Master of Arts in ENGLISH

Regulations, Scheme & Syllabi

I to IV Semesters

Revised w.e.f.

Academic Year 2019-2020 and onwards
Regulations for the Two Years (FOUR Semesters) Post-Graduate Course

Eligibility:

(a) A candidate, who has passed the three years B.Sc. Examination of any recognized University or equivalent thereto with Computer Science as one of the core subjects, shall be eligible for admission to M.Sc Computer Science Course.

b) A General merit candidate should have secured at least 50% marks in aggregate and 55% in the Computer Science subjects in the degree course. For candidates belonging to SC/ST/BT and OBC, it is relaxed to 45% both in aggregate marks and marks secured in Computer science.

c) Completed 20 years of age at the time of admission or will complete this age on or before 31st December of the year of admission.

Duration of the Course:

The course of study of P.G. Degree shall extend over a period of two academic years, each year comprising two semesters, each semester comprising sixteen weeks of class work. The terms and vacations shall be as notified by the college from time to time.

Medium of Instruction:

The medium of instruction and Examination shall be English only.

Attendance:

Each semester shall be taken as a unit for the purpose of calculating attendance.

A student shall be considered to have satisfied the requirement of attendance for the semester, if he/she has attended not less than 75% of the number of classes in theory and practicals separately, in each of the subjects.

A student who fails to satisfy the above conditions shall not be allowed to take the End Semester Examinations.

Marks for attendance under CIA [Continuous Internal Assessment] will be awarded in proportion to the attendance over 75%.

End Semester Examination:

Notification for the End Semester Examination will be issued 30 days before the commencement of the examination.

Students are required to pay the prescribed fee and submit the application form at the office of the Controller of Examinations (COE) within the dates notified.
Students, who do not pay the prescribed end semester examination fee for any semester, shall repeat the semester.

A student who has failed in a subject can attempt the same 3 times.

Practical examination will be conducted before the commencement of the theory examination.

Results:

Provisional Results of each semester will be announced within Fifteen days after the completion of the examinations.

Semester Marks Cards will be issued within 15 days of the announcement of results.

Request for Re-valuation should be made within 5 days from the date of declaration of result along with the fee notified by the Controller of Examinations.

Students who have cleared a minimum of 4 papers of I & II semester together shall be eligible for III Semester.

Process of Assessment:

Examinations are conducted with utmost care in the college. The College conducts two centralized tests in a semester for 30 marks in each subject. The end semester examination is conducted for 70 marks in each subject. Practical examinations are conducted for 100 marks. 30 marks are allotted for internal assessment which takes into consideration marks obtained at the tests, practical tests, attendance and assignments. One minor project and two seminars are valued for 50 marks each. The internal assessment is calculated on the basis of the following points:

Attendance – 5 Marks
Assignments- 5 Marks
Internal assessment (Two) tests – 20 Marks
Total – 30 marks

The Institution monitors student progression by continuous evaluation of performance and attendance. The faculty guides students to ensure their progress at each stage.

The Internal Assessment marks must be displayed in the Department Notice Board and a copy of the same should be sent to Controller of Examinations, at least one week before the commencement of the End Semester Examination.

The attendance of the students is strictly monitored. The attendance status is announced at the end of every month. Parents of students having a shortage of
attendance are informed by the class teachers. Students who do not have a minimum of 75% of attendance are not permitted to take the final examination.

**Mode of Assessment:**

There shall be a double valuation by Internal and External teachers. Average marks of both Valuers should be taken as the marks secured for each paper. If the difference between the two Valuers exceeds 15% of the maximum marks of the paper, there shall be a third valuation by a Board. Board should comprise of the Chairperson of the Department, Paper setter and an external member. Marks awarded by the Board shall be final.

**Minimum to pass 50%:**
Theory 35/70  IA 15/30 ,
Practicals 35/70  IA 15/30
MA English Programme Outcome

The PG programme enable students to:

1. Explain important concepts and theoretical frameworks in their respective disciplines.
2. Contribute to research activities, related to both academics and industry-based.
3. Conduct inter-disciplinary & trans-disciplinary research with the focus on innovation.
4. Make critical assessments and judgments.
5. Analyze qualitative and quantitative data.
6. Develop academic skills appropriate for teaching.
7. Succeed in competitive examinations like NET, KSET etc.
8. Identify their own position on the ethical and democratic spectrum.
### I Semester – MA English

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**Total Credit** 500  20

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| Credits | **20** |

Total Credit 500 20
MAE 1.1 INTRODUCTION TO EUROPEAN LITERATURES

Lecture Hrs: 54  Internal Marks: 30  Exam Marks: 70

Objectives:

- To introduce the learner to the idea of Europe—as a geographical location and as places with distinct cultural centres.
- To introduce the learners to the notion of cultural differences that exists within Europe. The emphasis is on plurality within Europe and so, introduces the learner to distinctive literatures of Europe.
- To introduce literary concepts, those of which emanate from the aims of the paper—classical, classicism, drama, renaissance, world literature, realism etc.

UNIT I: CLASSICISM

1. Aristotle: Poetics
2. Sophocles: Oedipus Rex
3. Homer: Iliad
4. Dante: Inferno

UNIT II: RENAISSANCE IN EUROPE

1. Goethe: World Literature
2. Cervantes: Don Quixote- Episode of the Windmill
3. Boccaccio: On Dante/An excerpt from Decameron

UNIT III: MODERN EUROPE

1. Gustav Flaubert: Madame Bovary
2. Ibsen: A Doll’s House

UNIT IV: GLIMPSES OF RUSSIAN LITERATURE

1. Alexander Pushkin
2. Anton Chekhov Short Story
3. Film Text Leo Tolstoy Anna Karenina
4. Film Text- Anastasia

Suggested Texts

1. Visual Text- Ascent of Man- Documentary
2. Baudelaire
3. Cambridge History of European Literature
4. Flaubert’s Essays
5. The Modern Tradition- Richard Ellman & Charles Feidelson
MAE 1.2  British Literature I

Lecture Hrs: 54          Internal Marks: 30          Exam Marks : 70

Unit I: Religion, Society & Literature

(Concepts: Catholicism, Reformation, Puritanism)

i. Geoffrey Chaucer: *The Wife of Bath’s Prologue.*
ii. *Everyman*
iii. George Herbert: *The Collar; The Pulley.*
iv. John Milton: *On His Blindness; Book 1 of Paradise Lost.*
v. Visual Text- A Documentary on British Literature (BBC Series)

Unit II: The Renaissance and its influence on Literature

(Concepts: Sonnet, English Drama, Tragedy, Comedy, Metaphysical Poetry, Satire)

i. Philip Sidney: *Astrophel & Stella*
ii. William Shakespeare’s Sonnets-theme of love, time, immortality.
iii. John Donne: *The Canonization; A Valediction Forbidding Mourning*
iv. Christopher Marlowe: *Dr. Faustus*
v. Ben Jonson: *Everyman in his humour*
vi. William Shakespeare: *Macbeth*
vii. Film Text: *Elizabeth*

Unit III: The Essay as a form

(Concepts: Enlightenment, Neo-classicism, Egalitarianism, Prose, Essay, Periodical Essay, Coffee shop, Biography, Political Pamphlet, Women’s rights)

i. Francis Bacon: *On Travel; On Studies*
ii. Dryden: *Essay on Dramatic Poesy*
iii. Alexander Pope: *Essay on Criticism*
iv. Johnson: Shakespeare from *Lives of Poets*
v. Addison
vi. Steele
vii. Mary Wollstonecraft- Introduction- Vindication to the Rights of Women

Unit IV: The beginnings of the Novel

(Concepts: Novel as a form; Picaresque; Epistolary; Parody; Dystopia)

i. Aphra Behn: *Oroonoko*
ii. Daniel Defoe: *Robinson Crusoe*
iii. Samuel Richardson: *Pamela*
iv. Film Text: Jonathan Swift’s *Gulliver’s Travels.*

Suggested Reading:
1. Ford, Boris (ed.): The New Pelican Guide to English Literature
2. William Henry Hudson: An Outline History of English Literature
3. Yale University Lectures
4. EM Tillyard: The Elizabethan World Picture
5. Bertrand Russell: The History of Western Philosophy
6. Kenneth Clark: Civilizations-focus on Renaissance
7. M.H. Abrams: A Glossary of Literary Terms
9. https://www.youtube.com/watch?v=y-a12rE0isM - UGC-NET Lecture 1- The Anglo-Saxon Period
11. https://www.youtube.com/watch?v=rO3-yB_XmG4 - UGC-NET Lecture 3- The Age of Chaucer
This paper will focus on giving a multi-dimensional view of India, by engaging in the deep history of India.

Objectives:

1. To understand the history of India.
2. To engage with socio-political-religious movements in India.
3. To examine the presence of English in Indian Literature

Module 1:

1. Introduction to Women Writing in India-from Volume 1
2. Folklore & Oral Tradition-History of Folklore in Karnataka-Ambalike Hirayanna (choose chapters)
4. Gandhi: Hind Swaraj
5. Romila Thapar

Module 2:

1. The Vachana Movement
2. The Bhakti Movement
3. Amir Khusru

Module 3: Presence of English

1. U R Ananthamurthy: Bharatipura
2. Indian Women Poets
3. Munshi Premchand: Chess players
4. Manto: Toba Tek Singh
5. Bagalodi Devaraya: The Lord Of Earthenware
6. Satyajith Ray: Ghare Baire(Film Text)

Module 4: Film Texts

1. Gejjepuje
2. Vaastu Purush-Sumithra Bhave and Sunil Sukthankar
3. Discovery of India--Nehru and Shyam Benegal (Gandhi’s entry)

Suggested Reading:

1. Keerthinath Kurthakoti—Sahitya mattu yugadharma
2. L.S.Seshagiri Rao- Hosagannada Sahitya Caritre
3. Krithi samskruti—M G Krishnamurthy
5. An Essay by Tarkovsky—Sculpting Time
6. Al Beruni’s India (Excerpts) (http://www.columbia.edu/cu/lweb/digital/collections/cul/texts/ldpd_5949073_001/)
MAE 1.4  World Writing – An Exploration I

Lecture Hrs: 54  Internal Marks: 30  Exam Marks : 70

Unit I- Writing Travel

1. Medieval and Early Modern Writing from The Cambridge Introduction to travel writing edited by Tim Youngs
2. Paul Theroux – The Great Railway Bazar
3. A.D. Hope: The Death of a Bird
4. V S Naipaul: From Among the Believers
5. Film Text: Murder on the Orient Express

Unit II- Politics

1. Chris Harman: Introduction to A People’s History of the World
2. Marjane Satrapi: Persepolis
3. Faiz Ahmad Faiz- A Few Days More
4. Film Text: Schindler’s List

Unit III- Sports

1. The Kite-Runner (Novel)
2. Clifford Geertz- ‘Deep Play: Notes on the Balinese Cockfight’
3. A Gentleman Champion of Timeless Steel and Dignity- Ed Smith
4. Film Text: Invictus

Unit IV- Entertainment

1. Documentary on The Golden Age of Hollywood / Bollywood Saga
2. Manu Chakravarthy- On Kasaravalli/Lakshminararayana
3. Milan Kundera- The Hitchhiking Game
4. Film Text: Mr Bean’s Holiday
Course Aims (2 semesters)

The course enables candidates to:

1. Acquire basic concepts in linguistics
2. Relate concepts from linguistics to language teaching
3. Enhance research skills in language and linguistics
4. Expose the development of English language teaching and learning in Indian context

ENGLISH LANGUAGE EDUCATION PAPER I

Objectives:

The course would acquaint the learners to basic concepts and theories of linguistics and identify the discipline as a complementary aspect of literature and familiarize them to different approaches and perspectives relevant in the Indian context.

Language and Linguistics (Theoretical Component- 20 hrs)

Module 1: Introduction

1. What is language-Characteristics of language-Speech and writing- Language and Animal Communication.

2. Language and Linguistics- Levels of Linguistic Analysis- Panini- Saussure- Introduction to different schools, approaches and theories of Modern linguistics.


5. Register- Stylistic Variations-Mode of expression


Module 2: Structure of modern English


3. **Study tasks:**
   Division of Syllable- Word Stress- Free and bound morphemes- plural markers and past tense markers- Identifying features of Word class

**Module 3**
3. **Study tasks:**
   Derivation of sentences

**Study Skills in English (Practical Component- 36hrs)**

**Objectives:**
The course provides an exposure to academic communication and hones the language skills in various modes of academic expressions. The focus of the course is to facilitate the students with a hands-on practice.

**Unit 1**
Cognizance of listening -Academic listening and taking notes, Methods of taking notes: aims of note taking; taking notes from a text; semantic markers; taking notes from a lecture; branching notes; note taking and reconstituting; group note taking.

**Unit 2**
Investigation strategies of reading and analysis, reading with focus, efficiency and a purpose; aspects of reading process multiple reading skills, preparing for seminars and tutorials and discussions, Research and using the library, Titles, various topics and ideas, the language of observation, perception and expression.

**Unit 3**
Speaking in different contexts, speaking in an academic context, Difference between speech and writing, Debates, Group Discussion and Academic Presentation, Techniques of cohesiveness in speech

**Unit 4**
Nuances of writing – Organisation and direction, content words, Vocabulary, Idioms and Phrases, Use of linkers, Paragraph writing, Techniques of cohesiveness in writing, (narrative; comparison; description; definition; implication and inference; illustration; analogy; discussion)

The importance of essays; systems for tackling essays; titles and topics; own ideas, Argumentative, Analytical, Persuasive

Researching, organising and presenting a major piece of written work

Tasks and Activities:

Debates, Group Discussions, Tutorials, Seminar Presentation

Suggested Reading:


## II Semester – MA English

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**Total Credit**: 500  
**Credits**: 20
Unit I: The Romantic Movement

(Concepts: Romanticism versus Classicism; Pre-Romantics; Fancy & Imagination; Ode; Nature Poetry; Byronic hero; Personal Essay)

vi. William Blake- Lamb & Tyger
vii. Samuel T. Coleridge- The Rime of the Ancient Mariner
viii. Percy Bysche Shelley- Ode to the West Wind
ix. John Keats- Ode to the Grecian Urn
x. Byron- The Prisoner of Chillon
xi. F.R. Leavis- Excerpts from Revaluation (focusing on Wordsworth)

Unit II: Novel & Critical Perspective

(Concepts: Victorianism through the novel; Social Novel; Class conflict; Industrial Revolution; Feminism)

viii. Jane Austen- Pride & Prejudice
ix. George Eliot- Silas Marner
x. Thomas Hardy- Tess of the d’Urbervilles
xi. Film Texts: Charles Dickens- Great Expectations

Charlotte Bronte- Jane Eyre

Unit III: The Essay in the 19th & 20th Centuries

(Concepts: Scientific Writing; Diaspora)

i. T.E.Hulme- Notes on Language & Style
ii. Charles Darwin/ Huxley- Essay on Science
iii. Salman Rushdie- Imaginary Homelands
iv. Carlyle- Occasional Discourse on the Negro Question-
   http://www.efm.bris.ac.uk/het/carlyle/occasion.htm

Unit IV: Victorian & Modern Literature

(Concepts: Characteristics of the literature of the modern period; Modernism; Dramatic Monologue; War)

viii. Alfred Tennyson- Lotos Eaters
ix. Robert Browning- My Last Duchess
x. Christina Rossetti- When you are dead, my dearest
xi. W.B. Yeats- The Second Coming
xii. T.S. Eliot- Journey of the Magi
xiii. Wilfred Owen- The Strange Meeting
xiv. W.H. Auden- The Shield of Achilles
Suggested Reading:

13. Yale University Lectures
14. Bertrand Russell- The History of Western Philosophy
15. M.H.Abrams- A Glossary of Literary Terms
Unit I: Novels of the late 19th & 20th century

(Concepts: Stream of Consciousness; Politics of Travel)

xii. Joseph Conrad - Heart of Darkness
xiii. James Joyce - The Portrait of the Young man as an artist
xiv. Rudyard Kipling - Kim
xv. Film Text - E.M. Forster - A Passage to India

Unit II: Poetry (Psychology & Literature, Nature Poetry of the modernist period)

i. D.H. Lawrence - Snake
ii. Ted Hughes - The Thought-fox
iii. Philip Larkin - Church Going

Unit III: Literary Criticism

(Concepts: Literary Criticism; New Criticism, Feminist Criticism)

vi. William Wordsworth - Introduction to the Lyrical Ballads
vii. Matthew Arnold - The Study of Poetry
viii. T.S. Eliot - Tradition & Individual Talent
ix. Cleanth Brooks - The Language of Paradox
x. Virginia Woolf - A Room of one’s own

Unit IV: Popular Literatures

(Concepts: Forms of Popular Culture; High & Low Culture, Fantasy, Sci-fi)

xvii. Raymond Williams - Popular Culture
xviii. Matthew Arnold - Culture & Anarchy (Sweetness and Light)
xix. Biography of the Beatles
xx. Film Text - Harry Potter/The Hobbit

Suggested Reading:

17. Peter Barry - Beginning Theory
18. M.H. Abrams
Unit I:

1. *Paddy Harvest* by Mogalli Ganesh
2. *The Classmate* by Lankesh
3. *Dopadi*-Mahashweta Devi
4. *Sthanadaayini*-Mahashweta Devi
5. Memories of an Indian Childhood—Quratullain Hyder

Unit II:

1. *Gora*-Rabindranath Tagore

Unit III

1. *Pre-texting Valmiki*-U.R.Ananthmurthy
2. An excerpt from *Listening to the Loom* D.R.Nagaraj

Unit IV: Visual Texts

1. Kaka Mothai
2. Seema Baddha
3. Gulabi Talkies
4. Vaastupurush
Unit I: Multiculturalism and Crisis

1. *East European Poetry*- Selections
2. Multiculturalism-Tariq Madood (Excerpt-Introduction—Is Multiculturalism appropriate for the 21st C)
   https://books.google.co.in/books?id=RJOBkxTgtNwC&printsec=frontcover&dq=multiculturalism&hl=en&sa=X&ved=0ahUKEwiHrMu_-zgAhUaXysKHfD6A8EQ6AEIYDAA#v=onepage&q&f=true

3. Trapped in Ruins- William Dalrymple on VS Naipaul
   (http://www.theguardian.com/books/2004/mar/20/india.fiction)

4. Rabbit Proof Fence- Philip Noyce

Unit II: Art and Aesthetics

1. *Chinese Art and Greek Art* by Rumi
   https://www.stillnessspeaks.com/rumi-chinese-greek-art/

2. *Essay on Graffiti*

3. *Loving Vincent* (Film Text)

4. *The Last Leaf*—O’Henry

Unit III: Science and Order

1. *The Sokal Affair* in Peter Barry

2. *The Life of Galileo*—Bertolt Brecht

3. *Agora*—Alejandro Amenábar

Unit IV: Ethnicity and Belief

1. Ethnicity and Race Making Identities in a changing world by Stephen Cornell and Douglas Hartman (Excerpt)—Introduction—Puzzles of Ethnicity and Race
   https://books.google.co.in/books?id=Wvk-CgAAQBAJ&printsec=frontcover&dq=ethnicity+vs+race&hl=en&sa=X&ved=0ahUKEwiVkuuh_fzgAhUa7XMBHBvuCUsQ6AEIYDAB#v=onepage&q&f=true

2. Excerpt from *Istanbul*—OrhanPamuk

3. Jessy Owens speech
Unit 1  
**Sociolinguistics**  
Objective: to provide a clear overview of the relationship of language and society at the micro- and macro-levels from a descriptive and theoretical viewpoint.

Varieties of language- Language, culture and thought-Speech as social interaction-The quantitative study of speech-Linguistics and social inequality- Ethnography as a method of research to explore sociolinguistic concepts

**Books for Reference**  

Unit 2  
**English Language Teaching**  
Objective: to equip the learners with the necessary background on language teaching theories and to introduce various theoretical perspectives that underlies the teaching of a second language.

Various approaches and methods of English Language teaching- Theories of Language learning- Innovative methods in English language teaching

**Books for reference**  
Oxford: Oxford University Press  

**Practical component:**  
1. Data collection, analysis and report based on ethnographic interviews to analyze any of the sociolinguistic concept discussed  
2. Preparation of a lesson plan for teaching literature and language and practical teaching session
### III Semester – MA English

<table>
<thead>
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<td>Post Colonial Studies I</td>
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MAE 3.1: Critical Theory
Lecture Hrs: 54  Internal Marks: 30  Exam Marks: 70

- This paper will introduce students to the field of literary theory, a central component of contemporary studies in English and world literature.
- This paper will help students gain knowledge of the various premises and methods available as a critical reader of literature.
- This paper will help students identify and engage with key questions that have animated and continue to animate theoretical discussions among literary scholars and critics, including issues pertaining to ideology, cultural value, the patriarchal and colonial biases of Western culture and literature, and more.

Unit I
Concepts- Poetics, Negative capability, Imagination and Fancy, Intentional Fallacy and Affective Fallacy, Transcendentalism,

Excerpt- Peter Barry ed. Beginning Theory

Unit II
Terry Eagleton- Marxism and Literary Criticism/ What is Literature?
Raymond Williams- When was Modernism?
Stanley Fish Is there a text in the class?
Elaine Showalter—Toward a Feminist Poetics

Unit III
Levi Strauss—Myth and History

Unit IV
Sheldon Pollock- From The Language of Gods.
Hiriyanna- On Rasa

Additional Texts:
Conversations between Michel Foucault and Noam Chomsky

Suggested Reading:
1. Literary Theory and Criticism- Patricia Waugh.
2. The Norton Anthology of Theory & Criticism.
4. The Bedford Glossary of Critical and Literary Terms-ed. Murfin, Ross and Supryia M. Ray
5. Toward a black feminist criticism—Barbara Smith
MAE 3.2: Post Colonial Studies I

Lecture Hrs: 54  Internal Marks: 30  Exam Marks: 70

- This course introduces colonial and postcolonial literature and theory.
- In this course postcolonial theory will be used to engage critically with texts within a postcolonial framework.
- The focus will be on such issues as language, identity, point of view, displacement, physical and mental colonization, and decolonization, and discuss how such issues are expressed in the literary texts.

UNIT 1: CONCEPTS – Post Coloniality, Orality, Cartography, Voyage, Civilizing Mission and Christianity, Settler Colonies, Chartered Company, Middle Passage, Creole, Foreword to Kanthapura, TB Macaulay.

UNIT 2:
- *Excerpt* - A Short Account of the destruction of the Indies-Bartolomé de las Casas
  (http://www.polyglotproject.com/books/Spanish/las_indias)
- Tagore-On Nationalism
- Edmund Burke: On the Impeachment of Warren Hastings

UNIT 3:
- Things Fall Apart- Chinua Achebe
- 3 Indian Poems- W.B. Yeats
- Rudyard Kipling: White Man’s Burden
- Karl Marx- On India
- Maori Stories
- Canadian Short Story

UNIT 4:
- The Battle of Algiers- Gillo Pontecorvo
- Ghara Baire- Satyajit Ray
- Amistad
- Avatar
Suggested Reading:

2. John McLeod- Beginning Postcolonialism
5. Homi Bhabha, “Of Mimicry and Man”.
6. Frantz Fanon- The Wretched of the Earth
7. Frantz Fanon-Black Skin, White Masks
9. Meenakshi Mukerjee- On Interrogating Postcolonialism
MAE 3.3: Gender Studies I

Lecture Hrs: 54  Internal Marks: 30  Exam Marks: 70

Objectives:

1. To understand Gender Studies as a discipline that enables comprehension, interpretation and situating ‘gendered experiences’
2. To introduce learners to the discourses of ‘body’ and ‘gender’ as situated in a context (social/ political/ science/ anthropology/ literary . . . )
3. To recognize, understand and comprehend the discourses of gender and sexuality in different cultural backgrounds
4. To explore and interrogate cultural differences of race, caste and class in literary texts with special reference to the concepts ‘sex’, ‘sexuality’ and ‘gender’
5. To help students to acquire reading, writing and analytical skills by introducing them to pedagogy in gender studies
6. To introduce students to research possibilities in the discipline of Gender Studies

Learning Outcomes:

1. Learn to distinguish the varied concepts and their interconnectedness across LGBT
2. Students learn to read and express, interpret and situate gendered experiences using the concepts from Gender Studies
3. Learn to recognize and critically analyze the role of language in constructing ‘gendered identities’

CONCEPTS: Body, Sexuality and Gender; ‘Vindication of Rights of woman’; Womanism; female solidarity; female eunuch; angel of the house; Woman’s Liberation Movement; Men’s Movement; Conscious rising; sexism;other; patriarchy; matriarchy; cultural icon; violence; ideal man; stereotype; hetero- normativity;

UNIT 1:

i. Phyllis Wheately — Letter to Reverend Samson Occom and On Being brought from Africa to America
ii. Adrienne Rich— poem from Telephone Ringing in the Labyrinth(we need to buy this book; no online source)
iii. Charlotte Perkins Gilman—The Yellow Wall Paper
iv. Charles Dickens—An Appeal to Fallen Women
v. Film Text—Taming of the Shrew; Scold’s Bridle

UNIT 2:

i. Elaine Showalter—Towards a feminist critique
   [Link](http://historiicultural.mpnet.com.br/feminismo/Toward_a_Feminist_Poetics.htm)
ii. Virginia Woolf –Androgyny
iii. Margaret Fuller –Woman in the 19th C (Excerpt)
iv. Betty Friedan—Selection from Feminine Mystique (Excerpt)
v. Michele Foucault—History of Sexuality—(Excerpt)
vi. Selections from Dislocating Masculinities Pandora unbound, a feminist critique of Foucault’s History of Sexuality
vii. Film Text: The Virgin Suicides (1999); Say My Name (2009)

UNIT-3:

i. Women Writing in India—Humayun Nama
ii. Sadat Hasan Monto— Khol do
iii. Pratibha Nandakumar—a poem/ interview “Even in my most intense moments, I’m me” [Link](http://www.poetryinternationalweb.net/pi/site/cou_article/item/2709)
iv. Girish Karnad—Nagamandala
v. A Revathi—Thetruth about me: A Hijra Life story (Excerpt) [Link](https://books.google.co.in/books?id=g_cf8tA0uDQC&printsec=frontcover#v=onepage&q&f=false)
vi. The history of doing—Radha Kumar, an illustrated history (Selection) [Link](https://books.google.co.in/books?id=68xTBT1-H4IC&printsec=frontcover#v=onepage&q&f=true)

vii. Film Text— Vicky Donor /Begum Jaan/ Naanu avanalla, avalu

UNIT 4: Gender pedagogy

Reading strategies: read against the grain, resistant reader, sexist language, close reading—gendered reading, eco feminist approach, core concepts, concept stretching,

1. Eco Feminist writings
2. Short Films/ scenes from Films for analysis
3. Queer Writings

SUGGESTED READING:

i. Mary Wollstonecroft—Vindication of the rights of woman
ii. Germane Greer—*The Female Eunuch*
iii. Sudheer Kakkar—*Culture and Psyche*
ii. Radha Kumar—*The history of doing, an illustrated history*
iii. Jasbir Jain — *Indigenous roots of feminisms*
iv. Susie Tharu & K Lalitha—*Women Writing in India*
v. Uma Chakravarthy—*Whatever happened to the Vedic Dasi?*
vi. Kumkum Roy—*The Power Of Gender And The Gender Of Power*
Objectives:

The main objective of the course is to help students acquire skills in various aspects of dissertation writing. It is a preparation for dissertation writing in Semester IV.

Topics include problem areas in style and grammar, the development and organization of ideas, writing abstracts and literature reviews, and incorporating sources and quotations.

To help students develop strong foundations, the course looks at:

- defining the academic style
- referencing strategies
- academic voice

It also supports students to develop a range of writer's 'tools', to help them:

- complete a critical literature summary
- summarise their research
- develop the research hypothesis


MODULE 2: Research: Identification of the topic, Literature Review, Sources (Primary and Secondary), Methods of Analysis, Limitations

MODULE 3: Research Report: Chapters, Introduction and Conclusion, References and Formatting, Proof reading, Presentation of the report.

MODULE 4: Pilot Project - Ref: Research Methods for English Studies (Gabriel Griffin)

Suggested Reading:

5. Thorpe, James, ed. Aims and Methods of Literary Scholarship, Hyderabad: American Studies Research Centre, 1970
7. The Craft of Research - Wayne C. Booth
MAE 3SC3: American Literature I

Lecture Hrs: 54                      Internal Marks: 30                      Exam Marks: 70

1. Henry David Thoreau - Walden Excerpt
2. Edgar Allan Poe - The Raven / Black Cat
3. Emily Dickinson – Any 1 Poem
4. The Old Man & the Sea - Ernest Hemingway
5. Emperor Jones - Eugene O'Neill
6. Scott Fitzgerald - The Great Gatsby
7. Langston Hughes - The Weary Blues
8. Lorraine Hansberry - A Raisin in the Sun
9. Ginsberg - Howl
10. Sylvia Plath - Daddy
11. The Rules of the game - taken from Joy Luck Club - Amy Tan
12. Tennessee Williams - The Glass Menagerie

Visual Texts:
- Dances with the Wolves
- Lincoln
- Time to Kill
- Fiddler on the roof

Suggested Reading/Viewing for Assignments:
1. Excerpt - A People's History of the United States - Howard Zinn
2. Declaration of Independence - Benjamin Franklin
3. Gone with the Wind
4. The Hurt Locker
5. Good Night and Good Luck
6. The Great Debaters
**MAE 3OE1: Professional Communication**

**Lecture Hrs: 54**  
**Internal Marks: 30**  
**Exam Marks: 70**

**Objectives:**
- To introduce the concept of ‘communication’ and ‘professional communication’
- To introduce leadership skills
- To equip learners to make effective professional presentations
- To introduce learners to short writing skills for professional communication

**Unit 1:**
- What is communication?
- What is professional communication?

**Unit 2:**
- Drafting circulars/Memos/e mails/ notices
- Writing reports/ Minutes of Meeting (IA)

**Unit 3:**
- Presentation skills
- Power Point Presentations

**Unit 4:**
- Leadership Skills through Group Discussions (IA)
### IV Semester – MA English

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<td>MAE 4SC5</td>
<td>Film Studies</td>
<td>4</td>
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**Total Credit** 500  20
Here is a brief note on the Gender Studies paper for Semester III:

- The **theoretical framework** for Gender Studies was designed with the conscious shift from Feminism to Gender Studies in the 21st Century.
- The 21st C conversations regarding Gender Studies form the theoretical framework.
- Thus the focus is on ‘cultural differences’
- **conceptual framework** ‘Public Sphere’
- The modules were designed keeping in mind the theoretical and conceptual framework.
- The frameworks keep the focus to the discourses of ‘gender’, ‘body’ and ‘sexuality’.

The theoretical framework remains the same for the Semester IV—the 21st C discussions of ‘body’, ‘sexuality’ and ‘gender. The conceptual framework—‘Public Sphere’—is retained since the concepts of body, sexuality and gender is central to the comprehension of contemporary gender formulations; at the same, these conversations configure the contemporary notions of society. Thus, the modules for Semester IV are designed keeping these formulations in mind.

**Learning Aims:**

1. To understand the discussion and formulation of gender in different disciplines—Popular Culture, Media and Folkloristics
2. To appreciate the differences in the formulation of gender and its discourses in different societies
3. To recognise the role of media in creating and promulgating the idea of body, gender and masculinity, femininity.

**Learning Outcome:**

1. Learners will appreciate and recognize the connect between gender, sexuality, power and subalternity
2. Situate gender and sexuality in broader historical and geopolitical contexts.
3. Identify, compare and evaluate culturally and historically specific construction of gender and gender roles

**Gender and Popular Culture:**

**UNIT 1: CONCEPTS:** Popular Culture, media, folklore, popular religion, popular music, stereotype, hero, female-lead, Subaltern,
1. Gender and Popular Culture—Katie Milestone & Anneke Meyer
https://books.google.co.in/books?id=COlWXCzvaUQC&printsec=frontcover#v=onepage&q&f=false

2. Popular Culture in Globalised India Ed by K Moti Gokulsingh & Wimal Dissanayake
https://books.google.co.in/books?id=mXx9AgAAQBAJ&printsec=frontcover&dq=popular+culture+in+india&hl=en&sa=X&redir_esc=y#v=onepage&q&f=false

3. Translating Desire: Politics of Gender and culture Ed by Brinda Bose
https://books.google.co.in/books?id=2WnMYNluIgMC&printsec=frontcover#v=onepage&q&f=true

UNIT 2: Media and Gender
1. Television Serials—Select episode from The Big Bang Theory, FRIENDS;
Advertisements—Happywala India—IPL Promo; Bell bajao Movement etc

2. Gender roles and Media
http://www.huffingtonpost.com/entry/gender-roles-media_b_5326199.html?section=india

3. The 21st Century Superhero: Essays on Gender, Genre and Globalization in Film
edited by Richard J. Gray, Betty Kaklamanidou

UNIT 3: Gender and Folkloristics:

1. Folklore, folk religion and gender:
2. Folktales and gender –LGBT (The Unit facilitator chooses tales from across
the world of Folktales to discuss Gender keeping the concepts of
body/sexuality/violence/ stereotypes etc.)
3. Folklore theory and Gender:
   i) Feminist Theory and Folklore—Nicole Kousaloes
   ii) Introduction to In Quest of Indian Folktales –Sadhana Naithani ORODD ed
      by Kirin Narayan
   iii) Selection from Radical Theory of folktales by Jack Zipes

SUPPORT READING:
   Gender, Genre and Power in South Asian expressive traditions ed by Arjun
   Appadurai, Frank J Korom, Margaret A Mills

UNIT 4: Area Studies

1. SRILANKA—
   i. All Is Burning— TWO short stories from Jean Arasanayagam;
   ii. Being a Transgender in Srilanka—AN interview
   http://www.commonwealthwriters.org/being-transgender-in-sri-lanka-smriti-daniel/
2. LATIN AMERICA—i. The Handsomest Man Drowned by Marquez;  
ii. The Youngest Doll by Rosario Ferre

3. JAPAN – *Out* by Natsuo Kirino

SUPPORT READING:

i. South Asian Feminisms—ed Ania Loomba and Ritty k Lukose  
   [https://books.google.co.in/books?id=wOr5rxXE5UcC&printsec=frontcover&dq=south+asian+feminisms&hl=en&sa=X&redir_esc=y#v=onepage&q&f=false](https://books.google.co.in/books?id=wOr5rxXE5UcC&printsec=frontcover&dq=south+asian+feminisms&hl=en&sa=X&redir_esc=y#v=onepage&q&f=false)

ii. Routledge Handbook of Gender in South Asia ed by Leela Fernandes  
   [https://books.google.co.in/books?id=yLTpAgAAQBAJ&pg=PR1&lpg=PR1&dq=routledge+handbook+of+gender+in+south+asia&source=bl&ots=Ak38lQi6vm&sig=OWGuZl4bbtnbphhY6iK7_PvK54&hl=en&sa=X&ved=0ahUKEwiFqP7oiuHLAhUGGI4KHcpTAuoQ6AEIOTAE#v=onepage&q=routledge%20handbook%20of%20gender%20in%20south%20asia&f=false](https://books.google.co.in/books?id=yLTpAgAAQBAJ&pg=PR1&lpg=PR1&dq=routledge+handbook+of+gender+in+south+asia&source=bl&ots=Ak38lQi6vm&sig=OWGuZl4bbtnbphhY6iK7_PvK54&hl=en&sa=X&ved=0ahUKEwiFqP7oiuHLAhUGGI4KHcpTAuoQ6AEIOTAE#v=onepage&q=routledge%20handbook%20of%20gender%20in%20south%20asia&f=false)

iii. Violence against women and girls Lessons from South Asia  
   [https://books.google.co.in/books?id=uKBAAQBAJ&pg=PR12&dq=mapping+gender+evolutions+in+south+asia](https://books.google.co.in/books?id=uKBAAQBAJ&pg=PR12&dq=mapping+gender+evolutions+in+south+asia)
MAE 4.2: Post Colonial Studies II

Unit I

1. Homi K Bhabha: Signs taken for Wonders.

Unit II

1. Gabriel Garcia Marquez: *Leaf Storm*
2. Salman Rushdie: *Midnight’s Children*
3. Chimamanda Ngozi Adichie: *The Thing Around Your Neck*

Unit III

1. Ngugi Wa Thionga: *On the Abolition of the English Department*
2. Meenakshi Mukherjee: *Divided by a Common Language*
3. George Orwell: *Shooting the Elephant*

Unit IV

1. *Kundun*- Melissa Mathison
2. Documentary- *Concerning Violence*- Goran Olsson
3. *Mulk*
4. *Azhagarasamiyin Kuthurai*

Suggested Reading:


17. Spivak, Gayatri Chakravorty: “Can the Subaltern Speak?”


The dissertation work is a paper of 100 Marks in the syllabus for Semester IV.

- The dissertation work is integral in passing the course and it serves as the final test of students’ capability to work independently and think critically.

- The dissertation work gives the student the chance to use the research and writing skills that she or he learned in the programme. It pushes a student to express herself/himself authoritatively and fluently in writing.

- The dissertation is a proof that the student has gained knowledge in the field and is capable of showing original and meaningful thinking.

- The dissertation work will prepare students for the next level of research practice.

- The presentation of the dissertation will show the student’s mastery of the chosen topic as well as her/his speaking and thinking skills.

- The dissertation work gives an opportunity to work individually with a member of the faculty. Faculty partnership results in a kind of mentoring that is useful for students.

Requirements for the dissertation:

i. The dissertation must comprise of a minimum of 12 pages excluding the title page, acknowledgements, the abstract and the bibliography.

ii. Times New Roman, 12 point font with double spaced lines and extra spacing between paragraphs.

iii. 3 copies along with a soft copy (by mail).

iv. The dissertation will be assessed on the basis of this criterion:

   Writing: 60 Marks

   Presentation: 40 Marks

   Total: 100 Marks
Writing: 60 Marks will be divided as follows:

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<td>Draft, Language &amp; Argument</td>
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<td>03</td>
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<td>04</td>
<td>Abstract-(250-300 words)</td>
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Presentation: 40 Marks

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MAE 4SC4: Folkloristics

Lecture Hrs: 54           Internal Marks: 30           Exam Marks: 70

UNIT 1

Definitions: Oral tradition: -- Myths, Creation myths, Folk tales, Fairy Tales

- Distinction between myths and folk tales
- Distinction between folk and fairy tales
- Legends, Fables, Folk Epics
- Tellers of Tales: -- Ceremonial, Familial

UNIT 2

Creation Mythology: The Bible, Hindu, Babylonian, Greek, Egyptian, Greek, others

- ‘Gilgamesh’
- Joseph Campbell’s and Claude Levi-Strauss’ theories outlined
- Common motifs in Creation myths across ancient cultures
- Reasons for commonalities: Tyler and Lang’s and Jung’s theories outlined

UNIT 3

Folk Tales: -- Characteristics, Structure, examples

- Tale types: Linda Deigh’s theories outlined
- Character types: Vladimir Propp’s theories outlined
- Common motifs, shape-shifting, supernatural, magic

Animal Tales: -- Characteristics, common motifs, examples

- Fables, Panchatantra, Jataka
- Tricksters, Culture Heroes

Fairy Tales: -- Characteristics, structure, examples

- Jack Zipes’ theories outlined
- Legends, Folk Epics, examples
UNIT 4
Issues of Gender, Sexuality, Concept of Evil related to Gender Discourse

A.K. Ramanujan’s theories of ‘Gender is the Genre’-‘The Flowering Tree: A Woman’s Tale’

Themes of homosexuality, lesbianism, androgyny in myth and folktale, examples

Theme of Incest in myth and folktale, examples-- Racial and cultural explanations

Discourse of Evil associated with discourse on Gender in folk and fairy tales, breaking of stereotypes

Relevance and Application of Folklore in mainstream life and literature

Suggested Reading:

1) Joseph Campbell:--Oriental Mythology, Occidental Mythology
2) Richard Dorson:--Folklore and Folktales
3) Vladimir Propp:--Morphology of a Folk Tale
4) Alan Dundes:--The Study of Folklore
5) Claude Levi Strauss:--Structural Anthropology
6) Jack Zipes:--Relevance of Fairy Tales
7) A.K. Ramanujan:--Collected Essays

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MAE 4SC5: Film Studies

Lecture Hrs: 54              Internal Marks: 30                Exam Marks: 70

Course Objectives:

1. To Enable the students to recognize cinema as a Discipline of study and encourage a personal engagement with it
2. To Familiarize the students with the various genres, select experiments and movements of cinema and their significance
3. To Encourage the students to understand the impact of the film as visual medium, as an art form and its discourses

Unit I- Concepts: Mise-en scene; Auteur Theory; Adaptations; Censorship; Icons; Voyeurism; Gestalt Theory; cinemaverite.

Unit II- Film Movements: Soviet Montage; German Expressionism; French new wave; Italian Neo Realism; Hollywood; Cinema from Japan/Iran.

Unit III- Indian Cinema: Songs & Regional Cinema: Parallel Cinema.

Unit IV- Film as a form: Documentaries; Short Films.

Reading List:

2. David Bordwell, Film Art: An Introduction
3. Kirstin Thomson: Film History: An Introduction
4. Francois Truffaut: A Certain Tendency of the French Cinema
5. Ian Aiken: European Film Theory and Cinema
6. Brinda Bose: Cities, Sexualities and Modernities: A Reading of Indian Cinema
7. Madhava Prasad: Ideology of Hindi Cinema
8. Laura Mulvey: Visual Pleasure of Narrative Cinema
9. Satyajit Ray: Our Films Their Films
10. Andre Bazin: What is Cinema?