banham, E. Martin. *The Cambridge Guide to the Theatre*. Cambridge: Cambridge UP, 1993.
- Gascoigne, Bamber. *Twentieth Century Drama*. London: Hutchinson, 1974.
- Gassner, John, and Edward Quinn. *The Reader's Encyclopedia of World Drama*. London: Methuen, 1975.
- McGuire, Susan Bassnett. *Luigi Pirandello*. London: Macmillan, 1983.
- Trussler, Simon. *20th Century Drama*. London: Macmillan, 1983.
- Williams, Raymond. *Drama from Ibsen to Brecht: A Critical Account and Revaluation*. England: Penguin, 1983.
- Howatson, M. C. *The Oxford Companion to Classical Literature*. New Delhi: Oxford UP, 2011.

Course XII – Elective 2

APEN 314.1a -South Asian Fiction [6 hours/week]

This course attempts to familiarize the students with some of the important specimens in South Asian Fiction.

Course description - Topics to be covered

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

Non-detailed study

Novels

Monica Ali:	<i>Brick Lane</i>
Bapsi Sidhwa:	<i>Cracking India</i>
Jhumpa Lahiri:	<i>The Namesake</i>
Mohsin Hamid:	<i>The Reluctant Fundamentalist</i>
Muktar Mai:	<i>In the Name of Honour</i>
Michael Ondaatje:	<i>The English Patient</i>
Shyam Selvadurai:	<i>The Funny Boy</i>

Short Fiction

Hanif Kureshi	<i>We are not Jews</i>
Sadat Hasan Manto	<i>Toba Tek Singh</i>
Kunzang Choden	<i>I Won't Ask Mother</i>
Hasan Manzar	<i>Emancipation</i>
Kunthavai	<i>The Dispossessed</i>
Niaz Zaman	<i>The Daily Woman</i>
Jharna Rahman	<i>Arshinagar</i>

SEMESTER FOUR

Course XIII – APEN 411-English Language Teaching [6 hours/week]

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

Unit I

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

Unit II

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

Unit III

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

Unit IV

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

Books for Reference:

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

Course XIV – APEN 412-Introduction to Cultural Studies [7 hours/week]

Course description – Topics to be covered

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

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

Unit I: Cultural Studies: Ideas and Concepts

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

[Toby Miller What is Cultural Studies.pdf](#)

Simon During – Cultural Studies Reader, Introduction. Pp. 1-6.
6. culturestudies reader.pdf

Unit II: Cultural Studies: Theory

Adorno and Horkheimer – excerpts from “The Culture Industry: Enlightenment as Mass Deception” <http://www.scribd.com/doc/3998279/The-Culture-Industry-Enlightenment-as-Mass-Deception-Adorno-Horkheimer>

Raymond Williams – excerpts from “Culture Is Ordinary”
<http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/Williams.Ordinary.pdf>

Unit III: Cultural Studies: Methodology

Stuart Hall - “Encoding, Decoding”
<http://www9.georgetown.edu/faculty/irvinem/theory/SH-Coding.pdf>

Paul du Guy- Doing Cultural Studies: The Story of the Sony Walkman
(Introduction) [The Story of the Sony Walkman.pdf](#)

Unit IV: Cultural Studies: Praxis

Janice Radway. Excerpts from *Reading the Romance*. UNC Press, 1984.

https://docs.google.com/viewer?a=v&q=cache:l6PybQbgOhYJ:faculty.nipissingu.ca/wendyp/faculty/wendyp/Courses/GEND2217syllabus/files/page9_1.pdf+&hl=en&gl=in&pid=bl&srcid=ADGEESjDOSue6z9QRMQkaX34RxImRqFoPAln0eyXEoeBIm3mReu2T5IkNMZkJjSNHV6HF7BSxAIMx-qYICdIYORoeIG7Em7a5MsMOHsCOBxB8q-MHhKKi0PPQ16hdfyaoIfeQjTfGd3T&sig=AHIEtbQ8Xg0bZCtpFaCtdrWNYylojGWJ5Q

ChandrimaChakraborty. *Bollywood Motifs: Cricket Fiction and Fictional Cricket*. [Bollywood Motifs](#)

Course XV – Elective 3

APEN 413.1a-European Fiction [6 hours/week]

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

Text Books

Non-detailed study

Novels

Emile Zola:	<i>Nana</i>
Fyodor Dostoevsky:	<i>Crime and Punishment</i>
Boris Pasternak:	<i>Doctor Zhivago</i>
Herman Hesse:	<i>Siddhartha</i>
Milan Kundera:	<i>The Joke</i>
Gunter Grass:	<i>The Tin Drum</i>

Short Fiction

Guy de Maupassant	<i>Moonlight</i>
Anton Chekov	<i>The Kiss</i>
Franz Kafka	<i>The Hunger Artiste</i>
Thomas Mann	<i>The Infant Prodigy</i>
Jean Paul Sartre	<i>The Wall</i>
Liam O'Flaherty	<i>The Sniper</i>
Roald Dahl	<i>Edward the Confessor</i>
Italo Calvino	<i>The Man Who Shouted Teresa</i>

Course XVI – Elective 4

APEN 414.1a-American Literature [6 hours/week]

Course description - Topics to be covered

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

Text Books

Detailed study

(a) Poetry:

Walt Whitman:

Emily Dickinson:

“Out of the Cradle Endlessly Rocking”

The following poems: –

254: “Hope is the Thing with Feathers”

280: “I Felt a Funeral in My Brain”

327: “Before I Got My Eye Put Out”

465: “I Heard a Fly Buzz when I Died”

1624: “Apparently with No Surprise”

Robert Frost:

Allen Ginsberg:

“Birches” & “Fire and Ice”

“A Supermarket in California”

(b) Prose:

Ralph Waldo Emerson:

Self-Reliance

(c) Drama:

Eugene O’ Neill:

Emperor Jones

Non-detailed study

(a) Poetry:

Edgar Allan Poe:

Sylvia Plath:

Langston Hughes:

William Carlos Williams:

“Raven”

“Daddy”

“The Negro Mother”

“The Red Wheel Barrow”

(b) Prose:

Inaugural addresses of four American Presidents – George Washington, Abraham Lincoln, John F. Kennedy and Barack Obama.

(c) Drama:

Arthur Miller:

The Crucible.

(d) Fiction:

Hawthorne:

Faulkner:

Hemingway:

The Scarlet Letter

Light in August

The Old Man and the Sea