



Goa University

Department of English

Syllabus for the M. A. English Programme

(Choice-Based Credit Courses implemented from the Academic Year 2010-2011)

Programme Objectives:

The two-year post-graduate programme, Master of Arts (M. A.) in English, offered by the Department of English, Goa University, aims at generating qualified, competent and articulate learners capable of contributing to relevant domains of knowledge, and serving society in meaningful ways.

Programme Outcomes:

1. Learners will acquire knowledge of English language, literary theories, and texts.
2. Learners will have the knowledge of the canonical, as well as, contemporary texts, in terms of chronological development and regional criteria.
3. Students will be made familiar with tools of literary analysis, criticism, and research methodology.
4. Students will be acquainted with the use of ICT in languages and literature.
5. Students will be able to relate texts to social systems, folk studies, environment and ecology, through Culture Studies.
6. Students will adhere to ethical principles in academic research.
7. Learners will develop skills in undertaking translation, editing, journalism, and creative writing.
8. Students will be able to work in a team and share skills to foster a sense of community.
9. Students will communicate effectively in terms of writing reports and making presentations.
10. Learners will be groomed into well-adjusted and socially conscientious individuals.

Description of the Programme:

The programme offers various Compulsory Courses that provide:

- training in Linguistics and the English language
- a grounding in the genres, eras, and movements in Literatures in English
- a hands-on acquaintance with Literary Criticism as well as Literary and Critical Theories

The programme offers various Optional Courses that involve:

- application of literary theories to texts
- related field-work
- practical components

This programme adopts a comparative, contextualized and inter-disciplinary perspective drawn from contemporary views of literatures and cultures.

Eligibility: The pre-requisite for admission to this M. A. programme is Bachelor of Arts (B. A.) preferably in English or an equivalent degree of any recognized University/Institution.

Credits: The courses offered for M. A. (English) programme are of 01 to 04 credits each. A candidate registered for this programme shall be required to complete the requisite number of credits stipulated in the relevant ordinance to qualify for the Degree.

Dissertation: A candidate offering this programme is permitted to write a dissertation in lieu of Optional Courses of a total of 08 credits.

List of Courses

In the following tables, L refers to lectures, T to tutorials and P to practicals. Description of a course appears on the page number listed in the tables.

Core Courses

Course Code	Course Title	L-T-P (hours/week)	Credits
EGC-101	Linguistics	4-0-0	4
EGC-102	English Poetry	4-0-0	4
EGC-103	English Novel	4-0-0	4
EGC-104	English Drama	4-0-0	4
EGC-105	American Literature	4-0-0	4
EGC-106	Novel as a Major Form	4-0-0	4
EGC-107	Literary Criticism	4-0-0	4
EGC-108	Shakespeare: Plays	4-0-0	4

Optional Courses

Course Code	Course Title	L-T-P (hrs/week)	Credits
EGO-101	Stylistics	4-0-0	4
EGO-102	Study of a Major Poet: P. B. Shelley or T. S. Eliot	4-0-0	4
EGO-103	Study of a Major Novelist: Joseph Conrad	4-0-0	4
EGO-104	Study of a Major Playwright: Harold Pinter	4-0-0	4
EGO-106	Readings in Literary Criticism	4-0-0	4
EGO-107	Creative Writing	4-0-0	4
EGO-108	Commonwealth Literature	4-0-0	4
EGO-109	Studies in Colonialism, Modernity and Indigenous Discourse	4-0-0	4
EGO-110	Latin American Literature	4-0-0	4
EGO-111	Cultural Studies in the Postcolonial World	4-0-0	4
EGO-112	Readings in Contemporary Theory	4-0-0	4
EGO-113	A Reading in Postcolonial Theory and Literature	4-0-0	4
EGO-114	Cultural Studies: Theory and Practice	4-0-0	4
EGO-115	Goa: Cultural Perspectives	4-0-0	4
EGO-116	Contemporary Indian English Fiction	4-0-0	4
EGO-117	Regional Sensibilities in Indian Writing	4-0-0	4
EGO-118	Cross-Currents in Modern European Drama	4-0-0	4
EGO-119	Canadian Cultural Studies	4-0-0	4
EGO-120	Translation Studies: Theory and Praxis	4-0-0	4
EGO-121	Approaches to Journalism Through Language and Literature	4-0-0	4
EGO-122	D. H. Lawrence	4-0-0	4
EGO-123	Multimedia in Cultural Literacies: A Study of Australia	4-0-0	4
EGO-124	Critiquing Goan Writing in English Translation	4-0-0	4

EGO-125	Compressing the World: Reading and Writing Short Fiction	1-0-0	1
EGO-126	Gender of Literatures and Literatures of Gender	1-0-0	1
EGO-127	Reading and Writing Conflict	1-0-0	1
EGO-128	Imagining Women: Representations in Literature and Cinema	1-0-0	1
EGO-129	The Anxieties of Orientalism: India and Diaspora	1-0-0	1
EGO-130	Writing Lives: An Interactive Literary Series	1-0-0	1
EGO-131	Book Publishing	2-0-0	2
EGO-132	The Art and Craft of Editing	2-0-0	2
EGO-133	Faces of Theatre	2-0-0	2
EGO-134	The Graphic Novel	4-0-0	4
EGO-135	Roads not taken: Decoding Gender, Understanding Feminism	1-0-0	1
EGO-136	Perform and Transform	2-0-0	2
EGO-137	Indian Writing in English	4-0-0	4
EGO-138	Academic Writing in English	4-0-0	4
EGO-201	Traditions/Conventions, Change and Conflict	4-0-0	4
EGO-SW1	Postmodernism in Literature	2-0-0	2
EGO-SW2	The Essence of Leadership: Explorations from Literature	2-0-0	2
EGC-DST	Dissertation	2-0-0	8

CORE COURSES:

EGC-101 Linguistics

[4 credits, 48 hours]

Objective:

The course is intended to familiarize the students with the principles of Linguistic studies and their application to the English Language.

Learning Outcome:

The students will be able to do linguistic analysis of the literary texts, as well as, conduct research in Linguistics.

Course Content:

1. Introduction to the study of language. [8 contact hours]

2. The nature and function of language. [8 contact hours]

The theory of communication, general semiotics, linguistic sign, language and culture, Language and writing.

3. Linguistics as a scientific study of language. [10 contact hours]

Aims and applications of linguistics. Approaches to the study of language:
Historical, comparative, descriptive and transformational – generative.

4. Linguistic change and evolution of the English Language varieties- idiolect, dialect, pidgin and creole. Bilingualism, multilingualism. Psychology of language. [10 contact hours]

5. Structuralism: Elements of the structure of language – phonetic, phonemic, morphological, syntactic and semantic. [12 contact hours]

References:

- Anderson, J. A. *Structural Aspects of Language Change*. Longman, 1973.
Bloomfield, L. *Language*. George Allen and Unwin, 1957.
Bolinger, D. *Aspects of Language*. Harcourt, Brace and World, 1968.
De Saussure, F. *Course in Linguistics*. Peter Owen, 1960.
Elgin, S. H. *What is Linguistics?* Prentice Hall, 1973.
Hockett, C. F. *A Course in Modern Linguistics*. MacMillan and Co. 1958.
Jespersen, O. *Language*. George Allen and Unwin, 1954.
Langacker, R. W. *Language and its Structure*. Harcourt, Brace and World, 1968.
Lyons, J. *New Horizons in Linguistics*. Penguin Books, 1970.
Martinet, Andre. *Elements of General Linguistics*. Faber and Faber, 1964.
Sapir, E. *Language*. Harcourt, Brace and Co., 1949.
Wardhough, R. *Introduction to Linguistics*. McGraw-Hill Book Co., 1972.

EGC-102 English Poetry

[4 credits, 48 hours]

Objective:

This course in English Poetry is intended to enhance the awareness of the students about the concepts and the salient aspects of poetry and to encourage the application of such understanding to the study of English poetry in its historical and literary context.

Learning Outcome:

On completion of the course the student will be able to demonstrate the ability to appreciate and critique poetry

Course Content:

1. Introduction to Poetry: nature, features, forms, and types. [12 contact hours]
2. English Poetry upto the Age of Chaucer: a brief historical survey indicating the transition from Old English and Middle English poetic tradition to Chaucerian poetry.
3. Major genres of poetry with reference to the prescribed texts: (a) narrative: verse-tale/epic; (b) lyric: songs & sonnets: (c) dramatic: dramatic eclogue. (d) minor genres of poetry viz. elegy, hymn, ballad and parody.
4. Significant movements, modes and eras that mark the evolution of English poetry viz. Classical, Petrarchan, Renaissance, Elizabethan, Reformation, Metaphysical, Augustan, Neoclassical, Romantic, Victorian, Pre-Raphaelite, Modern and Contemporary.

Prescribed Texts:

1. Chaucer, Geoffrey. "The Prologue". [6 contact hours]
2. Spenser, Edmund. *The Faerie Queene* [Book I] [6 contact hours]
3. Donne, John. *Songs and Sonnets*. [6 contact hours]
4. Wordsworth, William. Selections. [6 contact hours]
5. Yeats, W. B. Selections. [6 contact hours]
6. Auden, W. H. "The Age of Anxiety". [6 contact hours]

References:

- Abrams, M. H. *The Prelude as a Portrait of the Artist*. Bicentenary Wordsworth Studies, 1970.
Alvarez, A. *The New Poetry*. Penguin, 1968.
Beaty, I. and W. H. Matchett. *Poetry from Statement to Meaning*. Oxford University Press, 1965
Bennet, H. S. *Chaucer and the Fifteenth-Century Verse and Prose*. Clarendon Press, 1990.
Chari, Jaganmohana. *Auden's Poetry: A Critical Study*.
Craik, T. W. and R. J. Craik, editors. *John Donne: Selected Poetry and Prose*. Methuen, 1986.
Dump, John D., editor. *A Critical Idiom Series*. (Relevant titles.)
Ford, Boris. *A Guide to English Literature*. (Relevant volumes.)
Hone, Joseph. *W. B. Yeats*. Palgrave Macmillan UK, 1962.

Isaacs, J. and P. Kortepeter. *The Background of Modern Poetry*. Dutton, 1952.
 Jussawala, editor. *Faerie Queene Book I*. Orient Longman Private Limited, 1981.
 Keast, W. R. *Seventeenth Century English Poetry*. Oxford University Press, 1962.
 Ker, W. P. *Form and Style in Poetry*. Macmillan and Co, 1928.
 Kitterage, G. L. *Chaucer and His Poetry*. Harvard University Press, 1951.
 Malins, Edwards. *A Preface to Yeats*. Longman, 1974.
 Morgan, Edwin. "A Prelude to *The Prelude*." *Essays in Criticism*, 1955.
 Parker, Pauline M. *The Allegory of Faerie Queene*. Clarendon Press, 1966.
 Rosenthal, M.L. *The Modern Poets*. Textbook Publishers, 2003.
 Sisam, Kenneth. *Chaucer: The Clerk's Tale*. Clarendon Press, 1934.
 Spearing, A. C. *Medieval to Renaissance English Poetry*. Cambridge University Press, 1985.
 Stan, Smith. *W. H. Auden*. Liverpool University Press, 1990.
 Waller, Gary. *English Poetry of the 16th Century*. Taylor & Francis, 2014.

EGC-103 English Novel

[4 credits, 48 hours]

Objective:

Based on the study of representative novels of England, this course raises and discusses the seminal issues pertaining to English fictional tradition.

Learning Outcome:

On completion of the course the student will be able to demonstrate abilities to appreciate and critically evaluate English Novels.

Course Content:

Background: [8 contact hours]

1. Historical survey of the English novel – major thrusts and developments.
2. Rise of the English novel – antecedents and determinants.
3. The novel form and English bourgeois society.
4. The nature of Realism in English fiction.
5. The Novelist as a critic of the 'new' society.
6. The English novel – techniques and experiments.

Prescribed Texts:

1. Fielding, Henry. *Joseph Andrews*. [10 contact hours]
2. Dickens, Charles. *A Tale of Two Cities*. [10 contact hours]
3. Bronte, Emile. *Wuthering Heights*. [10 contact hours]
4. Foster, E. M. *A Passage to India*. [10 contact hours]

Comparative analysis of multiple cinematic versions of the texts: *Joseph Andrews* [1977], *Wuthering Heights* [1939, 1962, 1978, 1992, 2009], *A Tale of Two Cities* (1935, 1958, 1980), *A Passage to India* [1984]

References:

Allen, Walter E. *The English Novel: A Short Critical History*. Phoenix, 1954.
---. *The Modern Novel in Britain and the United States*. 1963.
Baker, Earnest A. *The History of the English Novel*. 10 vols. 1924-39.
Karl, Frederic R. *A Reader's Guide to the Development of the English Novel in the Eighteenth Century*.
Leavis, F. R. *The Great Tradition*. C. U. P., 1964.
Rockwell, John. *Fact in Fiction*. Routledge and Kegan Paul, 1974.
Stevenson, Lionel. *The English Novel: A Panorama*. 1960.
Tillyard, E. M. W. *The Epic Strain in the English Novel*. Chatto and Windus, 1963.
Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. Penguin, 1957.

EGC-104 English Drama

[4 credits, 48 hours]

Objective:

This course proposes to introduce the student to the tradition of English drama. With the help of representative texts, it also aims at tracing the development of drama in England from the 16th to the 20th Century.

Learning Outcome:

On completion of the course the student will be able to demonstrate abilities to appreciate and critically evaluate English Drama.

Course Content:

Background: Elements of Drama. Development of English Drama. Conventions of the English Stage. [8 contact hours]

1. Marlowe, Christopher. *Doctor Faustus*. [10 contact hours]
2. Congreve, William. *The Way of the World*. [10 contact hours]
3. Synge, J. M. *The Playboy of the Western World*. [10 contact hours]
4. Delany, Shelagh. *A Taste of Honey*. [10 contact hours]

References:

Donaldson, Ian. *Jonson and Shakespeare*. Palgrave Macmillan UK, 1983.
Fermor, Ellis Una. *Jacobean Drama*. Methuen, 1973.
Potter, Robert. *The English Morality Play*. Routledge & K. Paul, 1975.
Smidt, Kristian. *Unconformities in Shakespeare's Historical Plays*. Palgrave Macmillan UK, 1982.
Tillyard, E. M. W. *Shakespeare's History Plays*. Barnes & Noble, 1969.
Williams, Raymond. *Drama from Ibsen to Brecht*. Random House, 2013.

EGC-105 American Literature

[4 credits, 48 hours]

Objective:

The course introduces students to the background of American Literature from the 16th -17th century Puritanical Age to the Age of Enlightenment, the 19th century American Renaissance, the Jazz Age of the Roaring 1920s and American Modernism. It exposes students to major texts/selections of representative authors and movements.

Learning Outcome:

The students will be familiarised with American intellectual and literary history.

Course Content:

Prescribed Texts:

Fiction: [16 contact hours]

1. Hawthorne, Nathaniel. *Twice-told Tales* (selections)
2. Morrison, Toni. *Beloved*
3. Alexi, Sherman. *The Lone Ranger and Tonto Fistfight in Heaven* (selections)
4. Cisneros, Sandra. *Woman Hollering Creek* (selections)

Poetry: [12 contact hours]

1. Whitman, Walt. "Song of Myself" (selections)
2. Frost, Robert. "The Mending Wall," "The Road Not Taken," "After Apple Picking"
3. Hughes, Langston. "The Negro Dreams of Rivers," "The Weary Blues," "Let America Be America Again," "Harlem," "Goodbye Christ"
4. Ginsberg, Alan. "America," "Kaddish," "A Supermarket in California"

Drama: Albee, Edward. *The American Dream*. [8 contact hours]

Non-fiction: [12 contact hours]

1. Thoreau, Henry David. "Walking" *Walden*
2. Jacobs, Harriet. *Incidents in the Life of a Slave Girl*.

References:

- Brown, John Russell, editor. *American Theatre*. Edward Arnold, 1967.
- . *American Poetry*. Edward Arnold.
- Cambon, Glauco. *The Inclusive Flame Studies in Modern American Poetry*. Popular Prakashan 1969.
- Chase, Richard. *The American Novel and its Tradition*, Double Day, 1957.
- Gould, Jean. *Modern American Playwrights*. Popular Prakashan, 1969.
- Horton, Rod, editor. *Background of American Literary Thought*. Prentice Hall, 1974.
- Hoffman, Daniel, editor. *Harvard Guide to Contemporary American Writing*. Oxford University Press, 1979.
- Matthiessen, F. O. *American Renaissance*. Oxford University Press, 1941.
- Pearce, Roy H. *The Continuity of American Poetry*. Princeton University Press, 1979.
- Weinberg, Helen, *The New Novel in America-The Kafka Mode in Contemporary Fiction*. Cornell University Press, 1970.

EGC-106 Novel as a Literary Form

[4 credits, 48 hours]

Objective:

The course discusses issues like the theory of the Novel, the evolution of the form, the nature of Realism, techniques and narrative devices. Thus, the course not only offers an overview of world fiction, but also makes the students aware of the distinct features of the novel as a literary form.

Learning Outcome:

At the end of the course students will be able to analyse and appreciate European and American novels.

Course Content:

Background to the texts.	[8 contact hours]
1. de Balzac, Honoré. <i>Old Goriot</i> . From Romanticism to Realism, Society after the French Revolution, La Comedie Humaine	[8 contact hours]
2. Dostoyevsky, Fyodor. <i>Crime and Punishment</i> . Dostoyevsky's concepts of spirituality	[8 contact hours]
3. Kafka, Franz. <i>The Castle</i> . Existentialism	[8 contact hours]
4. Camus, Albert. <i>The Plague</i> . Existentialism, War, Authoritarianism	[8 contact hours]
5. Steinbeck, John. <i>The Grapes of Wrath</i> . Great Depression, Dust Bowl, Exodus	[8 contact hours]

Comparisons of texts with available cinematic versions:

Pere Goriot [2004], *Crime and Punishment* [1970, 2002], *The Grapes of Wrath* [1940].

References:

- Booth, Wayne C. *The Rhetoric of Fiction*. University of Chicago Press, 2010.
Bree, Germaine. *Modern French Fiction*.
Brooks, Cleanth, and Robert Penn Warren. *The Scope of Fiction*. Appleton-Century-Crofts, 1960.
Davis, William. *The Novel: A Collection of Essays*.
Grossvogel, David. *Limits of the Novel*. Cornell University Press, 1968.
Steiner, George. *Tolstoy Or Dostoevsky*. Faber & Faber, 2010.
Tanner, Tony. *City of Words*. Evanston, 1971.

EGC-107 Literary Criticism

[4 credits, 48 hours]

Objective:

The principal objective of this course is to familiarise the students with the history of Western literary critical discourse and the various movements which have gone into its development.

Learning Outcome:

On completion of the course a student will demonstrate the ability to apply the knowledge of critical theory to literary texts.

Course Content:

- | | |
|---|-------------------|
| 1. Survey of Classical and Romantic Criticism | [8 contact hours] |
| 2. Formalism | [8 contact hours] |
| 3. Marxism | [8 contact hours] |
| 4. Psycho-analysis | [8 contact hours] |
| 5. Structuralism | [8 contact hours] |
| 6. Feminism | [8 contact hours] |

References:

- Abrams, M. H. *Mirror and the Lamp*. O. U. P, 1971
---. *A Glossary of Literary Terms*. Cengage Heinle, 1998.
Barry, Peter. *Beginning Theory*. Manchester University Press, 1995.
Brooks, Cleanth, and Wimsatt. *Literary Criticism: A Short History*. Routledge, 1957. Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 1983.
Robey, David & Jefferson, Anne. *Modern Literary Theory: A Comparative Introduction*. Batsford, 1986.
Selden, Raman. *The Theory of Criticism from Plato to the Present: A Reader*. Longman, 1988.
Webster, Roger. *Studying Literary Theory: An Introduction*. Arnold, 1990.

EGC-108 Shakespeare: Plays

[4 credits, 48 hours]

Objective:

The course is designed to acquaint students with representative plays of Shakespeare.

Learning Outcome:

On completion of the course students will be able to identify significant aspects of Shakespearean drama and theatre.

Course Content:

Background	[8 contact hours]
1. <i>The Merchant of Venice</i>	[8 contact hours]
2. <i>Julius Caesar</i>	[8 contact hours]
3. <i>Hamlet</i>	[8 contact hours]
4. <i>Measure for Measure</i>	[8 contact hours]
5. <i>The Tempest</i>	[8 contact hours]

References:

- Dean, Leonard F., editor. *Shakespeare: Modern Essays in Criticism*. O. U. P., 1977.
Eagleton, Terence. *Shakespeare and Society*. Chatto & Windus, 1967.
Fermor, Una Ellis. *Shakespeare's Drama*. Methuen Publications, 1980.
Gurr, Andre. *Shakespearean Stage 1574-1642*. C. U. P., 1970.
Knight, G. Wilson. *The Wheel of Fire*. Methuen, 1983.
---. *The Imperial Flame*. London; Methuen, 1985.
Knights, L. C. *Hamlet and Other Shakespearean Essays*. C. U. P., 1979.
Muir, Kenneth. *Shakespeare: Contests and Controversies*. The Harvester Press, 1985.
Speaight, Robert. *Shakespeare: The Man and His Achievements*. J. M. Dent & Sons, 1977.
Spurgeon, Caroline F. B. *Shakespeare's Imagery*. C. U. P., 1966.

OPTIONAL COURSES:

EGO-101 Stylistics

[4 credits, 48 hours]

Objective:

To familiarise students with different styles of creative writing.

Learning Outcomes:

Students will be competent to recognize different styles of writing and learn to develop a writing style of their own.

Course Content:

1. Introduction to linguistic interpretation of literature.	[5 contact hours]
2. Style: Concept and meaning, style as a value in life, arts and literature.	[5 contact hours]
3. History of the concepts of style: Western and Indian.	[5 contact hours]
4. Language, Literature and Style Language structure and elements used as stylistics features.	[6 contact hours]

Functions of language.

Language and Literature. Dialectal and historical aspects of Registers

5. Stylistics, poetics, theory of literature and aesthetics. Formalistic and structural approaches to style. [6 contact hours]
6. The concept of text. The textual and extra textual contexts of style. [5 contact hours]
7. Study of style: individual, collective, comparative, historical and general. [5 contact hours]
8. Language of prose and language of poetry. Modes and Literary genres. [5 contact hours]
9. Schools of stylistics: Style as surplus, Style as a selective way, Style as a Deviation from norm, Style as recurring features statistical analysis. [6 contact hours]

References:

- Birch, David. *Language, Literature and Critical Practice: Ways of Analysing Text*. Routledge, 1989.
- Carter, Ronald ed. *Language, Discourse and Literature: An Introductory Reader to Discourse Stylistics*. Unwin Hayman, 1989.
- Carter, Ronald. ed. *Language and Literature: An Introductory Reader in Stylistics*. Allen & Unwin, 1982.
- Chapman, Raymond. *Linguistics and Literature: An Introduction to Literary Stylistics*. Arnold, 1974.
- Cluysenaar, Anne. *An Introduction to Literary Stylistics*. Batsford, 1976.
- Fish, Stanley. *Is There Text in This Class?* Harvard, 1980.
- Fowler, Roger. *Linguistic Criticism*. OUP, 1986.
- Widdowson, H. G. *Stylistics and the Teaching of Literature*. Longman, 1975.

EGO-102 Study of a Major Poet

[4 credits, 48 hours]

Objectives:

1. This course attempts to introduce students to the nuances of poetry and the factors that influence and direct its manifestation as well as growth, with the help of the work of a major poet (either the modernist T. S. Eliot or the romanticist P. B. Shelley).
2. It also aims at analyzing the mutual relationship of the historical developments and the evolution of certain movements of poetry.

Learning Outcome:

In exposing the students to the cross-section of the selected poet's oeuvre, students will be able to identify the formative influences and the temperamental propensities in an individual poet and his contribution to literature and life.

Course Content (T. S. Eliot):

- Background [8 contact hours]
1. English poetry during the relevant age.
 2. Formative influences on the poet.

3. Salient features of the school of poetry under study (modern or romantic).
4. Characteristics of the poet's mind and art.
5. Poet's view of poetry vis-à-vis tradition and contemporaneity.
6. Study of the poet's early poetry: themes, techniques and features.
7. Poet's dramatic art in relation to his poetry: approach, focus and vision.
8. Major poems: impact, reactions, and influences.
9. Assessment of the poet's contribution to poetry, society and life.

Prescribed texts:

- | | |
|--------------------------------------|-------------------|
| 1. "The Waste Land" | [8 contact hours] |
| 2. "Ash Wednesday" | [8 contact hours] |
| 3. Selected Shorter Poems | [8 contact hours] |
| 4. <i>Murder in the Cathedral</i> | [8 contact hours] |
| 5. "Tradition and Individual Talent" | [8 contact hours] |

References:

- Moody, David A. *The Cambridge Companion to T. S. Eliot*. CUP, 1994
 Beaty, Irome and William H. Matchett. *Poetry from Statement to Meaning*. Oxford, 1965.
 Behr, Cardene. *T. S. Eliot: A Chronology of His Life and Works*. Macmillan, 1983.
 McNelly, Cleo. *T. S. Eliot and Indic Tradition*. CUP, 1987.
 Pathak, R. S. *New Directions in Eliot Studies*. Northern Book Centre, 1990.
 Spender, Stephen. *Eliot: Modern Masters Series*. Frank Kermode, editor. Fontana Collios, 1975.
 Srivastav, Narsingh. *The Poetry of T. S. Eliot: A Study in Religious Sensibility*. Sterling, 1991.

OR

Course Content (P. B. Shelley):

- | | |
|---|-------------------|
| Background | [8 contact hours] |
| 1. English poetry during the relevant age. | |
| 2. Formative influences on the poet. | |
| 3. Salient features of the school of poetry under study (modern or romantic). | |
| 4. Characteristics of the poet's mind and art. | |
| 5. Poet's view of poetry vis-à-vis tradition and contemporaneity. | |
| 6. Study of the poet's early poetry: themes, techniques and features. | |
| 7. Poet's dramatic art in relation to his poetry: approach, focus and vision. | |

8. Major poems: impact, reactions, and influences.
9. Assessment of the poet's contribution to poetry, society and life.

Prescribed texts:

1. "Alastor, or The Spirit of Solitude" [8 contact hours]
2. "Epipsychidion" [8 contact hours]
3. "Prometheus Unbound" [8 contact hours]
4. Selected Shorter Poems [8 contact hours]
5. "Adonais" [8 contact hours]

References:

- Barus, James E, editor. *Shelley: The Critical Heritage*. Routledge and Kegan Paul, 1975.
 Bluden, Edmund: *Shelley*. OUP, 1965.
 Coombs, Heather: *The Age of Keats and Shelley*. Blackie and Sons, 1974.
 Holmes, Richard. *Shelley: The Pursuit*. Weidenfold and Nicolson, 1974.
 Keach, William. *Shelley's Style*. Methuen, 1984.
 King-Hele, Desmond. *Shelley: His Thought and Work*. Macmillan, 1964.
 Leighton, Angela. *Shelley and the Sublime: An Interpretation of the Major Poems*. O.U.P., 1984.
 Ridenour, George M., editor. *Shelley: Twentieth Century Views*. Prentice-Hall, 1965.
 Swiden, Patrick, editor. *Shelley: Shorter Poems and Lyrics. A Case Book*. Macmillian. Woodings, R. B, editor. *Shelley: Modern Judgements*. London: Macmillan, 1968.
 Leavis, F. R. *Revaluation*. I. R. Dee, 1998.

EGO-103 Study of a Major Novelist: Joseph Conrad

[4 credits, 48 hours]

Objective:

Joseph Conrad has been regarded as one of the important writers in English. Though he began writing in the last decade of the nineteenth century his writing was considered modern as it differed greatly from contemporary writers Works from his early phase are considered to be among his best. This course attempts to study the Novels/Short Stories from this early phase.

Learning Outcome:

Students taking the course will be able to identify Conrad's unique contribution to English Literature and the concepts of Conscience, Restraint and Solidarity.

Course Content:

1. "An Outpost of Progress" [4 contact hours]
2. *Heart of Darkness* [16 contact hours]
3. "Youth: A Narrative" [4 contact hours]

4. "The Secret Sharer" [8 contact hours]
5. *The Nigger of the Narcissus – A Tale of the Sea* [8 contact hours]
6. *Nostramo – A Tale of the Seaboard* [8 contact hours]

[Films relevant to the texts will bescreened]

References:

- Allen, Walter E. *The English Novel: A Short Critical History*. Phoenix, 1954. Andreas, Osborn. *Joseph Conrad: A Study in Non-Conformity*. Archon, 1969.
- Baines, Jocelyn. *Joseph Conrad: A Critical Biography*: Weidenfeld and Nicolson. 1960.
- Bala, Suman. *Joseph Conrad's Fiction: A Study in Existential Humanism*. Intellectual Publishing House, 1990.
- Berthoud, Jacques. *Joseph Conrad: The Major Phase*. C.U.P., 1978.
- Bhagwati, Ashok. *Politics and the Modern Novelist Conrad's Conservatism*. B. R. Publishing Corporation, 1991.
- Cox C., B. *Joseph Conrad: The Modern Imagination*. J. M. Dent & Sons, 1974. Land, Stephen K. *Conrad and the Paradox of Pilot*. MacMillan, 1984.
- Meyer, Bernard, C. *Joseph Conrad: A Psychoanalytic Biography*. Princeton U. P., 1967. Newhouse, Neville H. *Joseph Conrad*. Evans Brothers, 1966.
- Ramamurthi, Lalitha and C.T. Indra *Joseph Conrad: An anthology of recent criticism*, Delhi, Pencraft International, 1998.
- Roy, V. K. *The Romance of Illusions: A Study of Joseph Conrad, with Special Reference to Lord Jim and Heart of Darkness*. Doaba House, 1971.
- Yaseen, Mohammad. *Joseph Conrad's Theory of Fiction*. Asia Publishing House, 1970.

EGO-104 Study of a Major Dramatist: Harold Pinter

[4 credits, 48 hours]

Objective:

To introduce students to the concept of the Theatre of the Absurd.

Learning Outcome:

The students will be acquainted with the features and motifs of the Theatre of the Absurd.

Course Content:

1. *The Dwarfs* [8 contact hours]
2. *The Birthday Party* [8 contact hours]
3. *The Caretaker* [8 contact hours]
4. *The Lover* [8 contact hours]
5. *The Homecoming* [8 contact hours]
6. *No Man's Land* [8 contact hours]

References:

- Baker, William. *Harold Pinter*. Continuum International Publishing Group, 2008.
Billington, Michael. *Harold Pinter*. Faber and Faber, 1996.
Chui, Jane W. Y. *Affirming the Absurd in Harold Pinter*. Palgrave Macmillan, 2013.
Wyllie, Andrew, and Catherine Rees. *The Plays of Harold Pinter*. Palgrave Macmillan, 2017.

EGO-105 Indian Writing in Translation

[4 credits, 48 hours]

Objective:

The aim of this course is to acquaint the students with a representative number of Sanskrit Classics (ancient and /or medieval) as well as masterpieces produced in the various regional literatures of India. Textual explication of the classics prescribed should demonstrate that ancient and medieval literary heritage of India provides a well established tradition to modern Indian literary activities.

Learning Outcome:

The course will elucidate the continuum of Indian experience and worldview reflected in works across regional languages.

Course Content:

Background [8 contact hours]

1. Notion of godhead in ancient India: spirituality beyond religion.
2. Ancient Indian drama in the light of western drama: Bharata & Aristotle.
3. An insight into translated poetry: Tagore's themes and techniques.
4. Tradition and modernity in contemporary fiction: an analysis.
5. Female predicaments and agrarian cultures: a representative feature of Indian life.

Prescribed Texts:

1. Sri Aurobindo, translator. *Isha Upanishad* [8 contact hours]
2. Sri Aurobindo, translator. *Vikramorvasie* or *The Hero and the Nymph* by Kalidasa [8 contact hours]
3. Tagore, Rabindranath. *Gitanjali*. [8 contact hours]
4. Pillai, Tagazi Shivshankar Pillai. *Chemmeen*. [8 contact hours]
5. Pai, Vidya, translator. *Kali Ganga* by Mahabaleshwar Sail [8 contact hours]

References:

- Sri Aurobindo, translator. *The Upanishads*.
Karnakar, R. D. *Kalidasa*. Karnatak University, 1971.

Bhat, G. K. *Sanskrit Drama*. Karnatak University, 1975.
Naravane, V. S. *An Introduction to Rabindranath Tagore*. Macmillan Company of India, 1977.
Macmillan, 1977. Iyenger, K. R. S. *Indian Writing in English*. Sterling, 1983.
Budkuley, Kiran. *Musings in the Meadows*. 2012.

EGO-106 Readings in Literary Criticism

[4 credits, 48 hours]

Objective:

To familiarise the students with the seminal texts of Literary Criticism.

Learning Outcome:

After completion of the course the students will be able to read and understand critical texts on their own.

Course Content:

1. Aristotle. *Poetics*. [8 contact hours]
2. Wordsworth, William. "Preface" to *Lyrical Ballads* [4 contact hours]
3. Coleridge, S. T. *Biographia Literaria*, Chapter 13 [4 contact hours]
4. Arnold, Matthew. *Function of Criticism at the Present Time* [4 contact hours]
5. Eliot, T. S. "Tradition and Individual Talent" [4 contact hours]
6. Richards, I. A. "Theory of Value" [4 contact hours]
7. Leavis, F. R. "Literary Criticism and Philosophy" [4 contact hours]
8. Wimsatt, William and Monroe Beardsley. "The Intentional Fallacy" [4 contact hours]
9. Culler, Jonathan. "Structuralism and Literature" [4 contact hours]
10. Williams, Raymond. "Culture" and "Literature" from *Marxism and Literature* [4 contact hours]
11. Kahn, Copelia. Introductory Chapter of *Making a Difference* [4 contact hours]

References:

Aristotle, *Poetics*. Anthony Kenny, translator and editor. Oxford University Press, 2013.
Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2002.
Bennett, Andrew, and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Pearson Education Limited, 2009.
Culler, Jonathan. *Literary Theory: A Very Short Introduction*. O. U. P., 2011.
Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 2008.
Preminger, Alex, Leon Golden et al, editors. *Classical Literary Criticism: Translations and*

Interpretations. Frederick Ungar Publishing, 1974.

Rylance, Rick. *Debating Texts: A Reader in Twentieth-Century Literary Theory and Method*. Open University Press, 1987.

Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. O. U. P., 2006.

EGO-107 Creative Writing

[4 credits, 48 hours]

Objectives:

This course is an attempt to draw the creative talent from students having a natural aptitude to creative writing. It aims at imparting the relevant information with regard to the art and technique of writing, the use and relevance of genres, importance of critical faculty to creative writing and so on. The course involves classroom-workshops intended to hone the creative skills of participants. It also seeks to train the students in the modes of writing for multiple media.

Learning Outcome:

The course will encourage the aspirants to have a hands-on experience of writing poetry, fiction, drama and literary prose.

Course Content:

Section I [20 contact hours]

1. Study of Literary Works in progress.
2. Analysis of the Creative Writing Components (Poem, Novel, Short Story, Drama, Diary).
3. Craft of poetry: subject matter, theme, rhythm, metre, stanza forms, sub-genres of Poetry.
4. Writing for various media.
5. Editing & Proof Reading.

Section II [20 contact hours]

1. Fundamental Norms of Writing.
2. Feature Writing.
3. Composing poetry; fiction (short/long).
4. Writing for Children.
5. Writing for Radio, Theatre, Television and Films.
6. Learning to write scripts for Publishers and Copy Writing.

Section III [8 contact hours]

Assignment in Creative Writing: Either Poetry OR Fiction OR Drama

References:

Corbett, Edward P. J. *The Little Rhetoric and Handbook*. John Wiley & Sons, 1977.

Watkins, F. C. and K. E. Knight. *Write to Write: Readings on the Craft of Writing*. Houghton Mifflin, 1966.

Mullins, Carolyne J. *A Guide to Writing and Publishing*. John Wiley & Sons, 1987.
The Writer's Manual, ETC Publications, 1977.

Baker, Sheridan. *The Practical Stylistics*. Harper and Row, 1977.

Vroomanm, Alan. *Good Writing: An Informal Manual of Style*. Atheneum, 1972.

EGO-108 Commonwealth Literature

[4 credits, 48 hours]

Objective:

The aim of this course is to acquaint the students with diverse facets of Literature / Films selected from various regions of the Commonwealth.

Learning Outcome:

The students will be able to identify distinctive features of texts produced in Commonwealth Literature.

Course Content:

1. Malgonkar, Manohar. *Combat of Shadows*. [10 contact hours]
- Commonwealth Literature other than Indian Writing in English:
2. Achebe, Chinua. *Things Fall Apart*. [10 contact hours]
 3. Paton, Alan. *Cry the Beloved Country*. [10 contact hours]
 4. Soyinka, Wole. *The Road*. [10 contact hours]
 5. Tamasese, Tusi [dir.] *The Orator* [film] [8 contact hours]

References:

- Iyengar, K. R. S. *Indian Writing in English*. Asia Publishing House, 1973.
Narasimhaiah, C. D. *Commonwealth Literature: Problems of Response*. Macmillan, 1981.
---. *Awakened Conscience: Studies in Commonwealth Literature*. Sterling, 1978.
Naik, M. K., S. K. Desai, and G. S. Amur. *Critical Essays on Indian Writing in English*. Macmillan, 1968.
Press, John, editor. *Commonwealth Literature*. Heinemann, 1965.
Walsh, William. *Readings in Commonwealth Literature*. Clarendon, 1973.

EGO-109 Studies in Colonialism, Modernity and Indigenous Discourse

[4 credits, 48 hours]

Objective:

To familiarize the students with the intellectual movements and debates during the British colonial period.

Learning Outcome:

After completion of the course the students will be able to understand the contemporary Indian socio-cultural and political scenario better.

Course Content:

1. Paramahansa, Ramkrishna. Selected Writings [12 contact hours]
2. Vivekanand, Swami. Selected Letters [12 contact hours]
3. Gandhi, M. K. *Hind Swaraj*. [12 contact hours]
4. Lohia, Ram Monohar. *Interval During Politics*. [12 contact hours]

References:

- Amin, S. 'Gandhi as Mahatma.' R. Guha and G. Spivak, editors. *Selected Subaltern Studies*. O. U. P., 1988.
- Arnold, D. and Ramchandra Guha, editors. *Nature, Culture, Imperialism: Essays on the Environmental History of South Asia*. Oxford Univ. Press, 1988.
- Bose, S. and A. Jalal. *Modern South Asia: History, Culture, Political Economy*. O. U. P., 1997.
- Breckenridge, C. and P. van der Veer, editors. *Orientalism and the Postcolonial Predicament*. Univ. of Pennsylvania Press, 1993.
- Chatterjee, P. *Nationalist Thought and the Colonial World: A Derivative Discourse?* Univ. of Minnesota Press, 1993.
- . *The Nation and its Fragments*. O. U. P., 1994.
- Cohn, B. *Colonialism and its Forms of Knowledge: The British in India*. Princeton Univ. Press, 1996.
- Fox, R. "Gandhian Socialism and Hindu Nationalism: Cultural Domination in the World System", *Journal of Commonwealth and Comparative Politics*, 25, 3, November 1987: P 233- 247. Guha, Ranajit, editor. (with G. Spivak) *Selected Subaltern Studies*. New York: OUP, 1988.
- Kopf, D. *British Orientalism and the Bengal Renaissance: the Dynamics of Indian Modernization, 1773-1835*. Univ. of California Press, 1969.
- Nandy, A. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. OUP, 1983. Parekh, B. *Colonialism, Tradition and Reform: An Analysis of Gandhi's Political Discourse*. Sage Publications, 1989.
- Raychaudhuri, T. *Europe Reconsidered, Perceptions of the West in Nineteenth-century Bengal*. 1988.
- Said, E. *Orientalism*. Random House, 1978.

EGO-110 Latin American Literature

[4 credits, 48 hours]

Objectives:

1. The emphasis of this course will be on the reading and analysis of representative works of literature produced in Latin America.
2. These works will be studied within a literary, historical, social and cultural framework.

Learning Outcome:

Students will start to develop an understanding of the narratives of this region and their significant literary expression.

Course Content:

I. Historical and cultural background of the formation of Latin American Cultures (Darcy Ribeiro's "New Peoples") and the process of political and cultural decolonization. [12 contact hours]

Readings:

Essays

1. Zea, Leopoldo. "Concerning an American Philosophy".
2. Rayes, Alfonso. "Notes on the American Mind".
3. de Andrade, Oswaldo. "Anthropophagite Manifesto".
4. Barton, Jonathan R. *A Political Geography of Latin America*. Jonathan R. Barton (Chapters 1,2, pp. 1-72.)

II. Brief historical sketch of Latin American Literature and aesthetic currents: [12 contact hours]

(i) Romanticism/Realism

(ii) Modernism

(iii) Vanguardias

(iv) Post-Vanguardias and the recent development (the Boom and Magical Realism) Readings:

1. Sommer, Doris. "Irresistible Romance: the Foundational Fictions of Latin America".
2. Brotherston, Gordon. "The Latin American Novel and its Indigenous Sources".
3. Gonzalez, Mike. "Retreat and Rediscoveries Public and Private Voices of the Forties and Fifties".
4. Swanson Philips. *Landmarks in Modern Latin American Fiction*.

III. Contemporary authors, their works and main themes: [24 contact hours]

The search for Collective and individual identify the representation of femininity and masculinity; social critique and political engagement; American Indianism and negritude; regionalism and nationalism.

Readings:

1. Garcia Marquez , Gabriel. *One Hundred Years of Solitude* (novel).
2. Vargas Llosa, Mario. *The War of the End of the World* (novel –excerpt).
3. Carpentier, Alejo. "Prologue" to *The Kingdom of this World* (essay).
3. Cotazar, Julio. "House Taken Over" (short story).
4. Guimaraes Rosa, Joao. "The Third Bank of the River" (short story).
5. Neruda, Pablo. "Meeting under New Flags" and "A Song for Bolivar" (poems).
6. Paz, Octavio. "Letter to Leon Felipe" and "Proem" (poems).
7. De Melo Neto, Joao Cabral. "Psychology of Composition" and "The Hen's Egg" (poems).

References:

- Foster, David William. *Handbook of Latin American Literature*. Routledge Revivals, 1992.
Smith, Verity, editor. *Encyclopaedia of Latin American Literature*. Fitzroy Dearborn, 1997.
Valdés, Mario J., and Djelal Kadir, editors. *Literary Cultures of Latin America: a Comparative History*. Oxford University Press, 2004-. 3 vols.

EGO-111 Cultural Studies in the Post-Colonial World

[4 credits, 48 hours]

Objectives:

1. To emphasize pluralism and the accompanying focus on cultural relativism in the Post -Colonial World.
2. To introduce Cultural Studies in the Globalized scenario as a developing discipline.

Learning Outcome:

The students will be able to relate Cultural Studies equally to Language, Literature and Literary/Critical Thought.

Course Content:

Background [8 contact hours]

1. Culture: definition and salient features of the term.
2. The concept of cultural studies and its relevance to present times and needs.
3. The relativity of culture and its significance.
4. Scope and theoretical basis of the study.
5. Notions of the post-colonial and post-colonialism.
6. Cultural texts and their production in the societal milieu.
7. Race, gender, language, class, caste, nationality, region as basic issues in cultural studies.
8. History, ecology, space and economy as major parameters of study.
9. The significance of period, context, ideology and genre to cultural studies.

Prescribed Texts:

1. Golding, William. *The Inheritors* (1955). [8 contact hours]
2. Paton, Alan. *Cry the Beloved Country* (1948). [8 contact hours]
3. Karnad, Girish. *Nagamandala* (1972). [6 contact hours]

4. Grady, Wayne, editor. Selections from *The Penguin Book of Modern Canadian Short Stories* (1982). [6 contact hours]
5. Narasimhaiah, C. D., editor. Selections from *An Anthology of Commonwealth Poetry* (1990). [6 contact hours]
6. Nasreen, Taslima. *Lajja* (1995). [6 contact hours]

References:

- Achebe, Chinua. *Hopes and Impediments: Selected Essays*. Heinemann, 1988.
- Budkuley, Kiran. *Mapping the Mosaic of Culture*. University Book House, 2009.
- Briggs, Asa. *The English World*. R. Black, editor. Thames & Hudson, 1982.
- de Beauvoir, Simone. *The Second Sex*. H. M. Parshly, translator, 1953.
- Fanon, Franz. *The Wretched of the Earth*.
- Kauffman, Linda. *Theory and Gender*. Basil Blackwell, 1989.
- Kermode, Frank. *History and Value*. Clarendon Press, 1986.
- Marilyn Butler. *Rethinking Historicism*. Basil Blackwell, 1989.
- Said, Edward. *Orientalism*. Routedge & Kegan Paul, 1978.
- Soyinka, Wole. *Myth, Literature and the African World*. Cambridge, 1976.
- Tylor, Edward Burnette. *Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Language, Art, and Custom*. 1878.

EGO-112 Reading in Contemporary Theory

[4 credits, 48 hours]

Objective:

The Principal objective of the course is to familiarise the students with a few trend-setting original essays which significantly contribute in shaping the contours of contemporary theory.

Learning Outcome:

The course will enable the students to have first-hand knowledge of the various articles written by critics/thinkers associated with contemporary theory.

Course Content:

The following ten essays have been prescribed for the study: (Selections from *Modern Criticism and Theory: A Reader* Edited by David Lodge)

1. de Saussure, Ferdinand. "The Object of Study." [5 contact hours]
2. Derrida, Jacques. "Structure Sign and Play in the Discourse of the Human Sciences." [5 contact hours]
3. Barthes, Roland. "The Death of the Author." [4 contact hours]
4. Foucault, Michel. "What is an Author?" [4 contact hours]
5. Abrams, M. H. "The Deconstructive Angle." [5 contact hours]

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| 6. Jameson, Fredric. "The Politics of Theory." | [5 contact hours] |
| 7. Eagleton, Terry. "Capitalism, Modernism and Post Modernism." | [5 contact hours] |
| 8. Michell, Juliet. "Femininity, Narrative and Psychoanalysis." | [5 contact hours] |
| 9. Said, Edward. "Crisis in Orientalism." | [5 contact hours] |
| 10. Chakravorty-Spivak, Gayatri. "Feminism and Critical Theory." | [5 contact hours] |

References:

- Belsey, Catherine. *Poststructuralism: A Very Short Introduction*. Oxford University Press, 2002.
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*. 2d ed. Oxford University Press, 2011.
- Dillet, Benoit, Robert Porter, and Iain Mackenzie, editors. *The Edinburgh Companion to Poststructuralism*. Edinburgh University Press, 2013.
- Harland, Richard. *Superstructuralism: The Philosophy of Structuralism and Post-structuralism*. Routledge, 2010.
- Norris, Christopher. *Reclaiming Truth: Contribution to a Critique of Cultural Relativism*. Duke University Press, 1996.
- Roudinesco, Élisabeth. *Philosophy in Turbulent Times: Canguilhem, Sartre, Foucault, Althusser, Deleuze, Derrida*. William McCuaig, translator. Columbia University Press, 2008.
- Williams, James. *Understanding Poststructuralism*. Acumen, 2005.
- Young, Robert, editor. *Untying the Text: A Post-structuralist Reader*. Routledge and Kegan Paul, 1981.

EGO-113 A Reading in Postcolonial Theories and Literatures

[4 credit, 48 hours]

Objective:

This course introduces students to the ongoing dialogues on Postcolonial literatures and theories. Postcolonial studies re-examines the legacy of colonialism and considers the way in which literary practices address and negotiate following issues:

- Imperial Ideology
- Postcolonial discourse of Oppositionality.
- Postcolonialism and Postmodernism
- Nationalism and Identity
- Centrality and marginality
- Cultural Representation
- Hybridity

Learning Outcome:

The students will be sensitized to Post-colonial issues as reflected in literature.

Course Content:

Background [8 contact hours]

Prescribed Texts:

1. Achebe, Chinua. *Things Fall Apart*. Or Wa Thiongo, Ngugi. *Petals of Blood*. [8 contact hours]
2. Narasimhaiah, C. D. *An Anthology of Commonwealth Poetry*. [8 contact hours]
3. Dangle, Arjun. *The Poisoned Bread*. [8 contact hours]
4. Masionier, Beatrice. *In Search of April Raintree*. [8 contact hours]
5. Mascarenhas, Margaret. *Skin*. [8 contact hours]

References:

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, editors. *The Empire Writes Back: Theory and Practice in Postcolonial Literature*. Routledge, 1989.
---. *The Postcolonial Studies Reader*. Routledge, 1994. Nandy, Ashish. *The Intimate Enemy*.
Bhabha, Homi K. *The Location of Culture*. Routledge, 1990.

EGO-114 Cultural Studies: Theory and Practice

[4 credits, 48 hours]

Objectives:

1. To challenge the hierarchies of traditional literary theories.
2. To attempt a dialogue between margin and centre by foregrounding the cultural objects of mass culture.
3. This course explores the evolution of cultural studies through the models evolved by thinkers like Matthew Arnold, F.R. Leavis, Adorno, etc.
4. To offer students a series of social, political and cultural ideas or questions that key historic movements and generic tendencies of cinema have triggered and enable them to apply the culture studies approach to cinema.

Learning Outcome:

This course encourages the student to respond to cultural products in order to understand the ideas propounded by the thinkers of cultural studies. It will enable students to review films in a critical and analytical manner.

Course Content:

I. Evolution, Concepts and Methodologies [8 contact hours]

- i) Matthew Arnold
- ii) F. R. Leavis
- iii) Raymond Williams
- iv) Roland Barthes
- v) Theodore Adorno
- vi) Gayatri Chakravorty-Spivak

II. Transformation and Transgression Films to be screened and analysed: i) Family and Female Sexuality: <i>Kya Kehna</i> ii) Politics and Marginality: <i>Mr. and Mrs. Iyer</i>	[8 contact hours]
III. Cultural Hybridity and Indian Diasporas. Films to be screened and analysed: i) <i>Monsoon Wedding</i> ii) <i>Bend It Like Beckham</i>	[8 contact hours]
IV. Nation, Nationhood and Cultural Otherness. Films to be screened and analysed: i) <i>The Legend of Bhagat Singh</i> ii) <i>Border</i>	[8 contact hours]
V. Globalization, Market Economy and the Third World Postcolonialism, Multiculturalism and the rise of ethnocentric identities	[8 contact hours]
VI. Ecological Issues and Environment Current problems and Perspectives i) Sustainable Development–Mhadei Project ii) Eco-Tourism and alternate lifestyles iii) Sharing of Resources–Local and Global	[8 contact hours]

References:

Bhabha, Homi K. *The Location of Culture*. Taylor & Francis, 2012.
 During, Simon, editor. *The Cultural Studies Reader*. Routledge, 1993.
 Eagleton, Terry. *The Idea of Culture*. Wiley, 2013.
 Easthope, Antony. *Literary into Cultural Studies*. Taylor & Francis, 2003.
 Williams, Raymond. *Keywords*. Oxford University Press, 2014.

EGO-115 Goa: Cultural Perspectives

[4 credits, 48 hours]

Objective:

This course introduces students to the complex cultural fabric of Goa. The more complex the historiography of a state, the more complex is its identity construction. The superimposition of 450 years of Portuguese colonialism over the essentially Pan-Indian social base comprising Hindus, Buddhists, Jains and Muslims has rendered the small state of Goa a unique cultural fabric which is well reflected in many of its folk practices. The Post-Liberation scenario faced major issues such as the Opinion poll, Statehood, Language and Goan Identity.

Learning Outcome:

The outcome of the paper would be the sensitization of students to the cultural history of Goa. The students would be encouraged in conducting independent and interdisciplinary research on various cultural aspects of Goa. They would also be introduced to contemporary issues of Goa, as well as, thoughts about the future of the State.

Course Content:

I. Pre and Post Liberation Goa – Socio-cultural perspectives Shyam Benegal’s film <i>Trikal</i> Lambert Mascarenhas’ <i>Sorrowing Lies My Land</i> The Role of the Press in Pre-Liberation Goa Survey of select journalistic writings.	[10 contact hours]
II. Cultural Syncretism Folkloristic Practices of Goa: Study of Jagor, Sontreo and Mussoll Khell. Study of Goan Folk/Popular theatre: Tiatr	[10 contact hours]
III. Contemporary Issues: Problems of Tourism industry. Opinion Poll and Statehood Language and Identity	[10 contact hours]
IV. Contemporary Goan Writing Selected poems of Manoharai Sardessai Selected poems of Armando Menezes Selected short stories of Pundalik Naik Selected short stories of Damodar Mauzo	[8 contact hours]
V. Goan Transcultural Experience: Nazareth, Peter. <i>In the Brown Mantle</i> . Rangel-Rebeiro, Victor. <i>Tivolem</i> .	[10 contact hours]

References:

- Angle, Prabhakar. *Concepts and Misconcepts*. Kala Vibhag, 1994.
- Bhandari, Romesh. *Goa*. Lotus Publication, 1999.
- Borges, Charleset. al. *Goa and Portugal: History and Development*. Other India Press.
- . *Goa and Portugal: Their Cultural Links*. Other India Press.
- De Souza, Teotonio R. *Essays in Goan History*. Other India Press.
- . *Goa to Me*. Concept, 1994.
- . *Discoveries, Missionary Expansion and Asian Cultures*. Concept, 1994.
- . *Indo-Portuguese History: Old Issues, New Questions*. Concept, 1984.
- Dantas, Norman. *The Transforming of Goa*. Other India Press.
- Gomes, Olivinho. *Village Goa*. S Chand & Co., 1987.
- Anand, Mulk Raj et al. *Golden Goa*. Marg Publication, 1980.
- Gomes Pereira, Rui. *Hindu Temples and Deities*. Printwell, 1978.
- Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. Thousand Oaks and Sage Publications, 1997.
- Handoo, Jawaharlal. *Folklore and Discourse*. Zooni Publication, 1999.
- . *Folklore: New Perspectives*. Zooni Publication, 1999.
- Hutt, Anthony. *Goa*. Scorpion Publishing Ltd., 1988.
- Morenas, Zenaides. *Mussoll Dance of Chandor: The Dance of the Christian Kshatriyas*. The ClarrisaVaz e Morenas Konkani Research Fellowship Endowment Fund, 2002.
- Propp, Vladimir. *Theory and History of Folklore*. Antoly Liberman, editor. Ariadna Y. Martin and Richard P. Martin, translators. Manchester University Press, 1984.
- Punia, Deep. *Social Values in Folklore*. Rawat Publication 1993.
- Priolkar, A. K. *The Goa Inquisition*. Voice of India, 1961.
- Redfield, Robert. *Peasant Society and Culture*. The University Press of Chicago Press 1958.

EGO-116 Contemporary Indian English Fiction

[4 credits, 48 hours]

Objectives:

1. To inform the student and situate him/her within the area of contemporary writing in English.
2. To encourage the debate regarding India's cross cultural identity and to address issues related to the intellectual tradition associated with English studies in India.
3. To use postcolonial discourses and evolve new critical practices and indigenous critical discourse.

Learning Outcome:

This course will enable the student to locate herself/himself by responding to the interrogation of local issues within a globalized scenario.

Course Content:

1. Roy, Arundhati. *The God of Small Things*. [12 contact hours]
2. Rushdie, Salman. *Shame* [12 contact hours]
3. Tharoor, Shashi. *The Great Indian Novel* [12 contact hours]
4. Ghosh, Amitav. *The Glass Palace* [12 contact hours]

References:

Rushdie, Salman and Elizabeth West (eds). "Introduction" to *The Vintage Book of Indian Writing*. Vintage, 1997.
Naipaul, V. S. *India: A Wounded Civilization*. Pan Macmillan, 2012.
Mukherjee, Meenakshi. *Reality and Realism*. Oxford University Press, 1994.
Nandy, Ashis. *The Intimate Enemy: Loss and Recovery under Colonialism*. Oxford University Press, 2009.

EGO-117 Regional Sensibilities in Indian Writing

[4 credits, 48 hours]

Objective:

This course intends to develop the students' tastes for indigenous writing from the various regions of India. Folk traditions, the Bhakti Cult and the history of women's writing will form the basis of developing an overall understanding of the forms and practices associated with creative writing from diverse areas of our country.

Learning Outcome:

This course will introduce the student to a variety of indigenous forms of writing. It is an introduction to the rich cultural and folk heritage of India. The course will make an attempt to inculcate a comparative thinking through its diverse forms.

Course Content:

1. Bhakti Tradition:
Tukaram – *Says Tuka*. Dilip Chitre, translator. [12 contact hours]
2. Dalit Writing:
Dangle, Arjun. *Poisoned Bread*. [12 contact hours]
3. Women’s Writing:
Selections from Susie Tharu and K. Lalita. [12 contact hours]
4. Fiction:
Ananthamurthy, U. R. *Samskara*. [12 contact hours]

References:

Iyengar, K. R. S. *Indian Writing in English*. Asia Publishing House, 1973.
 Mukherjee, Meenakshi. *Realism and Reality*. Oxford University Press, 1994.
 Naik, M. K., S. K. Desai and G. S. Amur. *Critical essays on Indian Writing in English*. MacMillan, 1968

EGO-118 Cross-Currents in Modern European Drama

[4 credits, 48 hours]

Objective:

To acquaint the student with modern theories of drama and to initiate new readings with a view to a better understanding of theatrical practice and contemporary forms of theatre.

Learning Outcome:

This course will enable the student to trace the dramatic discourse from Ibsen to Genet thereby laying the foundation for a better understanding of contemporary trends in drama.

Course Content:

- I. Theory: Selected Readings [24 contact hours]
 - i) Strindberg, August. “Preface to Lady Julie”.
 - ii) Stanislavski, Constantin. “An Actor Prepares”.
 - iii) Artaud, Antonin. “Theatre of Cruelty”.
 - iv) Brecht, Bertolt. “Epic Theatre”.
 - v) Brooke, Peter. “The Empty Space”.
- II. Plays [24 contact hours]
 - i) Strindberg, August. *Lady Julie*.
 - ii) Pirandello, Luigi. *Six Characters in Search of an Author*.
 - iii) Ionesco, Eugène. *The Chairs*.

iv) Genet, Jean. *The Maids*.

References:

Williams, Raymond. *Drama from Ibsen to Brecht*. Random House, 2013.
Esslin, Martin. *The Theatre of the Absurd*. Knopf Doubleday Publishing Group, 2009.
Hayman, Ronald. *Theatre of Anti-Theatre*. Oxford University Press, 2008.
Bentley, Eric. *The Life of Drama*. Applause Theatre Books, 1991.

EGO-119 Canadian Cultural Studies

[4 credits, 48 hours]

Objectives:

1. The course attempts to capture the rich cultural diversity of Canadian Writing. Reading through a variety of genres, it proposes to examine works by authors from different geographical and ethnic backgrounds.
2. To acquire a fuller appreciation of contemporary Canadian cultural and literary history.
3. To introduce students to the challenges of Canadian culture and its changes overtime.
4. To enable students to appreciate the benefits of an interdisciplinary approach to understanding of Canadian culture and literature.

Learning Outcomes:

Students will be familiarised with the Canadian National Identity, First Nations, Visible Immigrants and Minority Women in Canada, Theories of Hybrid Identity and Postmodernity, Identity Politics, Cultural Appropriation and Goan Transcultural Experience.

Course Content:

Background [8 contact hours]

1. Understanding Canadian Cultural History.
2. Nation Building and The Canadian Identity
3. Canadian Mosaic: Mapping the “First World”
4. Multiculturalism and Multicultural Literature
5. Transculturalism: The Goan-Canadian Experience

Prescribed Texts:

1. Grady, Wayne. *The Penguin Book of Modern Canadian Short Stories*. [6 contact hours]
2. Reaney, James. *The Donnelly's*. [8 contact hours]
3. Lawrence, Margaret. *A Bird in the House*. [6 contact hours]
4. Atwood, Margaret. Selected poems. [6 contact hours]
5. Mosionier, Beatrice. *In Search of April Raintree*. [8 contact hours]
6. McGifford, Dianne. *Shakti's Words*. [6 contact hours]

Resource material from the internet websites such as:
goatoronto.com; goacom.com; lists.goanet.org/listinfo.cgi/goanet-goanet.org

References:

- Hutcheon, Linda. *The Canadian Postmodern: A Study of Contemporary English-Canadian Fiction*. O.U.P., 1988.
- Morton, Desmond. *A Short History of Canada*. Hurting Publishers, 2001.
- Mukherjee, Arun. *Oppositional Aesthetics: Reading from a Hyphenated Space*. TSAR, 1994.

EGO-120 Translation Studies: Theory and Praxis

[4 credits, 48 hours]

Objectives:

1. To equip the students with the art and science of translation as a valuable asset for self navigation in multi-cultural situation.
2. To unfold the significance of translation as a supplementary tool for a mono-lingual individual to acquire knowledge and information from other language domains.
3. To demonstrate the potential of translation to enrich or extend knowledge domains through mutual transfer of information and data across languages.
4. To reveal the latent power of translation as an influence-exertion source in literary cultural political and allied fields.
5. To tap its present-day importance in the areas of transmutation, transcription, tele-translation, interpretation, journalism and media studies among others.

Learning Outcome:

The students will be able to perceive the importance of interlingual communication in the pluralistic climate of the globalized world. The course will enhance the bi-lingual and if possible multilingual-communication process to which a large majority of Indian students are exposed.

Course Content:

1. The notion of translation: meaning and definition; nature and characteristics; and functions of translation. [8 contact hours]
2. Various critical positions on translation; the western and the Indian view of translation; types of translation as per these views with special references to concept such as “transliteration, transcreation, transmutation, chaaya, bhashantar, anuvaad, anusarjan, rupantar, prakrantar” etc. [8 contact hours]
4. Specimen translation and practice sessions: notion of Equivalence: translating prose and poetry; fiction and non-fiction, critical and scientific, literary and non-literary material. [8 contact hours]
4. Relationship of translation with literature and culture: role of language in translation studies within literary and nonliterary domains. [8 contact hours]
5. Translation, transcreation and transmutation: the boundaries of demarcation and areas of contact. [8 contact hours]
6. Contribution to a selected literary-non literary field by way of assignment. (Period, genre, form, language to be determined from time to time.) [8 contact hours]

References:

- Baker, M. *In Other Words: A Course Book on Translation*. Routledge, 1997.
Bassnett, Susan and Andre Lefevere, editors, *Translation, History and Culture*. Pinter, 1990.
Bassnett-McGuire, Susan. *Translation Studies*. Methuen, 1980.
Catford, J. C. *A Linguistic Study of Translation*. O.U.P., 1968.
Derrida, Jacques. *Of Grammatology*. Gayatri Chakravorty Spivak, translator. Motilal Banaasidas Publication Pvt. Ltd., 1994
Gentzer, Edwin. *Contemporary Translation Theories*, 1993.
Newmark, Peter. *Approaches to Translation*. Pergamon, 1981.

EGO-121 Approaches to Journalism from Language and Literature

[4 credits, 48 hours]

Objectives:

1. To provide a reasonable exposure to the students of literature to the basics of journalism.
2. To generate a climate of interest among students to adopt journalism as a part-time activity, hobby, allied profession or a subject for specialized future study.
3. To introduce the students to conventional as well as unorthodox journalism and sensitize them to the value of responsibility, service and commitment involved in this activity
4. To make the students aware of the ethical and legal aspect of journalism, should they choose to work as campus- reporters or amateur journalists.
5. To reveal to them the allied employment avenue available to a student of literature in the domain to journalism.

Learning Outcome:

This course shall expand the students' scope of opportunities and apprise them of the challenges in this field. The students will be sensitised to the trends and tendencies of journalism and also at tapping their nascent interest in this area, if any.

Course Content:

1. Introduction to Journalism: History of Press in India. [6 contact hours]
2. Print and allied mass media; the new face of journalism. [6 contact hours]
3. Concept of News: definition, purpose, significance and kind of news; qualities of news; six basic keys to news gathering; assorting and writing. [6 contact hours]
4. Basic writing, use of language, its function and relevance to writing of news reports and features; importance of linguistic, semantic and structural linkages within sentences and paragraphs (practical sessions); use of locus, quotation, notes & narrative techniques. [6 contact hours]
5. Organizational structure of editorial department (practical sessions): office layout, division of work, deployment of shift, co-ordination, editing and planning. [6 contact hours]
6. Categories of news coverage techniques of new coverage; an introduction to photo-journalism; the visual text-its impact, range limitation and compulsions Interviews: techniques, types, research planning and execution, and interviewer's skill and present ability. [6 contact hours]
7. Comparative analysis of radio, electronic and print media; ethical and legal aspects of journalism

via-a viz print and other media; efficacy and objective of coverage (practical session using politics, sports, art and culture, literature and science domains). [6 contact hours]

8. Acquaintance with the multi-layered contexts: (for amateur as well as professional journalists): local, national, international; historical, socio-political economic and ideological; literary and cultural dimension of social reality. (Practical session using event or institution-related, specific-domain related and general stories). [6 contact hours]

References:

- Arya, Ashok. *Dynamics of Public Relations*. Manas, 1993.
Basu, Durgadas. *Law of the Press in India*. PrenticeHall, India, 1980.
Bittner, John R. *Mass Communication: An Introduction*. PrenticeHall, 1986.
Blumenthal L. Roy. *The Practice of Public Relations*. Macmillan, 1972.
Chunawala S.A. and Setmiak C. *Foundation of Advertising Theory and Practice*. Himalaya India, 1986.
Edon, C.C. *Photo Journalism*. Brown Co Public, 1980.
George, T.J.S. *Editing: A Handbook for the Journalist*. IIMC, 1989.
Harris, J. Leiter and A. Johnson. *The Complete Reporter*. Macmillan, 1997.
Hodgson, F.W. *Modern Newspapers Practice*. Heinemann, 1984.
Jawadkar S.D. *Adhunik Bharat*. Continental, 1988.
Kumar, Keval J. *Mass Communication in India*. Jaico, 1981.
Lutura, H.R. *India Broadcasting*, Publication Div. Govt of India, 1986.
13. Malhan, P.V. *Communication Media, Yesterday, Today and Tomorrow*. Publication Div., Govt of India, 1985.
Morgan Willam. S. *Writing and Revision*. Macmillan Co., 1957.
Nicolls, Brian. *Features with a Flair*. Vikas Publication, 1972.
Williamson, Danel R. *Feature Writing for Newspaper Communication*. Art Books, Hasting House, 1975.
Padhye, Prabhakar. *Principles of Journalism*. Popular, 1991.
Portor, Bruce & Ferris Timothy. *Practice of Journalism: A Guide to Rreporting and Writing News*. PrenticeHall, 1988.

EGO-122 D. H. Lawrence

[4 credits, 48 hours]

Objective:

The principal objective of the course is to familiarise the students with the fiction of D. H. Lawrence.

Learning Outcome:

To enable the students to read the fiction by D. H. Lawrence independently.

Course Content:

Background [16 contact hours]

1. Lawrence and the English fictional tradition.
2. Lawrence and his time – the social and cultural milieu.
3. A survey of Lawrence's writing – thrusts and developments.

4. Lawrence and the theme of sex/love.
5. Lawrence and the theme of human relationship.
6. Lawrence's "worldview".
7. Lawrence as a critic of the values of industrial capitalistic society.
8. Lawrence and his critics from Middleton Murray to the present period.

Prescribed Texts:

- | | |
|-----------------------------------|-------------------|
| 1. <i>Sons and Lovers</i> | [8 contact hours] |
| 2. <i>The Rainbow</i> | [8 contact hours] |
| 3. <i>Women in Love</i> | [8 contact hours] |
| 4. <i>Lady Chatterley's Lover</i> | [8 contact hours] |

References:

- Andrews, W. T. *Critics on D.H.Lawrence: Readings in Literary Criticism*. George Allen & Unwin Ltd, 1971.
- Beal, Anthony, editor. *D. H. Lawrence: Selected Literary Criticism*. Heinemann Ltd, 1961. Spilka, Hobsbaum, Philip. *A Reader's Guide to D. H. Lawrence*.(Thames and Hudson Ltd, London, 1981.
- Leavis, F.R. *D.H. Lawrence: Novelist*. Chatto & Windus Ltd, 1962
- . *Thought, Words and Creativity: Art and Thought in Lawrence*. Chatto & Windus Ltd, 1976.
- Mark, editor. *D. H. Lawrence: A Collection of Critical Essays*. Prentice Hall, Inc., 1963.
- Niven, Alastair. *D. H. Lawrence: The Writer and his Work*. Longman Group Ltd, 1980.
- Sanders, Scott. *D. H. Lawrence: The World of the Major Novels*. Vision Press Ltd, 1973.
- Spender, Stephen. *D.H. Lawrence: Novelist, Poet, Prophet*. Harper & Row, Publishers, 1973.
- Swigg, Richard. *Lawrence, Hardy, and American Literature*. Oxford University Press, 1972.

EGO-123 Multimedia in Cultural Literacies: A Study of Australia

[4 credits, 48 hours]

Objective:

The objective of the paper is to utilize Multimedia in Cultural Literacies focusing on Australia as a case example. Since it aims to exploit audio-visual in addition to the print media, it will also include virtual tours of museums of Australia as one of the best sites for tellingstories of Australia and Australians and also as the site for an ongoing debate on Australia's National Identity.

Learning Outcome:

Students will be able to appreciate how multimedia can be fruitfully used in cultural literacies by using Australia as a case example. They will be familiarised with the material processes of Australia as carrying certain semiotic functions in more than one sign system.

Course Content:

- | | |
|--------------------------|-------------------|
| I. Theory | [6 contact hours] |
| 1. Theorizing Multimedia | |

2. Cultural History of Australia
3. Legends of Australia
4. Aboriginality
5. Transcultural Identities
6. Critiquing Multiculturalism

II. Films to be screened and analysed: [12 contact hours]

1. First Australians
2. Samson and Delilah
3. Crocodile Dundee
4. Immigration
5. Hybrid Identities
6. Footy Legends

III. Virtual tour of the following museums: [6 contact hours]

1. National Museum of Australia
2. Immigration Museum
3. National Maritime Museum

IV. Art and Culture [3 contact hours]

1. Comedy Shows: Study in Popular Culture
2. Art as Insignia: Dreamings of the Aborigines
3. Study of Goan Associations in Australia

V. Literature [12 contact hours]

1. Carey, Peter. *Oscar and Lucinda*.
2. Morgan, Sally. *My Place*.
3. Nandan, Satendra. *Requiem for a Rainbow*.

VI. Practical Session on how to make a short film using any appropriate software such as Adobe Premiere Pro or Open Broadcaster Software. [9 contact hours]

References:

- Attwood, Bain. *Telling the Truth About Aboriginal History*. Allen and Unwin.
 ---. *In the Age of Mabo: History, Aborigines and Australia*. 1996.
- Barker, Chris. *Cultural Studies: Theory and Practice*.
 ---. *Making Sense of Cultural Studies: Central problems and critical debates*.
- Carroll, John, editor. *Intruders in the Bush: The Australian Quest for Identity*. Oxford Univ. Press, 1992.
- Carter, David. *Dispossession, Dreams and Diversity: Issues in Australian Studies*. Pearson and Longman, 2006.
- Celder, Ken, and Paul Salzmar. *The New Diversity*. McPhee Gribble Publishers, 1989.
- Coleman, Elizabeth Burns. *Aboriginal Art, Identity and Appropriation*. 1961.
- Croom Helm. *Geography, the Media and Popular Culture*. Croom Helm, 1985.
- Crowley, W.A. *Legacies of White Australia: Race, culture and nation*. Univ. of Western Australian Press, 2003.
- Day, D. *Claiming a Continent: A History of Australia*. 1996.
- De Groot, Jerome. *Consuming History. Histories and Heritage in Contemporary Popular Culture*. 1975.
- Edelson, Phyllis Fahrie. *Australian Literature: An anthology of writing from the land downunder*.
- Elder, Catriola. *Being Australian: Narratives of Australian Identity*. Allen and Unwin, 2007.
- Fuery, Patrick, and Nich Mansfield. *Cultural Studies and Critical Theory*.
- Geoffrey, Blainey. *The Tyranny of Distance, 1966*.
- Ghassan, Hage. *Against Paranoid Nationalism: Searching for hope in a shrinking society*. NSW, 2003.

Gigi Durham, Meenakshi and Douglas M. Kellner. *Media and Cultural Studies*.

Goodwin, Ken and Alan Lawson. *The Macmillan Anthology of Australian Literature*.

Green, H. M. *History of Australian Literature. Pure and Applied*.

Gregg, Melissa. *Cultural Studies' Affective Voices*.

Griffiths, Tom, and Libby Robin, editors, *Ecology and Empire: Environmental History of Settler Societies*, Melbourne University Press, 1997.

Grimshaw, P., M. Lake, et.al. *Creating a Nation*. Mcphee Gribble, 1994.

Gunew, Sneja. *Framing Marginality. Multicultural Literary Studies*. Melbourne Univ. Press, 1994.

Hassam, Andrew. *Images of Identity: Australian and India*.

Haynes, Rosalynn D. *Seeking the Centre: The Australian descent in lit, art and film*. Cambridge Univ. Press, 1988.

Heaty, J. J. *Literature and the Aborigine in Australia*. Univ. of Queensland Press, 1989.

Hergenhan, Laurie. *Unnatural Lives: Studies in Australian Convict Fiction*. Univ. Of Queensland Press, 1993.

---. *The Penguin New Literary History of Australia. (1943-1987)*.

Hodge, Bob and Vijay Mishra. *Dark Side of the Dream: Australian Literature and the Postcolonial Mind*.

Hudson, Wayne, and Geoffrey Bolton, editors. *Creating Australia: Changing Australian History*, Allen and Unwin, 1997.

Huggon, Graham. *Australian Literature, Postcolonialism, Racism, Transnationalism*. Oxford Univ. Press, 2007.

Jose, Nicholas. *The Literature of Australia: An anthology*.

Karskens, Grace. *The Colony: A History of Early Sydney*, Allen and Unwin, 2009.

---. *The Rocks: Life in Early Sydney*. Melbourne Univ. Press, 1996.

Kramer, Leoni and Adrian Mitchell. *The Oxford Anthology of Australian Literature*.

Lake, Marilyn, and Henry Reynolds. *Drawing the Global Colour Line: White men's countries and the question of racial equality*. Melbourne Univ. Publishing, 2008.

Menzies, Sir Robert. *People and Place: Australian Heritage Prospects*. Centre for Australian Studies, 1996.

Miller, Tony. *A Companion to Cultural Studies*.

Milner, Andrew. *Re-imagining Cultural Studies. The promise of Cultural Materialism*.

Perera, Suvendrini. (ed) *Our Patch: Enacting Australian Sovereignty Post-2001*. NetworkBooks, Curtin Univ. of Technology, 2007.

Phillips, A.A. and F.W. Cheshire. *The Australian Tradition: Studies in Colonial Culture*. Melbourne, 1959.

Reynolds, Henry. *Why weren't we told? A Personal Search for the Truth about our History*. Viking, 1999.

Scates, Bruce. *Return to Gallipoli: Walking the Battlefields of the Great War*. Melbourne, Cambridge Univ. Press, 2006.

Stokes, G., editor. *The Politics of Identity in Australia*, UNSW Press.

Teo, HSU Ming, and Richard White, editors. *Cultural History in Australia*. UNSW Press, 2003.

Turner, Graeme. *National Fictions: Literature, Film and the Construction of Australian Narrative*, Allen and Unwin, 1986.

Walker, David. *Dream and Disillusion: A Search for Australian Cultural Identity*. National Univ. Press, Canberra, 1976.

Ward, Russell. *The Australian Legends*.

White, Richard, *Inventing Australia: Images and Identity*. Allen and Unwin, 1981.

Whitlock, Gillian and David Carter, editors. *Images of Australia: An Introductory Reader in Australian Studies*. Univ. of Queensland Press, 1989.

Wilding, Michael. *The Radical Tradition: Lawson, Furphy, Stead Colin Roderick Lectures*. A James Cook Univ. of Queensland publication.

Young, David. *Making Crime Pay: The evolution of Convict Tourism in Tasmania*, Hobart.

EGO-124 Comparative Studies in Literature and in Translation

[4 credits, 48 hours]

Objective:

To introduce the discipline of Comparative Studies in order to enlarge the literary perception of students by concepts of interdisciplinary studies and to initiate research programmes related to English Studies.

Learning Outcome:

Students will be able to appreciate the global diversity of literary forms and genres while being acquainted with the methods of comparative literary study.

Course Content:

1. Definition, Function and Principles of literary comparison. Nature and Scope of Comparative Studies. Its history and evolution to date. [6 contact hours]
2. Literary theory and Comparative Literary Approaches: history and literature; politics and literature; sociology of literature; literature and other arts. [4 contact hours]
3. Analogies : genetic, shared literary culture; thematology; geneology. [4 contact hours]
4. Literary periods and movements. [4 contact hours]
5. Classicism; romanticism, realism; surrealism; symbolism; modernism; structuralism; and other related cults and doctrines. [4 contact hours]
6. Styles and Techniques: linguistic and cultural. [4 contact hours]
7. Sources: folklore, myths; archetypes; imitation and pre-figuration, sources related to the milieu. [4 contact hours]
8. Influences: characteristics of literary influence, intermediaries; contact types of influences; reception process of influence; bi-lingualism, borrowing, interference, change and standardization of alien elements. [6 contact hours]
9. Indian literature: regional and national. [6 contact hours]
10. Translation; linguistic, literary and cultural; theory and types; role of translation in comparative studies; process involved in translation; the principle of equivalents; limits of translatability; Problems of translation. [6 contact hours]

Practical translation will be a part of the course/dissertation.

References:

- Gifford, Henry. *Comparative Literature*. Oxford University Press, 1969.
Praver, S. S. *Comparative Literary Studies: An introduction*. Gerald Duckworth, 1973.
Wellek, Rene, and Austin Warren. "General, Comparative and National Literature", in *Theory of Literature*. Penguin Books, 1966.

Wellek, Rene. "Comperative Literature," in *Discriminations: Further Concepts of Criticism*. Yale University Press, 1970. Vikas1970.

---. 'Crisis of Comparative literature," in *Concept of criticism*. Stephen G. Nichols, editor. Yale University press, 1963.

Owen A. A., editor. *Comperative Literature: Matter and Method*. University of Illinois Press, 1969.

Jost, Francois. *Introduction to comparative Literature*. The Bobbs – Merrill, 1974.

Dev, Amiya, and Sisirkumar Das, editors. *Comperative Literature: Theory and Practice*. Allied Publisher, 1989.

Mukherji, Sujit. *Towards a Literary History of India*. Indian Institute of Advanced Study, 1975.

Nagendra, and Choudhuri. I. N., editors. *Comperative Literature*. University of Delhi, 1977.

Nemade, Bhalchandra. *The Influnence of English on Marathi*. Popular, 2014.

---. *Nativism :Desivad*. Indian institute of Advanced Study, 2009

On Translation

Catford, J. C. *A Linguistic Theory of Translation*. Oxford Universtiy press, 1965. Savory, Theodore. *The Art of Translation*. Jonathan Cape, 1957.

Holmes, J., editor. *The Nature of Translation : Essays on the Theory and Practice of Literary Translation*. Mouton, 1970.

Nida, Eugene. *Language Structure and Translation*. Standford University Press 1975.

---. *Theory and Practice of Translation*. United Bible Societies, 1969. Garvin, P. L., editor. *Method and Theory in Linguistics*. Mouton, 1970. Brower, Reuben A., editor. *On Translation*. Harvard University Press, 1959.

EGO-125 Compressing the world: Reading and Writing Short Fiction [1 credit, 12 hours]

Objective:

The course will give the student a thorough overview of the creative reading and writing of short fiction. A vital link will be established between reading and writing: "creative" reading – i.e. the imaginative and analytical reading of specific texts – will provide multiple perspectives on praxis and serve as the foundation for actual writing exercises.

Course Content:

The course will consist of a combination of lectures, discussion and reading and writing exercises.

(All readings will be provided)

1. Adichie, Chimamanda Ngozi. "The Danger of a Single Story"
2. Manguel, Alberto. "Notes towards a Definition of the Ideal Reader"
3. Manto, Sadaat Hasan, "Toba Tek Singh"
4. ---. "Khol Do"
5. ---. "Mishtake" and "Socialism"
6. Lankesh, P. "The Classmate"
7. Devi, Mahasweta. "Breast-Giver"
8. ---. "Draupadi"
9. Madhavan, N. S. "Mumbai"
10. Calvino, Italo. "The Man Who Shouted Teresa"
11. Namjoshi, Suniti. "The One-Eyed Monkey Goes into Print"
12. Ramanujan, A. K. "A Story and a Song"
13. Writers on writing:
 - Paretsky, Sara. "A Storyteller Stands Where Justice Confronts Basic Human Needs"
 - Tan, Amy. "WritersonWriting:FamilyGhostsHoardSecretsThatBewitchtheLiving"
 - Sontag, Susan. "Directions: Write, Read, Rewrite. Repeat Steps 2 and 3 as Needed"
14. "Writers on Rewriting: Quotations from Writers on Revising and Rewriting"

EGO-126 The Gender of Literatures and the Literatures of Gender

[1 credit, 12 hours]

Objectives:

1. This course would look at canonical “texts” and representations of women across cultures to examine to what extent gender perceptions are universal, have impacted women’s lives, and how cultural contexts have reinvented or indigenized global manifestations.
2. It would touch on the shifting concerns of women’s movements to try and define the complexities inherent in the milestones of so-called “achievements”.
3. The course would also review the changing meanings of terms like “sexuality” and “alternate sexuality” which are now generally accepted as inherent attributes of gender.
4. The course would work at deconstructing some of this writing, using its universal and contextual priorities to formulate an understanding of the culture/gender dialectic.
5. Since “representations” cannot be looked at in a vacuum, it will view and analyse ways in which other mediums (notably cinema and documentaries) have re-imagined gender and women’s lives, relating these to texts and thereby locating gender and literature within their larger socio-cultural contexts.

Course Content:

1. Woolf, Virginia. *A Room of One’s Own* (Chapter3).
2. de Beauvoir, Simone. *The Second Sex* – Introduction; Part III: Dreams, Fears, Idols; The Myth of Woman in Five Authors (section on D H Lawrence).
3. Gandhi, Nandita, and Nandita Shah. *The Issues at Stake: Theory and Practice in the Contemporary Women’s Movement in India* (Chapter2).
4. Kannabiran, Kalpana, and Ritu Menon, editors. *From Mathura to Manorama: Resisting Violence Against Women in India* - Chapter 3 Alternative Forms of Protest (War & Peace: Ideology and the Architecture of Performance).
5. SnowWhite
6. Sidhwa, Bapsy. *Ice Candy Man*.
7. Sant, Indira. Selections from *Snake-Skin and Other Poems*.
8. Purohit, Anjali. *Ragi-Ragini: Chronicles from Aji’s Kitchen* (Pages 5-9, 38-42, 56-67, 85-91).
9. Selections from Volga: *The Liberation of Sita*.
10. Vanita, Ruth, and Saleem Kidwai, editors. *Same-Sex Love in India: A Literary History*.
11. Pattanaik, Devdutt. *The Man Who Was A Woman and Other Queer Tales From Hindu Folk Lore*.

EGO-127 Reading and Writing Conflict

[1 credit, 12 hours]

Objectives:

This course is focused on investigating some of the following questions.

1. What are some of the major challenges of reading and writing about conflict-be it the more obvious examples of war or riots, or the more covert day-to-day experience of prejudice and discrimination?
2. What are some of the research and narrative strategies involved in writing about fear and grief

hatred and despair?

Course Content:

The course will give the student an overview of the creative reading and writing of both prose and poetry selections on various sources of conflict, including class, caste, community, gender and colonization, war and violence. A vital link will be established between reading and writing: "creative" reading-i.e. the imaginative and analytical reading of specific texts-will provide multiple perspectives on praxis and serve as the foundation for actual writing exercises.

EGO-128 Imagining Women: Representations in Literature and Cinema

[1 credit, 12 hours]

Objectives:

1. This course would take into account current global trends with respect to the interdisciplinary aspects of literary studies and introduce students to the diverse ways in which literary classics are being re-examined and re-interpreted.
2. The course would aim at a rewarding expansion of both imaginary and critical horizons.

Course Content:

Since cinema is a principal medium of such re-interpretation, it would take up known and not so well known (even unknown to most students) novels and their cinema versions, and critique the two individually and in conjunction. The emphasis would remain on Literature (i.e. the written text) but the study would encourage students to relate it to contemporary critical developments and the ways in which emergent ideologies can make one reassess what seems known and familiar.

EGO-129 The Anxieties of Orientalism: India and the Diaspora

[1 credit, 12 hours]

Objectives:

The course would cover concepts like Orientalism and Colonial/Postcolonial. Students would be introduced to the more recent debates on these themes and some of their key concerns. They would be encouraged to understand the problematics of how "Orientalism" (or neo-Orientalism) functions in the present world by studying select Diaspora writing alongside writing from India (in English and in English translation). The course will also include representations in Indian and Diaspora cinema.

Course Content:

1. Said, Edward. *Orientalism: Western Conceptions of the Orient*(Introduction)
2. Loomba, Ania. *Colonialism-Postcolonialism*.
3. Nabar, Vrinda. "Writing India Right: Indian Writing in English and the Global Literary Market" in Dwivedi, Om, and Lisa Lau, editors, *Indian Writing in English and the Global Literary Market*, Palgrave Macmillan.
4. Tiffin, Chris, and Alan Lawson, editors. *De-Scribing Empire: Post-colonialism and textuality*.
5. Mukherjee, Bharati. *Desirable Daughters* Book 1, Chapter 1.
6. Banerji Divakaruni, Chitra. *Palace of Illusions*.

7. Lahiri, Jhumpa. *The Namesake*.
8. Ananthamurthy, U. R. "The Initiation" (*Contemporary Indian Short Stories* ed. Ka Naa Subramanyam).
9. Devi, Mahasweta. "Draupadi" (*Breast Stories*).
10. Sharma, Bulbul. "Rites of Passage" (*In Other Words: New Writing by Indian Women*).

EGO-130 Writing Lives: An Interactive Literary Series

[1 credit, 12 hours]

Objectives:

This course carries forward some of the themes covered in the earlier course on "The Gender of Literatures and the Literatures of Gender" and combines the study of course material with the actual classroom exercise of writing lives. The course would focus on the recommended readings, but would encourage students to additionally study documentaries and cinema related to the theme. It will analyse various literary genres (fiction, nonfiction, poetry) which have used the autobiographical/biography in unusual ways, and attempt to write responses based on the insights gained through interactive discussions. The syllabus would extend beyond the mere ambit of "Gender Studies" and critique the different ways in which women and men have written lives.

Course Content:

(Tentative List, may be expanded/modified). Selections from:

1. de Beauvoir, Simone. *Memoirs of a Dutiful Daughter*.
2. Das, Kamala. *The Old Playhouse and Other Poems; My Story*.
3. Sant, Indira. *Snake-Skin and Other Poems*.
4. Sobel, Dava. *Galileo's Daughter*.
5. Collins, Billy. *Sailing Around the Room*.
6. MacNeice, Louis. Selected Poems.
7. Updike, John. selections.
8. Purohit, Anjali. *Ragi-Ragini: Chronicles from Aji's Kitchen*.
9. Doniger, Wendy. *The Ring of Truth: Myths of Sex and Jewelry*.
10. Kalia, Mamta. *Tribute to Papa and Other Poems*.
11. McCourt, Frank. *Angela's Ashes: A Memoir*.

EGO-131 Book Publishing

[2 credits, 24 hours]

Objectives:

This course will introduce students to the practices of book publishing, including the information that could help those completing the course to enter the profession, if they so choose. The focus will be on offering an introduction to book publishing, including the definition of a book, and the history and culture of book publishing in different parts of the globe, with special reference to India. Other forms of publishing, including electronic publishing and e-books, will also be focused on.

Learning Outcome:

Students will be able to convert manuscripts into e-books and/or books.

Course Content:

1. Book publishing as a profession. [1 contact hours]
2. Software for publishing. [2 contact hours]
3. The business of publishing: economics, finances and understanding models of financial sustainability, especially at smaller scales. [2 contact hours]
4. From thesis to book: converting academic writing into marketable form. [2 contact hours]
5. Preparing manuscripts for publication (querying, formatting). [2 contact hours]
6. The non-fiction process. [2 contact hours]
7. Publishing houses, big and small. [1 contact hours]
8. Literary agents, their role and purpose. [2 contact hours]
9. ISBN and barcoding. [2 contact hours]
10. Publishing laws and ethics. [1 contact hours]
11. Intellectual property rights, piracy, plagiarism. [1 contact hours]
12. Contracts with authors, royalties. [1 contact hours]
13. Blurbs. [1 contact hours]
14. Printing processes overview. [2 contact hours]
15. The making of a book: pre-production (market study, subject and author selection, editorial proposals, developing a manuscript, paper, design, producing and printing issues). [2 contact hours]

References:

- Brodie, Paul G. *Book Publishing for Beginners*. E-Text, 2016.
- Clark, Giles N., and Angus Phillips. *Inside book publishing*. Routledge, 2014.
- Epstein, Jason. *Book business: publishing past, present and future*. W. W. Norton, 2002
- Israel, Samuel. *A Career in Book Publishing*. National Book Trust, 2009.
- Kesavan, B. S. *History of Printing and Publishing in India*. National Book Trust, 1997.
- Malhotra, D. N. *60 years of book publishing in India, 1947-2007*. Federation of Indian Publishers, 2007.
- Penn, Joanna: *Successful Self-Publishing*, thecreativepenn.com/successfulselfpub
- Schiffrin, André. *The business of books: how international conglomerates took over publishing and changed the way we read*. Verso, 2001.

EGO-132 The Art and Craft of Editing

[2 credits, 24 hours]

Objectives:

1. This course is designed to impart practical skills and build theoretical knowledge in the field of editing. Editing is intricately linked to the process of literary creation; every written work needs its editor. Effective editors are expected to produce good and clean writing, or fix the mistakes made by others.
2. The emphasis will be on enhancing abilities in correction, condensation, organisation, and other modifications performed with an intention of producing a correct, consistent, accurate and complete fiction or non-fiction work.
3. Online or real-world interaction with experienced book editors will be encouraged.

Learning Outcome:

The course will enable students to edit and significantly improve the quality of written text. Students will be given hands-on practice in editing text in English and also will be familiarised with the theory behind the editing process. Practical projects will be emphasised.

Course Content:

1. What do editors do and why? [2 contact hours]
2. Editing in various fields of work – academic, journalistic, literary, etc. [3 contact hours]
3. The writer-editor-reader relationship. [2 contact hours]
4. Editing for tone; space; consistency; and linguistic accuracy. [3 contact hours]
5. Fact-checking and proofreading. [3 contact hours]
6. Understanding style. [2 contact hours]
7. Developmental editing. [2 contact hours]
8. Communicating with authors. [2 contact hours]
9. Cultural sensitivity and political correctness. [3 contact hours]
10. The editing checklist. [2 contact hours]

References:

- Flesch Rudolf, Franz, and Harold Lass Abraham. *The classic guide to better writing*. Harper Perennial, 1996.
- Fowler, H. W. *Fowlers Modern English Usage*. Oxford University Press, 2008.
- Gowers, Sir Ernest, et al. *The Complete Plain Words*, Penguin Reference, 2004.
- Gross, Gerald. *Editors on editing: what writers need to know about what editors do*. Grove Press, 2003.
- Montagnes, Ian. *Editing and publication: a handbook for trainers*. International Rice Research Institute, 1991.
- Pinney, Thomas. *A short handbook and style sheet*. Harcourt Brace Jovanovich, 1977, archive.org/details/shorthandbooksty00pinn
- Ryan, Buck, and Michael O'Donnell. *The Editor's Toolbox*. John Wiley & Sons, Iowa State Univ. Press, 2001.
- Shertzer, Margaret. *The Elements of Grammar*. (Pearson). Pearson, 1996.
- Strunk, William, and E. B. White. *The elements of style*. Various editions, 2016.
- Turabian, Kate L., et al. *A manual for writers of term papers, theses, and dissertations*. University of Chicago Press, 1996.
- Zinsser, William. *On Writing Well-The Classic Guide to Writing Nonfiction*. Harper Perennial.

EGO-133 Faces of Theatre: Theory, Practice and Performance

[2 credits, 24 hours]

Theatre is intrinsically a multi-level collaborative art: playwright, director, actor, lights and sound designers, make-up artiste, costume designer and producer, all these together take the play from the page to the stage for a performance. Still further, a performance often demands collaboration with musicians, singers, dancers, and visual artistes. Thus, a student of theatre gains immense exposure to, and insights into, creative collaborative experiences, a very significant mode of existence in the present over-competitive world.

Objectives:

1. The primary objective of this 2 credit course is to create a space whereby learners can begin to experience the multi-level nature of the theatre as a form of art.
2. The course aims at clarifying the relationship between the page of the written script and the stage of performance.
3. The course will introduce learners to various theoretical aspects of drama and theatre, including elements, genres, playwrights, as well as practical considerations such as use of space, voice, body movement, emotional memory, inter-personal relationships.
4. The course is designed to achieve a balance between theory, practice and performance.

Learning Outcome:

It is expected that, by the end of the semester the learner will:

- a. Be conversant with a historical overview of theatre
- b. Pick up basic theatre skills like acting, play writing and production
- c. Discover the demanding and healing nature of collaboration that theatre thrives on

Course Content:

1. Theatre as Art [4 contact hours]
 - a. A brief introduction to theatre. A brief history: ancient India, ancient Greece, European, Medieval drama, the Renaissance, Modern, Absurdist, Postmodern. Types: Classical, Folk, Popular, Street, Proscenium, Eastern theatre.
 - b. Styles of acting in theatre: Stylized movement and dance; Naturalism, Realism, Stanislavsky and the Method School; Mime; Opera; Commedia dell'arte; Grotowsky's Poor Theatre; Physical Theatre, Total Theatre.
 - c. Important aspects of performance: Use of Space. Body Movement, Voice, Audience.
2. Theatre as Reflection [4 contact hours]
 - a. The written text. The elements of a play: character, plot, dialogue, theme.
 - b. A brief introduction to some playwrights: William Shakespeare, Henrik Ibsen, Bertolt Brecht, G.B. Shaw, Oscar Wilde, Arthur Miller, Edward Albee, Mahasweta Devi, Mahesh Dattani, Vijay Tendulkar, Girish Karnad.
 - c. Writing a play: a workshop on working with theme, characters, plot.
3. Theatre as Disguise [4 contact hours]
 - a. What do costumes and masks disguise and reveal?
 - b. Creating characters: driving motives, emotional life, conflict, external manner.
 - c. Acting. Costumes. Masks. Make-up.
4. Theatre as Collaboration [4 contact hours]
 - a. Collaboration rather than competition among all participants.
 - b. Collaboration with other arts: Music, Song, Dance, Painting, Photography, Video.
5. Theatre as Craft [4 contact hours]

Sound, Lights, Stage Setting, Stage Management.
6. Theatre as Performance [4 contact hours]
 - a. From page to stage: rehearsals.
 - b. Direction: casting, interpretation, awareness.
 - c. Relationships on stage: Director, Actors, Technicians, Production Personnel, Audience.
7. Theatre Skills for Life [4 contact hours]
 - a. Preparation and Performance
 - b. The 'we-dentity' of theatre, a counter-cultural attitude to work, art and life.
8. A Concluding Performance [2 contact hours]

References:

- Brook, Peter. *The Empty Space*. 1st ed., Penguin. London, 1968.
- Catron, Louis E. *The Elements of Playwriting*. 1st ed., Collier, 1993.
- Clurman, Harold. 1st ed., *On Directing*. New York, 1997.
- Dawson, S. W. *Drama and the Dramatic*. Methuen, New York, 1984.
- Devi, Mahasweta. *Five Plays*. Seagull, Calcutta 1997.

- Dhir, Sunita. *Styles of Theatre Acting*. 1st ed., Gian, New Delhi, 1991.
- Easty, Edward Dwight. *On Method Acting*. 1st ed., Random House, 1992.
- Fraser, Neil. *Lighting and Sound*. Phaidon. Oxford, 1988.
- Gater, Dilys. *How to Write a Play*. Allison & Busby. London, 1990.
- Hartnoll, Phyllis, (ed.). *The Concise Oxford Companion to the Theatre*. OUP, New York, 1972.
- Holt, Michael. *Stage Design and Properties*. A Phaidon, Oxford, 1988.
- Karnad, Girish. *Three Plays*. OUP, New Delhi, 1995.
- Nelms, Henning. *Play Production*. 1st ed., Barnes & Noble, 1958.
- Nightingale, Benedict. *The Future of Theatre*. 1st ed., Phoenix. London, 1998.
- Sarup, Jyoti. *The Fine Art of Acting*. 1st ed., Jaico, Mumbai, 2002.
- Singh, Anita, Tarun Tapas Mukherjee, (eds.) *Gender, Space and Resistance*. D.K. Printworld, New Delhi, 2013.
- Sonenberg, Janet. *The Actor Speaks*. 1st ed., Random House, New York, 1996.
- Talwar, Urmil and Bandana Chakrabarty, (eds.) *Contemporary Indian Drama*. Rawat, Jaipur, 2005.

EGO-134 The Graphic Novel

[4 credits, 48 hours]

Objectives:

1. To understand various modes of human expression and communication in art, media, etc.
2. To explore how graphic novels are constructed.
3. To analyze this genre of literature – making connections to self, others, and the world.
4. To compare graphic and other forms of literature.
5. To compare the cinematic adaptations of the prescribed texts to their source.

Learning Outcome:

At the end of the course students will be able to appreciate the graphic novel as a medium of storytelling. They shall understand the way the verbal and the non-verbal illustrations work together. In addition, they will learn to critically analyse them.

Course Content:

Background: [6 contact hours]

1. Genesis of the Graphic Novel
2. Sequential Art
3. Difference between Graphic Novels and Comics
4. Autobiography and Travelogue through Graphic Novels.
5. Manga
6. Retelling history through illustrations

Prescribed Texts:

1. Spielgman, Art. *Maus: A Survivor's Tale*. [8 contact hours]
2. Satrapi, Marjane. *Persepolis: The Story of a Childhood*. [6 contact hours]
3. Moore, Alan. *From Hell*. [8 contact hours]
4. Cloves, Daniel. *Ghost World*. [4 contact hours]
5. Tatsumi, Yoshihiro. *A Drifting Life*. [8 contact hours]
6. Sajad, Malik. *Munnu: A Boy From Kashmir*. [8 contact hours]

[Films relevant to the texts will be screened]

References:

Eisner, Will. *Graphic Storytelling and Visual Narrative*. W. W. Norton & Company, 2008. Lust, Ulli. *Today is the Last Day of the Rest of Your Life*. Fantagraphics Books, 2013. McCloud, Scott. *Understanding Comics: The Invisible Art*. Harper Perennial, 2008. Moore, Alan. *Alan Moore's Writing for Comics*. Avatar Press, 2003.

Online sources

uniteyouthdublin.files.wordpress.com/2016/01/maus-a-survivors-tale-my-father-bleeds-history-by-art-spiegelman.pdf

rhinehartadvancedenglish.weebly.com/uploads/2/2/1/0/22108252/the-complete-persepolis-by.pdf

EGO-135 Roads Not Taken: Decoding Gender, Understanding Feminism

[1 credit, 12 hours]

Objectives:

1. This course would use academic scholarship and popular writing to look at the ways in which words like gender and feminism are commonly perceived.
2. It would highlight the misconceptions and prejudices that unfortunately continue to shape attitudes both within academia and outside it.
3. Beginning with a brief historical survey of the different ways in which both gender and feminism were written about from the earliest times, this interactive course would additionally use literary texts and cinema to draw attention to the multiple efforts at articulating and recasting issues of gender and feminism.
4. It would study the validity and significance of terms like “Histories” and “Herstories” and encourage participants to formulate these concepts.
5. It would try to analyse whether terms like Gender Studies and Women’s/Feminist Studies have helped to legitimize such efforts or worked towards their ghettoization within the accepted canon.

Learning Outcome:

First-time participants would learn to rethink concepts they have taken for granted, while participants from earlier similar courses would discover that the journey never really ends.

Course Content:

The following texts will be introduced and form the core focus of the course content and discussion during the course. Students will be introduced to their significance and asked to discuss the ideas they generate:

1. Giffin, Frank C. (ed). *Woman as Revolutionary*.
2. de Beauvoir, Simone. *The Second Sex*.
3. Greer, Germaine. *The Female Eunuch*.
4. Friedan, Betty. *The Feminine Mystique*.
5. Davis, Elizabeth G. *The First Sex*.
6. Rowbotham, Sheila. *Woman's Consciousness, Man's World*.
7. Stanley, Liz. (ed). *Knowing Feminisms*.
8. Steinem, Gloria. *Outrageous Acts and Everyday Rebellions*.
9. Friedan, Betty. *The Second Stage*.
10. Hooks, Bell. *Ain't I a Woman? Black Women and Feminism*.
11. Hooks, Bell. *Feminist Theory: from Margin to center*.
12. Faludi, Susan. *Backlash: the Undeclared War against American Women*.

13. Evans, Sara. *Born for Liberty*.
14. Fox-Genovese, Elizabeth. *Feminism Without Illusions: A Critique of Individualism*.
15. Joseph, Ammu, and Kalpana Sharma eds: *Whose News? The Media and Women's issues*.
16. Gandhi, Nandita, and Nandita Shah: *The Issues at Stake: Theory and Practice in the Contemporary Women's Movement in India*.
17. Nabar, Vrinda. *Caste as Woman*.
18. Kannabiran, Kalpana, and Ritu Menon eds: *From Mathura to Manorama: Resisting Violence Against Women in India*.

The following movies will be screened (either whole or in part) and discussed, to extend the content and discussion:

1. *Anarkali of Ara*.
2. *Fire*.

References:

- Woolf, Virginia. *A Room of One's Own*. General Press, 2019.
- . *The Death of the Moth and Other Essays*. Musaicum Books, 2017.
- Wollstonecraft, Mary. *A Vindication of the Rights of Women*. Taylor & Francis, 2017.
- Tharu, Susi, and K. Lalita. *Women Writing in India, 600 B.C. to the Present*. Pandora, 1993.
- Sant, Indira. *Snake-Skin and Other Poems of Indira Sant*; Translated by Vrinda Nabar and Nissim Ezekiel. Nirmala Sadanand Publishers, 1975.
- Jong, Erica. *Fear of Flying*. Penguin Group (USA) Incorporated, 1975.
- Rich, Adrienne. *Of Woman Born: Motherhood as Experience and Institution*. Norton, 1995.
- Gilbert, Sandra, and Susan Gubar. *The Madwoman in the Attic*. Yale University Press, 2000.

EGO-136 Perform and Transform (Theatre Performance and Change)

[2 credits, 24 hours]

Theatre is a rich form of art as it embraces the dimensions of both literary text and performance. These aspects can be deeply empowering to the performer and transformative of the society that encounters it. Students of theatre, then, gain immense exposure to, and insights into, their own innate creative talents, processes of communication and how individual and social transformation can be set in motion.

Objectives:

1. The primary objective of this 2 credit course is to offer learners an understanding and experience of theatre, especially in its performance mode, so as to precipitate change, in the individual and society.
2. The course aims at exploring how performance involves mental processes, bodily actions and inter-personal relationships that empower the performer.
3. The course aims at tapping creativity, collaboration, confidence and communication, which are transferrable skills that one can transpose to any field of action.
4. The course will introduce learners to basic aspects of drama and theatre, and some forms of theatre such as proscenium theatre, musical theatre, street theatre and theatre of the oppressed, their diverse interactions with the audience and expected outcomes.

Learning Outcomes:

- It is expected that, by the end of the semester the learner will:
- a. Be conversant with the basics of theatre performance.

- b. Discover the process of individual empowerment that theatre offers.
- c. Experience the demanding and healing nature of collaboration that theatre thrives on.
- d. Learn to plan and execute theatre performances with social transformation as an important goal.

Course Content:

1. Theatre as a Performance Art [4 contact hours]
 - a. A brief introduction to theatre. A brief history: ancient India, ancient and revolutionary Chinese, ancient Greece, European, Medieval drama, the Renaissance, Modern, Absurdist, Postmodern. Types: Classical, Folk, Popular, Street, Proscenium, Eastern theatre.
 - b. The performer as an artist: Stylized movement and dance; Naturalism, Realism, Stanislavsky and the Method School; Mime; Opera; Grotowsky's Poor Theatre; Physical Theatre, Total Theatre.
 - c. Important aspects of performance: Use of Space. Body Movement, Voice, Audience.
2. Theatre as Written Text [4 contact hours]
 - a. The written text. The elements of a play: character, plot, dialogue, theme.
 - b. Writing for an audience: Understanding the audience. Rasa. Catharsis.
 - c. The author's intent: Reflection. Social critique. Propaganda.
 - d. Writing a play: a workshop on working with theme, characters, plot.
3. Theatre as Social Critique [4 contact hours]
 - a. Theme to start a conversation: *Tara* by Mahesh Dattani.
 - b. Playwright as social activist: *Water* by Mahasweta Devi.
 - c. Performance and the Political scene: Chinese Revolutionary theatre. *The White-Haired Girl*.
4. New Audiences, New Spaces [2 contact hours]
 - a. The playwright, the director, the performer, the audience.
 - b. Wooing new audiences: the Third Theatre, Theatre of the Oppressed, Theatre in Education (TIE).
 - c. Exploring new spaces.
5. Street Theatre [2 contact hours]
 - a. Theme
 - b. Body language
 - c. Sound
 - d. Interaction.
6. Theatre of the Oppressed [2 contact hours]
 - a. Augusto Boal in Brazil.
 - b. Jana Sanskriti in India.
 - c. The philosophy of performance on level ground.
7. Performance and Transformation [2 contact hours]
 - a. Individual transformation: Self-confidence, imagination, empathy, co-operation, communication, concentration, playfulness, theatre as therapy.
 - b. The 'we-identity' of theatre, a counter-cultural attitude to work, art and life.
8. Preparation and Performance [2 contact hours]
 - a. Preparation and Performance.
 - b. Sowing seeds of change.
 - c. Feedback.
9. A Concluding Performance [2 contact hours]

References:

- Ahuja, Chaman. *Contemporary Theatre of India: An Overview*. National Book Trust, New Delhi, 2012.
- Awashi, Suresh. *Performance Tradition in India*. National Book Trust, New Delhi, 2001.
- Barucha, Rustom. *Theatre and the World*. Manohar Publications, New Delhi, 1990.
- Battacharya, Malini, Ahbijit Sen (ed.) *Talking of Power*. Stree, Kolkata, 2003.
- Chatterjee, Minoti. *Theatre Beyond the Threshold: Colonialism, Nationalism and the Bengali Stage*. Indialog Publications, New Delhi, 2004.
- Devi, Mahasweta. *Five Plays*. Seagull, Calcutta 1997.
- Dharwadkar, Aparna Bhargava. *Theatres of Independence*. OUP, New Delhi, 2005.
- Ganguly, Sanjoy. *Where We Stand: Five Plays from the repertoire of Jana Sanskriti*. CAMP, Kolkata, 2009.
- Karnad, Girish. *Three Plays*. OUP, New Delhi, 1995.
- Kulkarni, V.M. *Some Aspects of the Rasa Theory*. B.L. Institute of Indology, Delhi, 1986.
- Mackerras, Colin. *The Chinese Theatre in Modern Times: From 1840 to the Present Day*. Thames and Hudson, London, 1975.
- Mitra, Manoj. *The Theatre of Conscience*. Seagull, Calcutta, 2007.
- Mukherjee, Tutun (ed.) *Staging Resistance: Plays by Women in Translation*. OUP, New Delhi, 2005.
- Parameswaran, Ameet. *Performance and the Political: Power and Pleasure in Contemporary Kerala*. Orient Black Swan, Hyderabad, 2017.
- Pati, Biswamoy (ed.) *Turbulent Times*. Popular Prakashan, Mumbai, 1998.
- Singh, Anita, Tarun Tapas Mukherjee, (eds.) *Gender, Space and Resistance*. D.K. Printworld, New Delhi, 2013.
- Talwar, Urmil and Bandana Chakrabarty, (eds.) *Contemporary Indian Drama*. Rawat, Jaipur, 2005.

EGO-137 Indian Writing in English

[4 credits, 48 hours]

Objective:

The course aims at acquainting the student with the tradition of writing in English that has evolved in India over the last two centuries.

Learning Outcome:

Candidates who take the course will demonstrate knowledge of literary output arising from India's colonial encounter with Britain and contemporary Indian writing in English across historical eras, genres and regions.

Course Content:

Background:

[8 contact hours]

1. India's encounter with the British and the travelogue of Dean Mohamet.
2. War of Independence 1857 and its fallout for India and Indian writing.
3. Factors that impacted India and thereby writing in English during the 19th century.
4. Developments at the turn of the Century and their relevance to Writing in English.
5. Significant milestones of this era: writers, genres and works in English.
6. Reflection of the freedom struggle and its aftermath in the 20th Century Writing in English.
7. Indian writing in post-independent India: a critique of trends, texts and issues.
8. Indian writing: changing scenario in the era of globalization.

Prescribed Texts:

1. Selected poems of Kamala Das, Jayant Mahapatra, Nissim Ezekiel, Eunice D'Souza. [10 contact hours]
2. Rao, Raja. *Kanthapura*. [10 contact hours]
3. Dattani, Mahesh. *Final Solutions*. [10 contact hours]
4. Rushdie, Salman. *Midnight's Children*. [10 contact hours]

References:

Iyengar, K. R. S. *Indian Writing in English*. Asia Publishing House, 1973.
Mukherjee, Meenakshi. *The Twice Born Fiction*. Arnold Heineman, 1974.
Naik, M. K., S. K. Desai, and G. S. Amur. *Critical essays on Indian Writing in English*. MacMillan, 1968.

EGO-138 Academic Writing in English

(adapted from UGC-MOOCs)

[4 credits, 48 hours]

Objectives:

1. To refine the writing skills of students.
2. To discourage plagiarism and inculcate research ethics.
3. To introduce tools beneficial while conducting research.

Learning Outcome:

The students will be able to write in a professional and academic manner, having learnt to use the MLA style and to cite sources appropriately.

Course Content:

1. Academic and Research Writing – Introduction, Importance and Basic Rules [6 contact hours]
2. Importance of the English language in Academic Writing [4 contact hours]
3. MLA Style – Referencing and Citation [6 contact hours]
4. Research Ethics – Types of Plagiarism, Detection tools and how to avoid Plagiarism [4 contact hours]
5. Journal and Author Metrics [4 contact hours]
6. Literature Review – Process, Online databases, Tools, Review Paper Writing [4 contact hours]
7. Research Proposal and Thesis Writing – Process, Empirical and Non-Empirical Studies [6 contact hours]
8. Abstract, Conference/Research Paper, Book Chapter – Process, Team and Time Management [6 contact hours]
9. Challenges in Indian Research Writing [4 contact hours]
10. Open Educational Resources [4 contact hours]

References:

Adler, Abby. "Talking the Talk: Tips on Giving a Successful Conference Presentation." *American Psychological Association*, , April 2010, apa.org/science/about/psa/2010/04/presentation

Anson, Chris M. and Robert A. Schwegler. *The Longman Handbook for Writers and Readers*. 6th edition.

Creswell, J. W. (2008). *Educational Research: Planning, conducting, and evaluating quantitative and qualitative research* (3rd ed.). Upper Saddle River: Pearson.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. Modern Language Association of America, 2009. Print.

Henly, Susan. "Finding the right journal to disseminate your research." *Nursing Research*, Wolters Kluwer Health Inc, November-December 2014, journals.lww.com/nursingresearchonline/Fulltext/2014/11000/Finding_the_Right_Journal_to_Disseminate_Your.1.aspx?WT.mc_id=HPxADx20100319xMP.

Hadley, Chris. "How to Get Started With a Research Project". *wikiHow*, 5 January 2021, wikihow.com/Get-StartedWith-a-Research-Project.

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Pappas, Christopher. "Top 10 Free Plagiarism Detection Tools for eLearning Professionals". *eLearning Industry*, 18 November 2013, elearningindustry.com/top-10-free-plagiarism-detection-tools-for-teachers.

Roberts J. "Plagiarism, Self-Plagiarism, and Text Recycling." *Headache*, John Wiley & Sons Inc, 26 February 2018, headachejournal.onlinelibrary.wiley.com/doi/full/10.1111/head.13276.

EGO-201 Traditions/Conventions, Change and Conflict.

[4 credits, 48 hours]

Objective:

The course is designed to enable students to evaluate texts and analyse them in the light of existing traditions / conventions and develop insights into the nature of conflicts that arise when change or challenges come up. Students would also have to examine the nature of the resolution of the conflict.

Learning Outcome:

Participants will be able to analyse texts and evaluate components that contribute to making the text impactful. They will develop skills of examining various types of conflicts and their resolution.

Course Content:

Since it is a second level course students are expected to be familiar with concepts of Colonisation, contemporary traditions / conventions relevant to the prescribed and associated texts/ films. The texts shall be from diverse genres and categories. Prior knowledge should include Achebe's *Things Fall Apart*; Paton's *Cry, the Beloved Country*; Conrad's *Heart of Darkness*; Coppola's *Apocalypse Now*.

Areas and Texts prescribed for study:

1. Background, concepts and discussion of essential references [10 contact hours]
2. Barrett, William Edmund. *A Woman in the House*. Doubleday, 1971. [10 contact hours]
3. Peltz, Larry David. *The King of Liars*. Alfa Moon Press, 2011. [10 contact hours]
4. Toon, Vita. *The Torn Veil*. Marshall Pickering/Harper Collins, 1984, London. [10 contact hours]
5. Turteltaub, Jon [Dir.] *Instinct*. Buena Vista Pictures, 1999; [DVD 2002]. [8 contact hours]

References:

Achebe, Chinua. *Things Fall Apart*. Various publishers.
Paton, Alan. *Cry, the Beloved Country*. Penguin
Conrad, Joseph. *Heart of Darkness*. Various publishers / Online [Project Gutenberg].
Coppola, Francis Ford [Dir.]. *Apocalypse Now*. 1979, DVD.

Online sources and video channels.

EGO-SW1 Postmodernism in Literature

[2 credits, 8 weeks]

Objectives:

This is an eight-week course pitched at the Postgraduate level to provide an overview of a theoretical understanding of the fundamentals of Postmodernism in Literature. Through a discussion of seminal texts, key ideas and critical events in the 20th century, the course maps the dominant socio-cultural and literary practices usually labelled as Postmodernism. Ranging from popular culture to particular theories, from literary events to ideological debates, this course attempts to cover a wide variety of topics and frameworks, to enable a critical understanding of Postmodernism in Literature. The course includes the discussion of selected literary texts and engages with various literary critical approaches from different paradigms including Feminism and Postcolonialism.

Course Content:

WEEK 1: Introducing Postmodernism -Definitions, Concepts, General Online background
WEEK 2: Reading the seminal texts and events which define Postmodernism-Online
Lyotard,Barthes
WEEK 3: Locating the Postmodern in the contemporary
WEEK 4: Postmodernism in literature and historical survey
WEEK 5: Postmodernism as a literary critical approach
WEEK 6: Detailed study of selected texts - Prose
WEEK 7: Detailed study of selected texts, Poetry and drama
WEEK 8: Detailed study of selected texts – miscellaneous

References:

https://onlinecourses.nptel.ac.in/noc20_hs62/preview

EGO-SW2 The Essence of Leadership: Explorations from Literature.

[2 credits, 8 weeks]

Objectives:

The course consists of interpreting literature and drawing lessons for leadership and effective management. While you are at your desk, writing reports and crunching numbers, do you often daydream of packing your bags and going on an adventure like Don Quixote? Or do you see yourself starting a revolution and changing the world like Saint Joan? Do you find yourself pushing boundaries and exploring questions about the universe like Galileo?

This course reads between the lines of some of the greatest works of literature and draws out lessons

to help you transform from being an effective manager to a motivational leader.

Characters in literature represent more than what they seem to be and are often allegories of moral transformation. The course creates parallels with select works of literature and the multi-dimensional world of management while exploring these worlds with unique attributes of leadership that each character brings to the story.

Characters in literature represent more than what they seem to be and are often allegories of moral to Delve into the exciting world of complex and compelling stories with us. As you learn more about Quixote's crazy quirks and Galileo's societal responsibilities, we hope you reflect and learn more about yourself as a leader.

Discover your own unique brand of leadership from among chapters from classic literature.

Course Content:

Week 0: Welcome to the Course

- Navigating the platform
- Pre-course Survey

Week 1: Introduction to the Course

- Leadership and Literature
- Managers and Leaders
- Reading and Appreciating Literature
- Recap

Week 2: Vision, Dreams and Imagination: Don Quixote by Miguel de Cervantes

- Why is this Considered to be one of the Greatest Novels?
- Summary of the Story
- Why is Don Quixote an Interesting Leader?
- Dreams and Imagination: Leadership Starts with a Dream
- Reality: Do Dreams End Here?
- Courage: Fulfilling One's Duty
- "I Know Who I Am": Self Awareness in Leadership
- Commitment: Playing One's Role with all One's Heart
- Recap

Week 3: Inspiration, Heroism and Martyrdom: Saint Joan by George Bernard Shaw

- Discussing one of Shaw's Best Works
- Summary of the Story
- Saint Joan's Contribution to the World
- How did Joan Inspire a Nation?
- The Courage of Conviction
- Her Martyrdom: Why did she have to Die?
- Leadership and it's Contradictions

Week 4: Vision Gone Wrong: Role of Authenticity. Tughlaq by Girish Karnad

- Summary of the Story
- The Rise and Fall of an Emperor in Thirteen Scenes
- The Puzzle: A Visionary who Failed
- Role of Trust and Authenticity in Leadership
- Aziz and Aazam: The Cynical Exploiters in Organizations
- Does the End Justify the Means in Leadership?
- Analysis and Conclusion: Why did Tughlaq fail to Realise his Vision?

Week 5: Leaders' responsibility to society. Life of Galileo by Bertolt Brecht

- Why is this book considered as Brecht's greatest work?
- Summary of the Story
- Galileo's (self assumed) role as a teacher and a thought leader

- Recanting by Galileo: Why is it a subject for debate?
- Special responsibilities of a leader
- Creating faith in leadership: Faith as a double edged sword

Week 6: Real vs. idealism: An existentialist view of leadership. Yuganta by Irawati Karve

- A fresh perspective of Mahabharata's characters by Karve
- Bhishma: Is selflessness enough? The role of expectations
- Karna: Are talents and skills enough? Knowledge of one's own identity
- Draupati and Kunti: Shaping the story through focus and character
- Why did Kauravas lose: The role of strategic leadership
- Dhritarashtra: Blind by chance as well as choice
- Leadership and its contradictions

Week 7: Summary

Course conclusion

Books and References:

The Essence of Leadership: Explorations from Leadership by S Manikutty and SP Singh

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