

APPENDIX TO U.O NO.ACAD C33661/2006 DATED 06.01.2011

KANNUR  **UNIVERSITY**

DEPARTMENT OF STUDIES IN ENGLISH
SCHOOL OF ENGLISH & FOREIGN LANGUAGES
E-mail hoddseku@gmail.com Ph: 0490-2345854

SCHEME & SYLLABUS FOR

PG PROGRAMME IN

ENGLISH

UNDER CHOICE BASED CREDIT SEMESTER SYSTEM

W.E.F 2010 ADMISSION

1. DURATION OF THE PROGRAMME:

The duration of the MA Programme shall be 2 years, each year comprising two semesters. The duration of each semester shall be five months inclusive of examinations. Each semester shall have a minimum of 90 days.

2. ELIGIBILITY FOR ADMISSION:

Candidates seeking admission to the programme shall be required to have obtained a bachelor degree (under 10+2+3 pattern) of this University or any other Indian or foreign University recognized by Kannur University. Candidates seeking admission shall have secured at least 50 percent marks in aggregate in the Qualifying examination. However, candidates belonging to other socially and economically backward communities are eligible for a relaxation of 5 percent marks in the qualifying examination. Those belonging to scheduled castes/scheduled tribes having secured a pass in the qualifying degree examination are eligible to apply for admission to the programme.

3. ADMISSION PROCEDURE:

The rank list for admission to the course shall be based on the index marks calculated as per the following criteria.

a.	<i>Qualifying Examination</i>	50	<i>Marks</i>
b.	<i>Entrance Test (Objective Type)</i>	50	<i>Marks</i>
	<i>Total</i>	100	<i>Marks</i>

4. RESERVATION:

The final selection list will be prepared taking into consideration, the relevant reservation rules approved by Kannur University from time to time.

5. COURSE STRUCTURE:

Three kinds of Courses are offered to the students in the programme. They are Core Courses ,Open Courses and Electives. Core Courses are offered by the parent department offering the programme. Elective /Open Courses are offered either by the parent department or by any other department. The department offers Open Courses in communicative English, Foreign languages and Writings for media. One Open Course can be opted in any of the Semesters during the entire Programme.

6. PROGRAMME STRUCTURE

I Semester -from July to November

No	Core	Course Code	Title of the Course	Duration in Hours	Credits	Marks
1	Core	DSEC 101	British Poetry-(Part I)	80-90	05	100
2	Core	DSEC 102	British Prose & Drama (Part I)	80-90	05	100
3	Core	DSEC 103	British Fiction- (Part I)	80-90	05	100
4	Core	DSEC 104	Literary Theory & Criticism-(Part I)	80-90	05	100
5	Elective	DSCE 501	Post Colonial Studies	45-50	03	100

II Semester -from December to April

No	Core	Course Code	Title of the Course	Duration in Hours	Credits	Marks
1	Core	DSEC 201	British Poetry - (Part II)	80-90	05	100
2	Core	DSEC 202	British Prose & Drama(Part II)	80-90	05	100
3	Core	DSEC 203	British Fiction - (Part II)	80-90	05	100
4	Core	DSEC 204	Literary Theory & Criticism - (Part II)	80-90	05	100
5	Elective	DSCE 502	Cultural Studies	45-50	03	100

III Semester -from July to November

No	Core	Course Code	Title of the Course	Duration in Hours	Credits	Marks
1	Core	DSEC 301	Indian writing in English	80-90	05	100
2	Core	DSEC 302	American Literature	80-90	05	100
3	Core	DSEC 303	Canadian Literature	80-90	05	100
4	Elective	DSCE 503	Comparative Literature	45-50	03	100

IV Semester- from December to April

No	Core	Course Code	Title of the Course	Duration in Hours	Credits	Marks
1	Core	DSEC 401	Linguistics	80-90	05	100
2	Core	DSEC 402	Women Writings	80-90	05	100
3	Core	DSEC 403	Project		03	100
4	Core	DSEC 404	Viva		03	100

Electives

No.	Core	Course Code	Title of the Course	Duration in Hours	Credits	Marks
1	Elective	DSCE 501	Post colonial Studies	80-90	3	100
2	Elective	DSCE 502	Cultural Studies	80-90	3	100
3	Elective	DSCE 503	Comparative Literature	80-90	3	100
4	Elective	DSCE 504	Caribbean Literature	80-90	3	100
5	Elective	DSCE 505	African Literature	80-90	3	100
6	Elective	DSCE 506	European Drama	80-90	3	100
7	Elective	DSCE 507	European Poetry	80-90	3	100
8	Elective	DSCE 508	European Fiction	80-90	3	100
9	Elective	DSCE 509	Australian Aboriginal Writing	80-90	3	100
10	Elective	DSCE 510	First Nation Canadian Women Writing	80-90	3	100
11	Elective	DSCE 511	Stylistics	80-90	3	100
12	Elective	DSCE 512	English Language Teaching	80-90	3	100
13	Elective	DSCE 513	Dalit Studies	80-90	3	100
14	Elective	DSCE 514	Modern Critical Theory	80-90	3	100
15	Elective	DSCE 515	Indian Poetics/Aesthetics	80-90	3	100
16	Elective	DSCE 516	Translation Studies: Theory and Practice	80-90	3	100
17	Elective	DSCE 517	Writings for Media	80-90	3	100
18	Elective	DSCE 518	Film Studies	80-90	3	100
19	Elective	DSCE 519	Communicative English	80-90	3	100
20	Elective	DSCE 520	Australian Literature	80-90	3	100
21	Elective	DSCE 521	History and Structure of English Language	80-90	3	100
22	Elective	DSCE 522	Contemporary Indian Writings in English Translation	80-90	3	100
23	Elective	DSCE 523	Popular Culture Studies	80-90	3	100
24	Elective	DSCE 524	Malayalam Literature in English Translation	80-90	3	100

Open Courses

No	Course Code	Title of the Course	Duration in Hours	Credits	Marks
1	DSC O 001	Communicative English	45-50	03	100
2	DSC O 002	Basic Course in German/ French	45-50	03	100
3	DSC O 003	Writings for Media	45-50	03	100

7. CREDIT REQUIREMENTS:

The students are expected to do 4 core courses and 1 elective in I, and II semesters, 3 core courses and 1 elective in III semester and 2 core courses and a project in IV semester. However, the elective need not necessarily be one from the list given above as the department may change the electives from time to time depending on the availability and specialization of faculty and choice of the student. They are also encouraged to go interdisciplinary and opt for courses from other departments, which would be helpful in widening the scope of literary and language studies. The minimum credits needed for the successful completion of the programme shall be 80. The students are registered for the required number of courses at the beginning of each semester before the classes begin. No student shall register for more than 24 credits and less than 16 credits in a semester. Total credits for electives for one semester shall not exceed 8.

8. REGISTRATION :

The students have to register for the required number of courses at the beginning of each semester before the classes begin. They have to complete the prescribed prerequisites for the course before registration. The student with in a maximum of 10 working days after the commencement of the class can change the optional courses in consultation with their student advisor who is a faculty member, if the student feels that he/she has registered for more courses than he/she can handle. No student shall register for more than 24 credits and less than 16 credits in a semester.

9. SCHEME OF EVALUATION:

The evaluation of a course consists of two parts: Continuous Evaluation (CE) and End Semester Evaluation(ESE). The total marks allotted for each courses shall be 100, with a maximum of 40% marks for continuous Evaluation and 60% marks for End Semester Evaluation. The duration of the End Semester Assessment (Written Examination) for each paper shall be for 3 hours. The minimum marks required for the successful completion of a course shall be 50%.

10. CONTINUOUS EVALUATION:

The maximum marks for continuous Assessment shall be 40 and shall be based on the following components:

- a) Attendance b) Assignments c) Class Tests d) Seminar*

11.PROJECT:

In the fourth semester each student shall take up a project based on any topic of his/her interest. The project aims at introducing the students with research methodology and to prepare them for writing dissertations. Students are required to do a project on a topic relating to an area of study chosen in consultation with the faculty. However, the topics shall be approved by the department council. They would have to submit a project report of about 10,000 words before the end of the semester. The project report should follow internationally accepted guidelines for thesis writing. Each student shall be guided in his/her project by a member of the faculty. A board of examiners comprising not less than three members including the external examiner, constituted by the head of the department shall evaluate and decide the marks to be awarded to the student for the project. The same board of examiners shall also conduct the final semester comprehensive viva-voce examination.

12. VIVA:

A Viva Voce examination will be conducted at the end of IV semester covering the whole programme including the project. The Viva Board comprising not less than 3 members include the external examiners and the head of the department as Chairperson will be in charge of the conduct of the Viva.

13. GRADING:

i.) An alphabetical Grading System shall be adopted for the assessment of Student's performance in a Course . The grade is based on six-point scale. The following Table gives the range of marks grade points and the alphabetical grade.

Range of Marks	Grade Points	Alphabetical Grade
90-100	9	A+
80-89	8	A
70-79	7	B+
60-69	6	B
50-59	5	C
Below 50	0	F

A Minimum of grade point 5 (Grade C) is needed for the successful completion of the course. Performance of the student at the end of each semester is indicated by the Grade point average (GPA) and is calculated by taking the weighted average of grade points of the course successfully completed. The overall performance of a student is indicated by cumulative grade point average (CGPA). Based on the CGPA over letter grade of the student shall be in the following way.

CGPA	OVERALL LETTER GRADE
8.5 and above	A+
7.5 – 8.49	A
6.5 – 7.49	B+
5.5 – 6.49	B
4.5 – 5.49	C

ii). A student who fails in a Course can reappear for the end semester examination of the same course along with the next batch, without taking re-admission or choose another course in the subsequent semesters of the same Programme to acquire the minimum credits needed for the successful completion of the programme.

iii) There shall not be provision for improvement of CE and ESE.

iv) Those who secure only the minimum credits for Core/Elective subject has to supplement the deficiency required for obtaining the minimum total credits required for the successful completion of the Programme from Core/Elective /Open Courses.

v)). No student shall be allowed to take more than eight consecutive semesters from the date of enrolment for completing the programme.

14. Students will be exempted from payment of fee only if/after concession is sanctioned by the Government.

DSE C 101: British Poetry (Part I)

Objective: To familiarise students with the authors and movements through intensive focus on British poetry. Students shall be exposed to the major authors in the genre through the representative texts mentioned.

Geoffrey Chaucer	Prologue to <i>The Canterbury Tales</i>
Edmund Spenser	“Ice and Fire”, “Prothalamion”, Sonnet 75
Thomas Wyatt	“My pen! take pain”
	“My love to scorn, my service to retain”
Earl of Surrey	“Give place, ye lovers, here before”
	“London has thou accused me”
William Shakespeare	Sonnet 20, Sonnet 30, Sonnet 105
Philip Sydney	“My true-love hath my heart, and I have his”, Sonnet 10
John Donne	“A Valediction Forbidding Mourning”
	“A Nocturnal upon St. Lucy's Day”, “The Legacy
Andrew Marvell	“Mourning”, “An Epitaph”
John Dryden	“Marriage A-La-Mode”, “Mac Flecknoe”
Alexander Pope	“Rape of the Lock”
	“An Epistle to Dr. Arbuthnot”
John Milton	“Lycidas”, “Paradise Lost”(Book IX)
William Blake	“Chimney Sweeper”, “London”
	“Holy Thursday” (from Songs of Innocence)
William Wordsworth	“The World is Too Much with Us; Late and Soon”
	“It Is a Beauteous Evening”, “Gipsies”
Samuel Coleridge	“Kubla Khan”, “Youth and Age”
John Keats	“A Thing of Beauty”, “Meg Merrilies”
P.B. Shelley	“An Exhortation”, “Cloud”
	“The Tower of Famine”
Lord Byron	“A Spirit Passed Before Me”
Alfred Tennyson	“Ulysses”, “Crossing the Bar”
Matthew Arnold	“Scholar Gypsy”, “Dover Beach”
Robert Browning	“Andrea del Sarto”, “A Pretty Woman”
	“The Lost Reader”
Elizabeth Barrett Browning	“The Lady's Yes”, “How Do I Love Thee”
Thomas Hardy	“The Darkling Thrush”

SYLLABUS

DSE C 102 :British Prose & Drama (Part 1)

Objective: To familiarise the students with the authors and movements through intensive focus on British Prose and Drama.. Students shall be exposed to major authors through the representative texts included.

PROSE

Francis Bacon	Of Marriage and Single Life
Richard Steele	“The Spectator Club”
John Dryden	“Of Dramatic Poesy”
Oliver Goldsmith	“The Man in Black”
Samuel Coleridge	Selected Chapters from <i>Biographia Literaria</i> (4 &14)
Charles Lamb	“Dream Children”
William Hazlitt	“My First Acquaintance with Poets”
Mary Wollstonecraft	Selections From <i>A Vindication of the Rights of Woman</i>
Lord Macauley	Minute on Indian Education
Matthew Arnold	Introduction to <i>Culture And Anarchy</i>

DRAMA

Christopher Marlow	<i>Doctor Faustus</i>
William Shakespeare	<i>Hamlet, The Tempest, As You Like It</i>
Oliver Goldsmith	<i>She Stoops to Conquer</i>
R B Sheridan	<i>A School for Scandal</i>
Oscar Wilde	<i>The Importance of Being Earnest</i>

Recommended Reading

A L Styan	<i>Elements of Drama</i>
Kier Elam	<i>The Semiotics of Theatre and Drama</i>
Stephen Greenblatt	“Cultivation of Anxiety: King Lear and his Heirs”
Elaine Showalter	'Representing Ophelia: Women, Madness and Responsibilities of Feminist Criticism'

DSE C 103 :British Fiction (Part I)

Objective: To familiarise students with the authors and trends in British fiction. Students shall be exposed to the major authors in the genre through the selected texts.

Henry Fielding	-	<i>Tom Jones</i>
Laurence Sterne	-	<i>Tristram Shandy</i>
Daniel Defoe	-	<i>Moll Flanders</i>
Jane Austen	-	<i>Mansfield Park</i>
Charlotte Bronte	-	<i>Jane Eyre</i>
D H Lawrence	-	<i>Sons and Lovers</i>
Emile Bronte	-	<i>Wuthering Heights</i>
George Eliot	-	<i>Middlemarch</i>
Charles Dickens	-	<i>Great Expectations</i>

Recommended Reading

Wayne C Booth	-	<i>Rhetoric of Fiction</i>
Cleanth Brooks, Robert Pen Warren	-	<i>Understanding Fiction</i>
E M Forster	-	<i>Aspects of The Novel</i>
Edward Said	-	“ Jane Austen and Empire” from <i>Culture and Imperialism</i>
Gayathri Spivak	-	“Three Women's Texts and a Critique of Imperialism”
Terry Eagleton	-	<i>The English Novel: An Introduction</i>
Sandra Gilbert, Gubar	-	<i>The Madwoman in the Attic</i>

DSEC 104: Literary Theory & Criticism (Part I)

Objective: To familiarise students with ancient Indian and Western criticism. Students are also exposed to early modern criticism.

Section A

S.N. Dasgupta	“The Theory of Rasa”
V. Raghavan	“Use and Abuse of Alamkara”
K. Kunjunni Raja	“Theory of Dhvani”

Section B

Aristotle	<i>Poetics</i>
Longinus	“Ars poetica”
Horace	“On the Sublime”
Kant	“What is Enlightenment?”
William Wordsworth	“Preface to Lyrical Ballads”

Section C

Cleanth Brooks	“The Language of Paradox”
I.A. Richards	“Four Kinds of Meaning”
T.S. Eliot	“Tradition and Individual Talent”
Northrope Frye	“The Archetypes of Literature”
Sigmund Freud	“Creative Writers and Daydreaming”
Ferdinand de Saussure	“Nature of the Linguistic Sign”

Recommended Reading

Andrea Nightingale	“Mimesis: Ancient Greek Literary Theory”
Celine Surprenant	“Freud and Psychoanalysis”
Andrew Bennett	“Expressivity: The Romantic Theory of Authorship”
Gary Day	“F. R. Leavis: Criticism and Culture”
Michael Bell	“Anthropology and/as Myth in Modern Criticism”

(All the above essays are from *Literary Theory & Criticism* edited by Patricia Waugh)

DSE C 201:British Poetry (Part II)

Objective: To familiarise the students with the authors and movements through focus on British poetry. Students shall be exposed to the major authors in the genre through the representative texts

D.H Lawrence	“Piano”, “Snake”
G.M Hopkins	“The Windhover”, “God's Grandeur”
T.S Eliot	“The Waste Land”
W.B Yeats	“Byzantium”, “A Nativity”
W.H Auden	“The Unknown Citizen” “On the Circuit”
Dylan Thomas	“Do Not Go Gentle Into that Good Night” “Especially When the October Wind” “Poem in October”
Geoffrey Hill	“September Song”
Philip Larkin	“Ambulances”, “Wants”
Thom Gunn	“Considering the Snail”, “On the Move”
Ted Hughes	“Thought-fox”, “Hawk Roosting” “Thistles”
R.S Thomas	“Song for Gwydion” “Death of a Peasant”
Seamus Heaney	“Punishment”, “Death of a Naturalist” “Requiem for the Croppies”
Charles Tomlinson	“Two Views of Two Ghost Towns” “Against Travel”
Peter Porter	“Your Attention Please”, “Doll's House”
Patience Agbabi	“The Wife of Bafa”
Claire Nixon	“Confused”, “Sanity”
Drew Milne	“A Modest Preposition: Through the buy-out jargon”

DSE C 202:British Prose & Drama (Part II)

Objective: To familiarise the students with the authors and movements through focus on British Prose and Drama. Students shall be exposed to the major authors in the genres through the selected texts.

J S Mill	“On the Equality of Sexes” from <i>The Subjection of Women</i>
Walter Pater	Preface and Conclusion <i>Renaissance: Studies in Art and Poetry</i>
T S Eliot	“Hamlet and His Problems”
I A Richards	“Two Uses of Language”
J M Synge	<i>Riders to the Sea</i>
Bernard Shaw	<i>Man and Superman</i>
T.S. Eliot	<i>Murder in the Cathedral</i>
Samuel Beckett	<i>Waiting for Godot</i>
Harold Pinter	<i>The Birthday Party</i>
Edward Bond	<i>Lear</i>
Tom Stoppard	<i>Rosencrantz and Guildenstern are Dead</i>
Caryl Churchill	<i>Top Girls</i>
Howard Brendan	<i>Romans in Britain</i>

Recommended Reading

Raymond Williams	<i>Drama From Ibsen to Brecht</i>
Robert Cohen	<i>Theatre</i>

DSE C 203:British Fiction (Part II)

Objective: To familiarise students with the authors and trends in British fiction. Students shall be exposed to the major authors in the genre and the representative texts mentioned.

Joseph Conrad	-	<i>Heart of Darkness</i>
E M Forster	-	<i>A Passage to India</i>
Virginia Woolf	-	<i>Mrs Dalloway</i>
James Joyce	-	<i>A Portrait of the Artist as a Young Man</i>
John Fowles	-	<i>The French Lieutenant's Woman</i>
A S Byatt	-	<i>Possession</i>
Hanif Kureishi	-	<i>The Buddha of Suburbia</i>
Graham Greene	-	<i>Heart of the Matter</i>
David Lodge	-	<i>The British Museum is Falling Down</i>
Doris Lessing	-	<i>The Golden Notebook</i>

Recommended Reading

Virginia Woolf	-	“Modern Fiction”
Milan Kundera	-	<i>The Art of the Novel</i>
Patricia Waugh	-	<i>Metafiction</i>
Linda Hutcheon	-	<i>A Poetics of Postmodernism</i>
Chinua Achebe	-	“An Image of Africa: Racism in Conrad's Heart of Darkness”
David Lodge	-	<i>The Novelist at the Crossroads</i>
John Barth	-	<i>Literature of Exhaustion</i>

DSEC 204: Literary Theory and Criticism- (Part II)

Objective: To familiarise students with contemporary literary criticism and theory. Students are also exposed to the works of major literary theorists.

Roman Jakobson	“Linguistics and Poetics”
Michel Foucault	“What is an author?”
Jacques Derrida	“Structure, Sign and Play in the Discourse of Human Sciences”
Harold Bloom	“A Meditation upon Priority and a Synopsis” from <i>The Anxiety of Influence</i>
Richard Rorty	“Ironists and Metaphysicians”
Thomas Kuhn	“Scientists and Their Worldviews”
Jacques Lacan	The Insistence of the Letter in the Unconscious
Jean Baudrillard	“Simulacra and Simulations”
Wolfgang Iser	“The Role of the Reader in Fielding’s <i>Joseph Andrews</i> ” (from <i>Theory into Practice</i> by K.M. Newton)
M.M. Bakhtin	“Heteroglossia in the Novel” (from <i>Theory into Practice</i> by K.M. Newton)
Roland Barthes	“The Death of the Author”
Walter Benjamin	“Experience”
Bell Hooks	“Postmodern Blackness”
Slavoj Zizek	“Multiculturalism: the Reality of an Illusion”
Alan Sinfield	“ <i>Macbeth</i> : History, ideology and Intellectuals”
Alan Badiou	“Philosophy and Desire”
Pierre Bourdieu	“Jakobson Ideology”

Recommended Reading

G.N. Leach	A Linguistic Guide to English Poetry (chapter I)
Helene Cixous	“Sorties”
J Hillis Miller	The Critic as Host
Victor Shklovsky	“Art as Technique”
Terry Eagleton	“ Capitalism, Modernism and Postmodernism”
Paul de Man	“Semiology and Rhetoric”
Stanley Fish	“What is Stylistics and Why are they Saying such Terrible Things”
S. Krippner & M. Winkler	“Studying Consciousness in the Postmodern Age”

DSEC 301: Indian Writings in English

Objective: To familiarise students with the Indian authors who write in English and translations of Indian works in English through representative texts. The students shall also be exposed to the cultures that form the background of such works in contrast to the native British writings.

Poetry

Henry Derozio	“To The Pupils of Hindu College”
Toru Dutt	“The Lotus”, “Our Casuarina Tree”
Tagore	Selections from <i>Gitanjali</i>
Nissim Ezekiel	“Poet, Lover, Birdwatcher”, “The Night Of the Scorpion”
Kamala Das	“An Introduction”, “The Sunshine Cat”,
A K Ramanujan	“ Looking for a Cousin on a Swing”, “Chicago Sen”
Jayanta Mahapatra	“Hunger”, “Evening Landscape by the River”
Keki N Daruwalla	“Rumination”, “Crossing of Rivers”
Meena Alexander	“House of a thousand Doors”
E V ramakrishnan	“To a Writer in Exile”

Fiction

Mulk Raj Anand	<i>Untouchable</i>
G V Desani	<i>All About H Hatterr</i>
Salman Rushdie	<i>Midnight's Children</i>
Upamanyu chatterjee	<i>English, August: An Indian Story</i>
Amitav Ghosh	<i>Shadow Lines</i>
Arundhati Roy	<i>The God of Small Things</i>
Jhumpa Lahiri	<i>Interpreter of Maladies</i>

Drama

Mahesh Dattani	<i>Final Solutions</i>
Manjula Padmanabhan	<i>The Harvest</i>

Prose

B R Ambedkar	“Philosophy of Hinduism”
Ashish Nandy	“The Uncolonised Mind”
Iravati Karve	<i>Yuganta</i>

DSE C 302: American Literature

Objective: To familiarise the students with the authors, genres and movements in American literature. The students shall also be exposed to the cultures that form the background of the works of different American writers.

Poetry

Walt Whitman	“Out of the Cradle Endlessly Rocking”
Emile Dickinson	“Because I could not Stop for Death” “I Died for Beauty”
Robert Frost	“Birches, After Apple Picking”
Wallace Stevens	“The Emperor of Ice cream”
E.E.Cummings	“Buffalo Bill”
Sylvia Plath	“Daddy, Tulips”

Prose

Ralf Waldo Emerson	“Oversoul”
Martin Luther King	I Have a Dream

Fiction

Leslie Marmon Silko	<i>Ceremony</i>
Mark Twain	<i>Huckleberry Finn</i>
Melville	<i>Moby Dick</i>
Hemingway	<i>The Old Man and the Sea</i>
Saul Bellow	<i>More Die of Heartbreaks</i>
Ralph Ellison	<i>Invisible Man</i>
William Faulkner	<i>As I Lay Dying</i>
Toni Morrison	<i>Bluest Eye</i>
John Barth	<i>Floating Opera</i>
Cynthia Ozick	<i>The Shawl</i>
Edgar Allen Poe	<i>Fall of the House of Usher</i>

Drama

Arthur Miller	<i>Death of a Salesman</i>
O’Neil	<i>Emperor Jones</i>
Amiri Baraka	<i>The Dutchman</i>

DSE C 303 Canadian Literature

Objectives : To familiarise the students with the authors, genres, and movements in Canadian literature. The students shall be exposed to the different cultures that form the background of the works of different Canadian writers.

Section A – Poetry

Al Purdy	“The Cariboo Horses”, “Trees at the Arctic Circle”
	“The Country North of Balleville”
Eli Mandel	“Ventriloquists”
Margaret Atwood	“Departure from the Bush”
	“First Neighbours”, “The Two Fires”
	“Disembarking at Quebec”
Irving Layton	“The Search” (From <i>Fortunate Exile</i> , Toronto; McClelland, 1987)
Sue Deranger	“Untitled” (From <i>Gathering</i> , Vol. II Princeton, 1992)
Connie Fife	“Resistance” (From <i>The Color of Resistance</i> , Toronto, Sister Vision Press) 1997.
Uma Parameswarn	<i>Thrissanku</i>

Section B – Prose and Fiction

Dennis Lee	“Cadence, Country, Silence: Writing in Colonial Space” (An anthology of Canadian Literature in English Vol. II)
Kateri Damn	“Says who: Colonialism Identity and Defining Indigenous Literature” (<i>In Looking at the Words of Our People: First Nations Analysis of Literature</i> . Ed. J. Armstrong B-C-1995)
Sinclair Ross	<i>As for Me and My House</i>
Thomas King	<i>Medicine River</i>
Margaret Laurence	<i>The Stone Angel</i>
Beatrice Culleton	<i>April Rain Tree</i>
MG Vassanjii	<i>The Gunny Sack</i>

Section C – Drama

George Ryga	<i>The Ecstasy of Rita Joe</i>
Thomson Highway	<i>The Rez Sisters</i>
Sharon Pollock	<i>Blood Relations</i>

DSEC 401 Linguistics

Objective: To familiarize students with Linguistics as a science of language with focus on the phonological, grammatical, syntactical and semantic aspects of English language. Students shall also be exposed to the different movements, schools and the linguists.

Introduction

Differences between British, American and Indian Englishes.

language as a cognitive system

Branches of linguistics (theoretical and applied)

Language variations: diachronic and synchronic; dialectics and registers; pidgin and Creole; Code switching and code mixing,

Phonology

Basic concepts: phone, phoneme, allophone

Speech Mechanisms; Classification of speech sounds; Vowels and Consonants

Suprasegmental feature: Stress, Pitch, intonation etc.

Transcription: phonetic and phonemic

Morphology

Morphological Processes

Lexical Categories and Functional categories

Word classes: Content (form class) words and grammatical (function class) words and their categories

Morphophonemics: addition, elision, assimilation

Fundamental word formation processes: Root-creation, Derivation, Compounding, Borrowing and Conversion

Syntax

Formal and functional labels

the structures of the Noun Phrase, the Verb Phrase, the Adjective phrase, the adverb phrase and the prepositional phrase

Types of clauses; the noun clause, the adjectival clause, the Adverb clause

Structural grammar

Saussure, Bloomfield, Firth, Chomsky and other theorists.

Embedding, conjoining, structural ambiguities

Transformational Generative Grammar (TG)

Noam Chomsky: Competence and Performance; Deep Structure, Surface Structure and Kernel Sentences; Transformational Rules

Semantics

The concept of meaning: lexical and grammatical; denotative and connotative; situational and contextual; theme and rheme

Lexical ambiguities and other sense relations (hyponymy, Meronymy, Synonymy, Antonymy, entailment, Prototype)

Feature theory in semantics

Discourse: Proposition, Presupposition, Entailment, Implication

New Schools of Linguistics Introduction to Psycholinguistics and neurolinguistics

DSEC 402: WOMEN WRITINGS

Objective: To familiarise students with various Women writers and their works in different genres. Students shall be exposed to the concerns and preoccupations that form the female experience in their writings

Elaine Showalter	“Towards a Feminist Poetics”
Simone De Beauvoir	“Myth and Reality” from <i>Second Sex</i>
Helen Cixous	“The Laugh of the Medusa”
Barbara Smith	“Toward a Black Feminist Criticism”
Bell hooks	“Feminist Theory: From Margin to Centre”
Susie Tharu & K. Lalitha	“Introduction” to <i>Women Writing in India</i> (Vol I)
Judith Butler	“Subjects of Sex/Gender/Desire” from <i>Gender Trouble</i>

Poetry

Akkamaha Devi	“It was like a Stream”, “Brother, You have Come”
Hira Bansode	“Yasodhara”
Duane Marchand	“Tears from the Earth”
Adrienne Rich	“The Oppressor's Language”
Rita Dove	“Lady Freedom Among Us”, “Exit”
Dorothy Hewett	“Digging It In”, “Nullarbar Tea Party 1929” “To the Literal Ladies”
Imtiaz Dharker	“Purdah”, “Minority”

Fiction

Alice Walker	<i>The Color Purple</i>
Kamila Shamsie	<i>Burnt Shadows</i>
Lalithambika Antharjanam	“Prathikaradevatha”
Bharathi Mukherjee	“Jasmine”
Mahaswetha Devi	“Stanadayini”
Lee Maracle	<i>I Am Woman</i>
Taslina Nasreen	<i>Lajja</i>
Maya Angelou	<i>I Know Why the Caged Bird Sings</i> (Autobiography)
Jeanette Winterson	<i>Oranges are not the Only Fruit</i>

Drama

Ntozake Shange	<i>For Colored Girls Who Considered Suicide</i>
Charlotte Keatley	<i>My Mother Said I Never Should</i>

DSE C 403 Project

Objective: To introduce the students to research methodology and to prepare them for writing dissertations

Students are required to do a project on a topic relating to an area of study chosen in consultation with the faculty. They would have to submit a project report of about 10,000 words (50 pages) before the end of the semester. The project report should follow internationally accepted guidelines for thesis writing. Each student shall be guided by a member of the faculty.

DSE C 404 VIVA

Objective: To prepare the students to face oral examinations and interviews. The student will be examined orally by a board of examiners based on the courses they completed and the project they submitted.

ELECTIVES

DSC E 501: Post Colonial Studies

Objective: To introduce the students to various perspectives related to postcolonial studies and familiarise them with the authors and genres in Post colonial literatures. The students are expected to apply postcolonial theoretical perspectives in reading literary texts.

Poetry

Leopold Senghor	“New York”
Gabriel Okara	“Once upon a Time”, “The Mystic Drum”
Wole Soyinka	“Telephone conversation”
A D Hope	“Australia”
Jack Davis	“Aboriginal Australia”
Derek Walcott	“Ruins of a Great House”
Jyothi Lanjewar	“Caves” from <i>Poisoned Bread</i> ed. Arjun Dangle, Orient Longman

Prose

Edward Said	Introduction to <i>Orientalism</i>
Gayathri Spivak	“Can the Subaltern Speak?”
Homi Bhabha	“Of Mimicry and Man: The Ambivalence of Colonial Discourse
Ashcroft, Tiffin, Griffiths	<i>Empire Writes Back</i> (Chapter 1)
Ngugi Wa Tiango	“Decolonising the Mind”
G Aloysius	From <i>Nationalism Without a Nation in India</i>
Stephen Slemon	“Post-Colonial Critical Theories” from <i>Postcolonial Discourses An Anthology</i> ed. Gregory Castle

Fiction

Chinua Achebe	<i>Things Fall Apart</i>
Margaret Atwood	<i>Handmaid’s Tale</i>
Ama Ata Aidoo	<i>Our Sister Killjoy</i>
J G Farrel	<i>The Siege of Krishnapur</i>
V S Naipaul	<i>A House for Mr. Biswas</i>
Sadat Hasan Manto	<i>Toba Tek Singh</i>

Drama

Wole Soyinka	<i>The Lion and the Jewel</i>
Drew Hayden Taylor	<i>Someday</i>

Suggested Readings

C L R James	<i>Beyond a Boundary</i>
Danial Mueenuddin	<i>In Other Rooms Other Wonders</i>

DSC E 502: Cultural Studies

Theodor Adorno & Max Horkheimer	The Culture Industry (From Cultural Studies Reader)
Jean Francois Lyotard	Defining the Postmodern
Arjun Appadurai	Disjunction and Difference in the Global Cultural Economy
Nancy Fraser	Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy
Pierre Bourdieu	How can One be a Sports Fan?
Benedict Anderson	<i>Imagined Communities</i> (Chapter I)
Partha Chatterjee	“Whose Imagined Community?” (from <i>The Nation and its Fragments</i>)
Shahid Amin	Approver's Testimony, Judicial Discourse: The Case of Chouri Choura(Subaltern Studies Vol. 5)
Laura Mulvey <i>Movies</i>	“Visual Pleasure and Narrative Cinema” from Bill Nicholes ed <i>and Method</i>
Isaiah Berlin	The Idea of Pluralism (From <i>The Fontana Postmodern Reader</i> ed. Walter Truett Anderson)

Recommended Reading

Roy Wagner	The Idea of Culture (<i>Fontana Postmodern Reader</i>)
Werner Sollors	The Idea of Ethnicity („ „)
Susie Tharu and Tejaswini Niranjana	Problems of a Contemporary Theory of Gender (Subaltern Studies Vol 9)
Stuart Hall and P du Guy	<i>Question of Cultural Identity</i>
Simon During (ed)	The Cultural Studies Reader

DSC E 503 : Comparative Literature

Objective: To familiarise students with the various theories in comparative literature and its practitioners

Definition and Scope of Comparative Literature

French and American Schools

National Literature, General Literature, World Literature

Reception, Influence and Analogy

Thematology

Genres

Epoch, Period, Generation and Movement

Recommended Reading

Bassnet, Susan. Comparative Literature

Guillon, Claudio. The Challenge of Comparative Literature

Prawar, S S. *Comparative Literary Studies*. Duckworth: 1973

Stalknecht, N P and H Frenz. Eds. *Comparative Literature*. 1961

Weissetein, Ulrich. *Comparative Literature and Literary Theory*. Bloomington: 1973.

Welleck, Rene and Austin Warren. *Theory of Literature*. 3rd Ed. Harmondsworth

DSCE 504: Caribbean Literature

Poetry and Drama

Derek Walcott	For the Altarpiece of the Roscao Valley Saint Lucia; The Sadhu of Couva: A Letter from Brroklyn
Edward Braithwaite	Schooner; Heretic
Claude McKay	Like a Strong Tree
Anderson Peter Desire	The Flag of My Country

(All the above poems are from *An Anthology of African and Caribbean Writing in English*, Ed. John Figueroa, Heimemam, Open University Press, 1982.)

Prose and Fiction

V.S. Naipaul	<i>A House for Mr. Biswas</i>
Jean Rhys	<i>Wide Sargasso Sea</i>
Edgar Mittelholzer	<i>My Bones and My Flute</i>
George Lamming	<i>In the Castle of My Skin</i>
Edward Braithwaite	<i>To Sir, with Love</i>
Wilson Haris	<i>Palace of the Peacock</i>

Background Reading

Dathorne OR: Caribbeab Narrative, London : Heinemann, 1966
Kenneth Ramchand : The West Indian novel and Its Background
Figueroa, J.J, Ed.: *An Anthology of African and Caribbean Writing in English*,
London: Heinemann/Open University Press, 1982.

DSC E 505 : African Literature

Poetry (All poems from *An Anthology of Commonwealth Poetry*. Ed. C. D. Narasimhiah)

Leopold Senghor	“New York”
Christopher Okigbo	“Heaven’s Gate”
Gabriel Okara	“Once Upon a Time”
	“Were I to Choose”
	“The Mysic Drum”
David Rubadiri	“A Negro Labourer in Liverpool”
John Pepper Clark	“The Casualities”
	“Olokun”
	“Night Rain”
Wole Soyinka	“Telephone Conversation”
David Diop	“Africa”

Fiction

Chinua Achebe	<i>Things Fall Apart</i>
Ngugi Wa Tiongo	<i>Weep Not, Child</i>
Alan Paton	<i>Cry, Beloved Country</i>

Drama

Wole Soyinka	<i>A Dance of the Forests</i>
--------------	-------------------------------

DSC E 506: European Drama

Section A

Sophocles

Oedipus Rex

Euripides

Medea

Aristophanes

Lysistrata

Moliere

The Miser

Section B

Ibsen

A Doll's House

Strindberg

Miss Julie

Chekhov

The Cherry Orchard

Priandello

Six Characters in Search of an Author

Section C

Lorca

Blood Wedding

Brecht

The Good Woman of Setzuan

Ionesco

Rhinoceros

Dario Fo

The Accidental Death of an Anarchist

DSCE 507: European Poetry

Homer	<i>The Iliad</i> Tr. By E.V. Rieu, London, Allen Lane, 1973.
Petrarch	Sonnets
Virgil	<i>The Aeneid</i> Tr. by Rolfe Humpbries New York, Scribner, 1951
Dante, Alghieri	<i>Divine Comedy</i> (Purgatory, Paradiso) Harmondsworth, Middlessex, Penguin Books, 1969.
Solomon's Songs	Authorised Version
Sappho	<i>Selected Poems</i>
Hiene, Heinrich	<i>Selected Poems</i>
Vitlon, Francois	<i>The Testament</i>
Baudelaire, Charles	" <i>Flowers of Evil</i> " " <i>Malabar Girl</i> "
Leopardi, Geacomo	<i>Poems</i>
Apollinaire	" <i>Calligrams</i> "
Paul Valery	" <i>The Young Fate</i> "
Lorca	<i>Selected Poems</i>
Rilke	"The Flower Muscle", "Little by Little", "Mirrors"
Louis Aragon	"Richard 11 Forty"
Rene Char	"Dismissing the Wind"

Reference

Burnshaw , Stanley . *The Poem Itself* . Hammondsworth : Penguin,1960.

DSCE 508 European Fiction

Section A

Cervantes	<i>Don Quixote</i>
Flaubert	<i>Madame Bovary</i>
Tolstoy	<i>Anna Karanina</i>
Dostoevsky	<i>Crime and Punishment</i>

Section B

Kafka	<i>The Trial</i>
Thomas Mann	<i>The Magic Mountain</i>
Camus	<i>The Stranger (The Outsider)</i>
Kazantzakis	<i>Zorba the Greek</i>

Section C

Counter Grass	<i>The Tin Drum</i>
Italo Calvino	<i>If on a Winter's Night a Traveller</i>
Milan Kundera	<i>The Joke</i>
Umberto Eco	<i>The Name of the Rose</i>

DSCE 509: Australian Aboriginal Writing

Poetry (All poems from *Inside Black Australia*, an anthology of aboriginal poetry edited by Kevin Gilbert)

W. Les Russell	“The Developers” “The Nuclear Writer”
Eva Johnson	“Right to be” “A Letter to my Mother”
Mary Duroux	“Dirge for a Hidden Art” “Lament for a Dialect”
Bobbi Sykes	“Prayer to the spirit of the New year” “Fallen Cycle”
Pam Tjanara Williams	“Torn Apart”
Frank Doolan	“The White man is the Judge”
Oodgeroo Noonucal	“Colour Bar” “The Unhappy Hair”
Jim Everett	“Time is Running out” “Rest Our Spiritual Dead” “The White Man Problem”
Kevin Gilbert	“Won’t You, Dad” “Mum”

Prose/Fiction

Mudrooroo	<i>Wild Cat Falling</i>
Robert Bropho	<i>Fringe Dweller</i>
Glennyse Ward	<i>Wandering Girl</i>
Alice Nannup	<i>When the Pelican Laughed</i>
Sally Morgan	<i>My Place</i>

Play

Jack Davis	<i>No Sugar</i>
------------	-----------------

Background Reading

Cyril Havecker	<i>Understanding Aboriginal Culture</i>
Colin Bourk et al	<i>Aboriginal Australia: An Introductory Reader in Aboriginal Studies.</i>
Mudrooroo	<i>US Mob and the Indigenous Life of Australia</i>

DSCE 510: First Nations Canadian Women Writing

Poems

Victoria Lena Manyarrows Today We will not be Invisible
500 Years and Still Counting
The Indian in America
Tears from the Earth

(From *Gatherings: The En'owkin Journal of First North American Peoples*. Vol.III
Fall 1992. Ed. David Suzuki)

Nicole Tanguay Where will the Children Play
Half Breed
Marcie Rendon Braiding/Ribbons of Revolution
Jesus Christ
My Own Grand Mothers
This woman that I am becoming

(From *Colour of Resistance*. Ed. Connie Fife)

Emma La Rocque The Uniform of the dispossessed
Sweeping
Molly Chisakay The Elders Drum
Waiting
Mother
I Remember

(From *Writing the Circle* Ed. J. Perrault and Sylvia Vance)

Prose and Fiction

Manreen Googoo Quill Earrings
Esther Jacko Traditional Ojibway Story Telling
Linda Jane All My Relations
Patricia A Monture Okanee Self Portrait: Flint Woman

(From *Voices: Being Native in Canada*, Editors Linda Jaine and Drew Taylor)

Maria Campbell *Half Breed*
Beatrice Culleton *Spirit of the White Bison*
Beth Brant *Mohawk Trail*
Ruby Slipper Jack *Honour the Sun*
Lee Maracle *I am Woman*

Drama

Shirley Cheechoo *Path With No Moccasins*

DSC E 511: Stylistics

The relationship between language and literature -the language of literature as a deviation from the norm - the concept of foregrounding.

Style and Stylistics -a historical overview

The concept of style: views of writers and literary critics

Linguists' approach to the language of creative literature: syntax, diction and phonological patterns.

Syntax—William Baker's study of poetic syntax—Regularity, dislocation, fragmentation, elaboration—The concept of coupling as formulated by S. R. Levin—Transformational Generative Grammar and creative literature—Generation of deviant patterns in poetry.

Diction—denotation and connotation, Lexical cohesion, ambiguity, archaism, parallelism.

Phonological Patterns—Rhythm, Rhyme, Alliteration, assonance, consonance.

Prosody and metre— Free Verse, Prose Poem, the distinction between nominal style and verbal style.

Books Recommended:

1. Enkvist et al : *Linguistics and Style*
2. Donald C. Freeman. Ed. : *Linguistics and Literary Style*
3. Geoffery N. Leech : *A Linguistic Guide to English Poetry*
4. Graham Hough : *Style and Stylistics*
5. G.W. Turner : *Stylistics*
6. Katie Wales : *A Dictionary of Stylistics*
7. William E Baker : *Syntax in English Poetry: 1870-1940*
8. Roger Fowler : *Linguistics and the Novel*

DSC E 512: English Language Teaching

Section A

History of English Language Teaching – Principles of language teaching –
Aspects of language study – schools of thought

Section B

Teaching of English in India – Objectives, methods and materials – problems
And solutions – status of English in India – link language and official language –
Language policy of the government.

Section C

Language skills – acquisition/learning – monolingualism/bilingualism – linguistic
Interference – learner factors – age, aptitude, environment.

Section D

Aspects of sociolinguistics – psycholinguistics – communicative competence/
linguistic competence – behaviourism vs cognitivism – Skinner, Chomsky and
Rivers.

Section E

Teaching English as a second language/foreign language - methods and
approaches

Section F

Class room strategies – class room management – student participation –
Teaching without lecturing – tutorials and library work.

Section G

Use of audio-visual aids – language lab – computers.

Section H

Error analysis and remedial teaching

Section I

Testing and evaluation – types of tests – role of tests – types of questions –
Internal and external assessment.

Books recommended

H.H. Stern	<i>Fundamental Concepts of Language Teaching</i> (OUP,1987)
Howatt, APR	<i>A History of English Language Teaching</i> (OUP, 1984).
Wilga Rivers	<i>Teaching Foreign Language Skills.</i>
S. Krashen	<i>Principles and Practice in Second Language Learning</i>
Richards and Rodgers	<i>Approaches and Methods in Language Teaching.</i>
RK Agnihotri & AL Khanna	<i>English Language Teaching in India.</i>
Jean Forrester	<i>Teaching without Lecturing</i>
V.K. Gokak	<i>English in India</i>
Robert Lado	<i>Language Teaching</i>
David P. Harris	<i>Teaching English as a Second Language</i>
Mary Underwood	<i>Effective Class Management</i>
Pit Corder	<i>Introducing Applied Linguistics</i>
Y.P. Lee	<i>New Directions in Language Testing</i>
Harold V Allen	<i>Teaching English as a Second Language</i>
Geoffrey Leech and Christopher (eds.)	<i>Computers in English Language Teaching and Research.</i>
N.S.Prabhu	<i>Second Language Pedagogy</i>

DSCE 513: Dalit Studies

Poetry

Jyothi Lanjewar	“Caves”
L.S. Rokade	“To be or Not to be Born”
Hir Bansode	“Yashodhara”
Baburao Jagtap	“This Country is Broken”
Meena Gajabhiye	“Light Melted in darkness”
Arun kamble	“Which Language Should I Speak”
Imayam	“You and I, The Rattle and the Cow that Changed Hands”
Palamalai	“Seeking Advice”, “Self Respect”, “Smiling”, “Stupidity”, “Paraveer”
Manjit Qadar	“A Song”
Sant Ram Udasi	“For Bhagat Ravidas”
Raghavan Atholi	“Black”, “Daughter”
Mangal Rathod	“O, Baba Saheb”
Narsing Ujamba	“Words”
Sankar Painter	“A Journey by Bus Down the Countryside”
Raju Solanki	“Forgive Me, My Honourable Friend”

Prose

B.R Ambedkar	“Philosophy of Hinduism”
Arjun Dangle	“Dalit Literature: Past, Present and Future”

Fiction

P. Sivakami	<i>The Grip of Change</i>
Joseph Mackwan	<i>Angaliyat</i>
Bhurasing Kalar	“Severed Leaves”
Bandhumadhav	“The Poison Bread”
Harish Mangalam	“The Midwife”
Perumal Murugan	“The Mound”

Autobiography

Bama	<i>Karukku</i>
Sharankumar Limbale	<i>The Outcaste</i>

Suggested Reading

Kancha Ilaih	First Chapter <i>Why I am not a Hindu</i>
James Massey	<i>Roots: A Concise History of Dalits.</i>
D R Nagaraj	<i>The Flaming Feet</i>
Gail Omvedt	Dalit Visions: The Anti-Caste Movement and the Construction of an Indian Identity

DSCE 514 Modern Critical Theory

Section A.

- Ferdinand de Saussure : Nature of the Linguistic Sign
Roman Jakobson : Linguistics and Poetics
Jacques Derrida : Structure, Sign and Play in the Discourse of Human Sciences
Paul de Man : Semiology and Rhetoric
J Hillis Miller : The Critic as Host
Harold Bloom : Poetic Origin and Final Phase

Section B.

- Raymond Williams : Alignment and Commitment
Terry Eagleton : Capitalism, Modernism and Postmodernism
Michel Foucault : What is an Author

Section C.

- G.N. Leach : A Linguistic Guide to English Poetry (chapter I)
Stanley Fish : What is Stylistics and Why are they Saying such Terrible Things
Jacques Lacan : The Insistence of the Letter in the Unconscious
Jean Baudrillard : Simulacra and Simulations
Ashcroft : The Empire Writes Back (Chapter I)

DSC E 515: Indian Poetics/Aesthetics

The student is expected to be well-acquainted with the theories propounded by the following aestheticians

A. Bharatha, Dandin, Bhamaha

B. Vamana, Ananda, Vardhana, Abhinavagupta

C. Rajasekhara, Kuntaka, Mahimabhatta

(Any standard translation of the works of the writers prescribed can be used)

Sharan Kumar Limbale *Dalit Aesthetics*

A K Ramanujan *Forward to Poems of Love and War*

Books recommended as secondary sources:

S.K.De. *History of Sanskrit Poetics*

P.V.Kane. *History of Sanskrit Translation*

Krishna Chaithanya. *Sanskrit Poetics: Critical and Comparative Study*

V.S. Sethuraman. Ed. *Indian Aesthetics: An Introduction*

Raghavan and Nagendra. Ed. *Indian Poetry*

K. Krishnamurthy. *Dhvanyaloka and its Critics*

DSCE 516: Translation Studies: Theory and Practice

Unit I. Introduction to Translation Studies

Roman Jakobson: "On Linguistic Aspects of Translation".

Eugene A. Nida. "Linguistics and Ethnology in Translation Problems"

Susan Bassnett. *Translation Studies*, (Chapter 2, "History of Translation Studies"). London: Methuen, 1980.

Unit II . Theoretical Debates

Walter Benjamin: "The Task of the Translator".

Itamar Even-Zohar: "The Position of Translated Literature within the Literary Polysystem".

Sujith Mukherjee. "Translation as New Writing"

Andre Lefevere: "Beyond Interpretation or the Business of Rewriting"

Mary Snell Hornby: "Translation as a Cross-cultural Event: Midnight's Children – Mitternachtstkinden"

Dirk Bebbington: "Translation and Mass Media"

Lori Chamberlain: "Gender and the Metaphorics of Translation"

Ayyappa Panikker: "A Translation Theory for India."

Reference

Andre Lefevere, Susan Bassnett. Ed. *Translation, History, Culture*

Anuradha Dingwaney et al. ed. *Between Languages and Cultures: Translation and cross-cultural Contexts.*

Catford: *A Linguistic Theory of Translation: An Essay in Applied Linguistics*

Eugene A. Nida: *The Theory and Practice of Literature*

Harish Trivedi and Susan Bassnet. Eds. *Translation and Postcolonial Studies.*

Sherry Simon. Ed. *Gender and Translation.*

Shantha Ramakrishna. Ed. *Translation and Multilingualism*

Sujit Mukherjee. *Translation as Discovery.*

Susan Bassnet. *Translation Studies*

Apart from discussing the essays the instructor is expected to brief the students about the major concerns of the discipline in the last century

Unit III

Practical exercises in translation (Malayalam / Hindi to English and vice versa). Individual attempts, Group translation etc.

DSC E 517: Writings for Media

Section A

Introduction to Mass Communication:

Evolution of communication - Definitions - Types of communication - Interpersonal; informative and operational - Communication models - Process and flow of communication - barriers to communication.

Section B

Mass Media:

Nature and characteristics of mass media - print, radio, film, TV and internet - Functions of media - Media effects - Folk and traditional media.

Section C

Media Reporting:

News - definitions - types of news - sources of news - news gathering and transmission - Reporting - conferences, seminars, briefings - crime - accidents - human interest stories – weather reports - elections - sports.

Section D

Media Writing and Editing

Writing for print and electronic media - editing process - correcting language – condensing stories - style sheet - head lines - writing and sub heads - writing captions and outlines – editing in the electronic media - translation of news stories from English to Malayalam and vice-versa - Radio and TV scripts - feature writings.

Books recommended

Agee, Ault and Emery	- <i>Introduction to Mass Communication</i>
Joseph A Denito	- <i>Communicology: Introduction to the Study of Communication</i>
Dennis McQuill	- <i>Communicative Theory: An Introduction</i>
William Reivers	- <i>Mass Media and Mass Society</i>
Marshall McLuhan	- <i>Understanding Media</i>
Wilber Schramme	- <i>Big Media, Little Media</i>
Spencer Crump	- <i>Fundamentals of Journalism</i>
James M Neal & Sujana S Brown	- <i>News Writing and Reporting</i>
Carl Warren	- <i>Modern News Reporting</i>
Bruce Westley	- <i>News Editing</i>
Harold Evans	- <i>Newsman's English</i>
Harold Evans	- <i>News Headlines</i>
Chalapati Rao	- <i>The Press</i>

DSCE 518: Film Studies

Course Description

Selected film texts from cultures across the world—theoretical essays that discuss the relation between cinema and society—cinema’s politics—film language.

Required Reading

Films/Film Texts

Battleship Potemkin
Bicycle Thieves
Pather Panchali
Modern Times
Vidheyan
Sholay

Theoretical Essays

Sergei Eisenstein: “The Montage of Film Easthetics”
Siegfried Kracauer: “Basic Concepts”
Jean-Louis Baudry: “Ideological Effects of the Basic Cinematographic Apparatus”
Andre Bazin: “The Evolution of the Language of Cinema”
Christian Metz: “Identification, Mirror and Passion for Perceiving”
Laura Mulvey: “Visual Pleasure and Narrative Cinema”
Satyajit Ray: *Our Films, Their Films* (Chapter I)

Background Reading

Sergei Eisenstein. *Film Form: Essays in Film Theory*. Ed. And trans. Jay Leyda. New York, 1949.
Andre Bazin. *What is Cinema?* (2 vols), Berkeley, 1967; 1971.
Christian Metz. *Film Language: A Semiotics of the Cinema*, trans. Michael Taylor, New York, 1974.
Peter Lehman. Ed. *Defining Cinema*, London, 1977.
Robert Lapsley and Michael Westlake, eds. *Film Theory: An Introduction*.
Annette Kuhn, *Women’s Pictures: Feminism and Cinema*, London, 1984
Graeme Turner, *Film as Social Practice*, 2nd Ed. London
Satyajit Ray, *Our Films, Their Films*
Ritwik Khaak, *Cinema and I*, Calcutta, 1987
Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*.
Ashish Nandy (Ed), *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*.
Moti Gokul Singh and Wimal Dissanyake, *Indian Popular Cinema: A Narrative of Cultural Change*.
Ravi S. Vasudevan, *Making Meaning in Indian Cinema*.
M Madhava Prasad, *Ideology of the Hindi Film: A Historical Construction*, 2001.

DSCE 519: Communicative English

Unit I

Theoretical Background

Process of Communication, Nonverbal communication, linguistic or verbal communication, barriers to communication, business communication, and communication in organization

Unit II

Grammar, Vocabulary and Phonetics

Prepositions and Conjunctions, Punctuation and Capitalization, concord, sequence of tense, vocabulary, comprehension and precis writing and Phonetics

Unit III

Oral Communication

Starting conversation, dyadic communication, meetings, seminars and conferences, group discussions, oral presentation and audiovisual aids.

Unit IV

Written Communication

Social Correspondence, business correspondence, organizational communication, report writing, advertising and job description

DSCE 520: Australian Literature

Section A Poetry

- Shan Neilson : “Surely God was a Lover”
“The Bard and the Lizard”
- Judith Wright : “Woman to Man”
“Clock and Heart”
- Vincent Buckley : “Parents”, “Late Tutorial”
Peter Porter : “Competition is healthy”
Charles Wallace Crabbe : “Melbourne”, “Nature, Language, the Sea; An Essay”
Kath Water : “Colour Bar”; The Unhappy Race”
Kevin Gilbert : “Tree”, “Same old Problems”; The New True
Anthems
- Randolph Stow : “My Wish for My Land; The Enemy”

Section B. Prose

- James Walter : “Defining Australia”
Vincent Buckley : “Identity”
A.D. Hope : “Native Companions”

Section C. Novel

- Patrick White : Voss
Vance Palwer : Golconda
Katherine Susanna
Prichard : Coonardoo
David Malouf : Remembering Babylon
Richard Wilkes : Bulmurn

Section D. Play

- Alan Seymour : The One Day of the Year
David Williamson : The Removalists
Jade Davis : Barungin

DSCE 521: History and Structure of English Language

Section A.

The Indo-European family of languages –Grimm’s Law and Verner’s Law-The home of the Indo-European Family- The languages in England before English- The origin of English -The periods in the history of English.

Old English: The Dialects of Old English –Important characteristics - Vocabulary and Grammar - Old English Literature.

Middle English: The impact of the Norman Conquest -The Dialects of Middle English- Important changes in the Grammar, vocabulary – The rise of Standard English- London English- Middle English Literature.

Modern English: The impact of the Renaissance - Effect upon grammar and vocabulary- Grammarians-Dictionaries-Beginnings of Prescriptive grammar-Effects of British Empire on English.

Section B.

Foreign influences on the English language since Old English Period -Latin, Celtic, Scandinavian and French- borrowings from other languages -Objections to borrowings. Contribution of major writers to the growth of the English Vocabulary: the translators of the Bible, Spenser, Shakespeare, Milton, Wordsworth and Hopkins.

Section C.

The various processes of word- building in English

The semantic change in English.

The discrepancy between spelling and pronunciation, the attempt to reform the English spelling.

British English and American English

Books Recommended:

Baugh, A.C	<i>A History of the English Language</i>
Bradley, Henry	<i>The Making of English</i>
Foster, Brian	<i>The Changing of English Language</i>
Jespersen, Otto	<i>The Growth and Structure of the English Language</i>
Wood, F.T	<i>An Outline History of the English language</i>
Wrenn, C.L	<i>The English Language</i>

**DSCE 522: Contemporary Indian Writings in
English Translation**

Unit I Poetry

K Sachidanandan	Bertolt Bretcht and Goutama Buddha
Sitakant Mahapatra	Song of the Hunter Jara
K Ayyappa Panicker	Horseplay
A Jayaprabha	Burn this Sari
Keshav Meshram	One Day I Cursed that Motherfucker God
Meena Gajabhiye	Light Melted in Darkness
Raju Solanki	Forgive Me, My Honourable Friend
Kiran Sosa	Hanging on the Tree

Unit II Prose

Kumud Pawde	The Story of My “Sanskrit”
Mahashweta Devi	One Essay

Unit III Fiction

Pemchand	Godan
Tarashankar Banerjee	Arogyaniketan
Sivarama Karanth	Choma’s Drum
Gopinath Mohanty	Paraja
Basheer	The World Renowned Nose
Sakhariya	Newspaper Reading
Nimade	Cocoon

Unit IV Drama

Badal Sarkar	Ivam Indrajit
Vijay Tendulkar	Silence, The Court is in Session
Girish Karnad	Fire and the Rain

DSCE 523: Popular Culture Studies

Walter Benjamin	Work of Art in the Age of Mechanical Reproduction
Theodor Adorno and Max Horkheimer	The Culture Industry: Enlightenment as Mass Deception
Stuart Hall	Encoding, Decoding
Frederic Jameson	<i>Postmodernism or the Cultural Logic of Late Capitalism</i> (First chapter)
Jean Baudrillard	Simulacra and Simulations
Dick Hebdige	Subculture: The Meaning of Style
Laura Mulvey	Visual Pleasure and Narrative Cinema

DSCE 524: Malayalam Literature in English Translation

Poetry

Selected Poems of Kumaran Asan, ed. K Ramachandran Nair, University of Kerala, TVM
Selected Poems of Mahakavi Ullur. Ed. K Ramachandran Nair, University of Kerala, TVM
Vallathol: Selected Poems. Ed. K M Tharakan. Kerala Sahitya Akademi Trichur.
Selected Poems of G. Sankara Kurup. Trans. T C Sankara Menon. Kerala Sahitya Akademi
Trichur.
Malayalam Poetry Today: An Anthology. Ed. Ed. K M Tharakan. Kerala Sahitya
Akademi Trichur.

Fiction

O Chandu Menon. *Indulekha*
Thakazhi. *Chemmeen*
S. K. Pottekkat. *Vishakanyaka*
Uroob. *The Beautiful and the Handsome*
Basheer. *Me Granddad had an Elephant*
Keshavadev. *From the Gutter*
M T Vasudevan Nair. *Mist*
O V Vijayan. *The Saga of Dharmapuri*
Anand. *Desert Shadows*
Malayalam Short Stories. Kerala Sahitya Akademi, Trichur

Drama

N. Krishna Pillai. *Investment*. Kerala Sahitya Akademi, Trichur
C. J Thomas. *Crime 27 of 1127*.
G. Sankara Pillai. *Bharathavakyam*
K. M Tharakan. Ed. *One Act Plays*. (The first Two plays).

Open Course
Communicative English
Course Code DSE O 001

Course Duration: 45 -50 hours

Credits: 3

Module I -- Hours: 15

Greetings, Asking advice, Suggestions, Agreement, Framing Questions, Situational Conversations, Accent, Intonation, Rhythm.

Module II -- Hours: 10

Writing, Tenses, Reporting, Essays, Letter writing, Organization, Descriptive writing.

Module III -- Hours: 10

Listening and reading, sessions.

Module IV – Hours: 10

Facing Interviews, Group Discussion, Soft skills, Personality development, Body language.

Suggested Reading:

Raymond Murphy
Ron Martinez

Intermediate English Grammar
Conversation Lessons: The Natural Language of
Conversation

Betty Azar
John Seely

The Fundamentals of Grammar
Oxford Guide to Effective Writing and Speaking

P. Kiranmai Dutt, Geetha Rajeevan,
L.N. Prakash

A Course in Communication Skills

Sasikumar V., P. Kiranmai Dutt,
Geetha Rajeevan,

A Course in Listening and Speaking. Vols. I& II

Grant Taylor
Syamala V.

English Conversation Practice
Effective Communication for You

(Syllabi for Open Courses in Basic Course in German/ French and Writings for media will be communicated later)

Sd/-
Head,
Dept.of Studies in English
Thalassery Campus ,Palayad