

**ST. JOSEPH'S COLLEGE (AUTONOMOUS),
DEVAGIRI, CALICUT**



**Syllabus
for
MA ENGLISH LANGUAGE & LITERATURE
PROGRAMME**

**UNDER
CHOICE BASED CREDIT AND SEMESTER SYSTEM PG 2019**

(With effect from 2019 admission onwards)

ST JOSEPH'S COLLEGE, DEVAGIRI, (AUTONOMOUS) CALICUT-08

ABSTRACT OF MA ENGLISH LANGUAGE & LITERATURE SYLLABUS

SEMESTER - I

Semester - I: Four Core Courses

FENG1C01: British Literature from Chaucer to the Eighteenth Century	(5 credits)
FENG1C02: British Literature: The Nineteenth Century	(5 credits)
FENG1C03: History of English Language	(5 Credits)
FENG1C04: Indian Literature in English	(5 Credits)

SEMESTER - II

Semester - II: Four Core Courses

Core Courses

FENG2C05: Twentieth Century Literature up to World War II	(5 Credits)
FENG2C06: Literary Criticism and Theory - Part I	(5 Credits)
FENG2C07: American Literature	(5 Credits)
FENG2C08: Postcolonial Writings	(5 Credits)

SEMESTER - III

Semester - III: Two Core Courses and Two Elective Courses

Core Courses

FENG3C09: Twentieth Century British Literature: Post 1940	(5 Credits)
FENG3C10: Literary Criticism and Theory - Part II	(5 Credits)

Elective Courses

FENG3E02: European Fiction in Translation	(5 Credits)
FENG3E07: World Drama	(5 Credits)

SEMESTER - IV

Semester - IV: Two Core Courses, Two Electives, Dissertation and a Comprehensive Viva-voce of all Semesters

Core Courses

FENG4C11: English Literature in the 21 st Century	(4 Credits)
FENG4D12: Dissertation	(4 Credits)
FENG4V13: Viva-Voce	(4 Credits)

Elective Courses

FENG4E10: Film Studies	(4 credits)
FENG4E18: Malayalam Literature in English Translation	(4 Credits)

SEMESTER- I

COURSE - I: FENG1C01 (CORE)

BRITISH LITERATURE FROM CHAUCER TO THE EIGHTEENTH CENTURY

Credit:5

COs	COURSE OUTCOMES
CO1	The students are expected to get a comprehensive view of British Literature from the Fourteenth to the Eighteenth Century.
CO2	They are also expected to get an outline of British social and cultural history during the period.

<u>SECTION A: POETRY</u>		TEACHER
Geoffrey Chaucer	<i>The General Prologue to Canterbury Tales</i> (First 100 lines)	DJ
William Shakespeare	Sonnet 18: "Shall I Compare thee to a Summer's Day"	CV
John Donne*	'The Canonization'	CV
Andrew Marvell	'To His Coy Mistress'	CV
John Milton*	<i>Paradise Lost</i> Book I (Lines 1-270)	CV
John Dryden	'Mac Flecknoe'	VN
Thomas Gray	'Elegy Written in a Country Churchyard'	SV
Note: All Poems in Section A are marked for annotation		
<u>SECTION B: DRAMA</u>		
Shakespeare	<i>Hamlet</i>	SV
Webster	<i>The Duchess of Malfi</i>	RK
Sheridan	<i>Rivals</i>	NB
<u>SECTION C: PROSE & FICTION</u>		
Francis Bacon	'Of Marriage'	RX
Joseph Addison	Sir Roger at the Church	VN
Jonathan Swift	<i>Gulliver's Travels</i>	WR
Henry Fielding	<i>Joseph Andrews</i>	RJ
Daniel Defoe	<i>Robinson Crusoe</i>	RX

SEMESTER- I

COURSE - II: FENG1C02 (CORE)

BRITISH LITERATURE: THE NINETEENTH CENTURY

Credit:5

COs	COURSE OUTCOMES
CO1	The students are expected to get an outline of the vast body of British Literature in the Nineteenth Century, looking into trends, movements and influences
CO2	They are also expected to get an outline of British social and cultural history during the period, examining how social transition is represented/refracted in literature

<u>SECTION A: POETRY</u>		TEACHER
William Blake	'The Tiger', 'The Lamb'	CV
William Wordsworth	'Lines Composed a Few Miles above Tintern Abbey'	SV
S.T. Coleridge	'Kubla Khan'	SV
P.B. Shelley	'Ozymandias'	SV
John Keats	'Ode to a Nightingale'	SV
Lord Byron	'She Walks in Beauty'	SV
Alfred Tennyson	'Tithonus'	SV
Robert Browning	'Fra Lippo Lippi'	SV
Elizabeth Barret Browning	"A Musical Instrument"	DJ
Matthew Arnold	"Dover Beach"	NB
D G Rossetti	"The Blessed Damozel"	CV
Note: All Poems in Section A are marked for annotation		
<u>SECTION B: DRAMA</u>		
Oscar Wilde	<i>The Importance of being Earnest</i>	WR
<u>SECTION C: FICTION & PROSE</u>		
Charles Lamb	'Dream Children - A Reverie'	RK
William Hazlitt	On Reading Old Books	RX
Emile Bronte	<i>Wuthering Heights</i>	WR
Charles Dickens	<i>A Tale of Two Cities</i>	RX
Thomas Hardy	<i>The Mayor of Casterbridge</i>	RX

SEMESTER- I

COURSE - III: FENG1C03 (CORE)

HISTORY OF ENGLISH LANGUAGE

Credit:5

COs	COURSE OUTCOMES
CO1	The students are expected to get a historical perspective of the English Language in general and to create awareness about the evolution of human language
CO2	They are also expected to develop critical thinking on a variety of topics like multiculturalism, power relations in evolution of languages, the dynamics of language change and principles of political correctness in language policy
CO3	Discussions on language variety and the use of English in the New Media are career-focused

<u>SECTION A</u>	TEACHER
Language families - The Indo-European family of languages; Germanic Family of languages and the origin of English - The early history of English language; Old English Period - Scandinavian invasions - Middle English Period: The Impact of the Norman Conquest on the English Language; - Middle English Literature. Modern English Period - Latin and Greek influence - Loan words - The impact of the Renaissance - Bible Translations. Sound changes in English - The Great Vowel Shift - Changes in Grammar, vocabulary, phonology and morphology - Semantics - word formations.	BV
<u>SECTION B*</u>	
Foreign influences on English in the Seventeenth, Eighteenth and the Nineteenth Centuries - Colonialism and the English language - Expansion of Vocabulary - Semantic change- Pidgins and Creoles. Contributions of major writers to the growth of English vocabulary.	BV
<u>SECTION C</u>	
The discrepancy between spelling and pronunciation - Attempts to reform English spelling - Evolution of Standard English - Dialects of English: British and American - English in India - English in the postcolonial world - English as a global language -- The rise of 'englishes' - impact of Science and Technology - English in the digital age.	RJ

SEMESTER- I

COURSE - IV: FENG1C04 (CORE)

INDIAN ENGLISH LITERATURE

Credit:5

COs	COURSE OUTCOMES
CO1	The students are expected to trace the emergence and evolution of Indian Writing in English from the early colonial phase to the modern phase
CO2	They gain an understanding of the various phases of Indian writing in English in the context of the wider postcolonial and transnational scenario, by critically engaging with notions of imitation, assimilation and experimentation. It further explores the cross pollination this cultural and aesthetic engagement entails
CO3	A student who has successfully completed the course is expected to be familiar with the evolving trajectory of English writing in India in its multiple manifestations and diversity

<u>SECTION A: POETRY</u>		TEACHER
Toru Dutt	'Our Casuarina Tree'	DJ
Rabindranath Tagore*	"The Child"	RK
Nizzim Ezekiel	'In the Country Cottage'	VN
Jayanta Mahapatra*	'Hunger'	SV
A. K. Ramanujan	Obituary	SV
Kamala Das	The Old Playhouse	SV
R. Parthasarathy	River Once	SV
Gieve Patel	The Ambiguous Fate of Gieve Patel, He being Neither Muslim nor Hindu in India	DJ
Meena Alexander	'Blue Lotus'	DJ
Arundhati Subramaniam	Home	DJ
Meena Kandasamy	Dead Woman Walking	DJ
Note: All Poems in Section A are marked for annotation		
<u>Section B: Fiction</u>		
Mulk Raj Anand	<i>Coolie</i>	WR
R. K. Narayan	<i>The Guide</i>	WR
Arundhati Roy	<i>Midnight's Children</i>	WR
Amitav Ghosh	<i>The Hungry Tide</i>	VN
<u>SECTION C: Drama</u>		
Girish Karnad	<i>Hayavadana</i>	NB
Mahesh Dattani	<i>Tara</i>	VN
<u>SECTION D: Prose</u>		
Jawaharlal Nehru	What is Culture?	RK
Amartya Sen	"Reason and Identity" (From <i>The Argumentative Indian</i> , Part IV)	NB

SEMESTER-II

COURSE - V: FENG2C05 (CORE)

TWENTIETH CENTURY BRITISH LITERATURE UP TO WORLD WAR II

Credit:5

COs	COURSE OUTCOMES
CO1	The students are expected to familiarize themselves with the major trends, movements and authors in British literature in the first half of the Twentieth Century
CO2	The students are expected to undertake an inquiry/ research in the area by brief discussions on comparable texts in European literatures which represent the various phases of Modernism

<u>SECTION A: POETRY</u>		TEACHER
G. M. Hopkins	'The Windhover'	VN
W. B. Yeats	'The Second Coming', 'Byzantium'	SV
T. S. Eliot	<i>The Waste Land</i>	SV
Wilfred Owen	'Strange Meeting'	SV
W. H. Auden	Funeral Blues	DJ
Note: All Poems in Section A are marked for annotation		
<u>SECTION B: DRAMA</u>		
G. B. Shaw	<i>Caesar and Cleopatra</i>	VN
T.S.Eliot*	<i>Murder in the Cathedral</i>	RK
Sean O'Casey	<i>Juno and the Paycock</i>	VN
<u>SECTION C: PROSE & FICTION</u>		
Virginia Woolf	'Modern Fiction'	VN
Joseph Conrad	<i>The Heart of Darkness</i>	WR
D. H. Lawrence	<i>Sons and Lovers</i>	WR
James Joyce	<i>A Portrait of the Artist as a Young Man</i>	SV

SEMESTER-II

COURSE - VI: FENG2B06 (CORE)

LITERARY CRITICISM AND THEORY - PART I

Credit:5

COs	COURSE OUTCOMES
CO1	The students are expected to enable themselves to develop a critical acumen rooted in a strong awareness of the historical trajectory of critical thought in western and non-western contexts
CO2	Students familiarize themselves with the key texts in Western literary theory
CO3	They are also expected to engage themselves with the central aesthetic concepts in Sanskrit critical tradition
CO4	The students are expected to read the seminal primary texts from the ancient Greek civilization to new criticism in the beginning of the twentieth century, relating them to the social and historical conditions in which they have been written and practiced and to the contemporary cultural and political contexts in which they are being studied and discussed
CO5	They are expected to be able to articulate the prominent features of different texts cogently and to develop a sensitivity to the social implications of different schools of criticism.

SECTION A		TEACHER
Plato	<i>The Republic</i> (Books 2& 3)	BV
Aristotle*	<i>Poetics</i>	BV
Longinus	On the Sublime	BV
SECTION B		
Philip Sydney	<i>An Apologie for Poetry</i>	CV
William Wordsworth	<i>Preface to the Lyrical Ballads</i>	CV
T .S. Eliot	'Tradition and the Individual Talent'	RX
F. R. Leavis	<i>Hard Times: An Analytic Note</i>	RX
Cleanth Brooks	'Irony as a Principle of Structure'	CV
Northrop Frye	'The Archetypes of Literature'	CV
SECTION C		
S. N. Dasgupta	'The Theory of <i>Rasa</i> '	NB
Kunjunni Raja	'Theory of <i>Dhvani</i> '	NB

SEMESTER-II

COURSE - VII: FENG2B07 (CORE)

AMERICAN LITERATURE

Credit:5

COs	COURSE OUTCOMES
CO1	The students are expected to familiarize themselves with the maturing phase of American literature in the early Nineteenth Century to its evolution till the end of the Twentieth century
CO2	It focuses on the emergence of a distinct American style and the writing of American ethos in American literature

<u>SECTION A: POETRY</u>		TEACHER
Edgar Allan Poe	'The Raven'	VN
Walt Whitman	'A Passage to India'	BV
Emily Dickinson	'I Felt a Funeral', 'There is a Certain Slant of Light'	DJ
Robert Frost	'Home Burial'	DJ
Wallace Stevens	'The Emperor of Ice Cream'	RK
e. e. cummings	'Buffalo Bill'	RK
Hart Crane	'Proem: To Brooklyn Bridge'	RJ
Langston Hughes	'I Too'	RX
Robert Lowell	'For the Union Dead'	DJ
Allen Ginsberg	'America'	SV
Sylvia Plath	'Edge'	SV
Gloria Anzaldua	To Live in the Borderland means You	RK
Note: All Poems in Section A are marked for annotation		
<u>SECTION B: PROSE AND FICTION</u>		
Emerson	'Self-reliance'	VN
Melville	<i>Moby Dick</i>	WR
Mark Twain	<i>Huckleberry Finn</i>	WR
Faulkner	<i>The Sound and the Fury</i>	WR
Tony Morrison	<i>Tar Baby</i>	RK
<u>SECTION C: DRAMA</u>		
O'Neill	<i>The Emperor Jones</i>	BV
Tennessee Williams	<i>The Glass Menagerie</i>	SV
Amiri Baraka (Le Roi Jones)	<i>Dutchman</i>	CV

SEMESTER-II

COURSE - VIII: FENG2C08 (CORE)

POSTCOLONIAL WRITINGS

Credit:5

COs	COURSE OUTCOMES
CO1	The students are expected to get an overview of the historical experience of colonization and its impacts on the colonized peoples across the globe, through the medium of literary writings
CO2	The students are expected to acquaint themselves with the major theoretical concepts associated with postcolonial studies as manifested through the literary discourse in the works under consideration
CO3	It also aims to familiarize students with questions of resistance and representation, the politics language and literary form, and the quests for identity, autonomy and self-determination that mark postcolonial literary expression
CO4	It is also envisaged that students will acquire the theoretical formulations, methods and strategies for postcolonial analysis that may contribute to the writing of their Fourth Semester dissertation

<u>SECTION A: POETRY</u>		TEACHER
A. K. Ramanujan	'Self-Portrait'	SV
Dom Moraes	"A Letter", "Sinbad"	DJ
Leopold Senghor	"New York"	SV
Gabriel Okara	"The Mystic Drum"	RX
David Diop	"Africa"	RX
Allen Curnow	"House and Land"	DJ
A. D. Hope	"Australia"	DJ
Jack Davis	"Aboriginal Australian"	DJ
Margarett Atwood	"Journey to the Interior"	SV
Derek Walcott	"Ruins of a Great House"	SV
E. E. Tiang Hong	"Arrival"	DJ
Almaghir Hashmi	"So What if I Live in a House Made by Idiots"	DJ
Kamau Brathwaite	"Negus"	RX
<u>SECTION B: DRAMA</u>		
Wole Soyinka	The Road	DJ
Girish Karnad	Hayavadana	NB
Timberlake Wertebaker	<i>Our Country's Good</i>	DJ
<u>SECTION C: FICTION</u>		
Chinua Achebe	<i>Things Fall Apart</i>	NB
V. S. Naipaul	<i>A House for Mr. Biswas</i>	RJ
Margaret Laurence	<i>Stone Angel</i>	RJ
Khalid Hosseini	<i>The Kite Runner</i>	RX

SEMESTER-III

COURSE - IX: FENG3C09 (CORE)

TWENTIETH CENTURY BRITISH LITERATURE: POST-1940

Credit:5

COs	COURSE OUTCOMES
CO1	The students are expected to get a comprehensive picture of British literature written after 1940, besides giving them an outline of the theoretical paradigms that informed them
CO2	The learners are expected to find the course a mapping of British culture and society during the period for the learners

<u>SECTION A: POETRY</u>		TEACHER
Dylan Thomas	'Fern Hill'	SV
Philip Larkin	'Church Going'	SV
Thom Gunn	'On the Move'	SV
Ted Hughes	'View of a Pig'	SV
Seamus Heaney	'Punishment'	SV
Charles Tomlinson	'Swimming Chenango Lake'	DJ
Geoffrey Hill	'In Memory of Jane Frazer'	VN
Elizabeth Jennings	'One Flesh'	CV
Andrew Motion	'The Last Call'	CV
<i>Annotations will cover the entire section</i>		
<u>SECTION B: DRAMA</u>		
Beckett	<i>Waiting for Godot</i>	SV
Caryl Churchill	<i>Top Girls</i>	VN
Harold Pinter	<i>The Birthday Party</i>	WR
Edward Bond	<i>Lear</i>	RK
<u>SECTION C: FICTION</u>		
John Fowles	<i>The French Lieutenant's woman</i>	BV
Kingsley Amis	<i>Lucky Jim</i>	RK
Allan Sillitoe	<i>Loneliness of the Long Distance Runner</i>	VN
Kazuo Ishiguro	<i>Remains of the Day</i>	DJ

COURSE - X: FENG3C10 (CORE)

LITERARY THEORY AND CRITICISM PART II

Credit:5

COs	COURSE OUTCOMES
CO1	At the end of the course, the students are expected to read literary and critical texts with judicious appreciation and build up the competence to generate and articulate personal responses to literary and critical texts, as well to explain the premises and assumptions underlying such personal responses

MODULE I & II	TEACHER
Structuralism: Major Theorists: Ferdinand de Saussure, Claude Levi- Strauss, Roland Barthes, Gerard Genette. Key Concepts: Structure, Sign, Signifier, Signified, Semiology, Semiotics, Langue and Parole, Mythemes, Structuralist Narratology.	BV
Roland Barthes, "Structuralist Activity"	BV
Post-Structuralism/ Deconstruction: Major Theorists: Jacques Derrida, Roland Barthes, Michel Foucault, The Yale School. Key concepts: Deconstruction of Sign, Decentering, Logocentrism, Aporia, Supplement, The Death of the Author, Knowledge, Power, Discourse.	BV
Jacques Derrida, "Structure Sign and Play in the Discourse of the Human Sciences"	BV
Psychoanalysis: Major Theorists: Sigmund Freud, Jacques Lacan. Key concepts: Id, Ego, Superego, Dream Mechanism, Oedipus Complex, Unconscious, Mirror Stage, Imaginary, Symbolic and Real, Ego Formation and Constructions of Selfhood, Jouissance, Unconscious is structured like a Language.	RX
Jacques Lacan, "The Mirror Stage as Formative Function of the I"	RX
Feminism: Major theorists: Virginia Woolf, Kate Millet, Elaine Showalter, Helene Cixous, Adrienne Rich. Key concepts: Gynocriticism, Ecriture Feminine, Womanism, The Language Problem in Feminism, Marxist Feminism, French Feminism, Lesbian Feminism, Black Feminism, Dalit Feminism, Post-feminism.	NB
Elaine Showalter: "Towards a Feminist Poetics"	NB

<p>Cultural Materialism/ New Historicism: Major theorists: Raymond Williams, Jonathan Dollimore, Stephen Greenblatt, Louis Montrose. Key concepts: Neo-Marxism, Culture: New Definitions, Thin and Thick Descriptions, Textuality and Historicity, Texts, Contexts and Co-texts, Rereading the Renaissance and Shakespeare, The Politics of Representation and Power.</p>	NB
<p>Louis Montrose: "Professing the Renaissance: The Poetics and Politics of Culture"</p>	NB
<p>Postcolonialism Major theorists: Frantz Fanon, Edward Said, HomiBhabha, GayatriSpivak, Benedict Anderson. Key concepts: Critique of Eurocentrism and Universalism, Decolonization, National Consciousness, Critiquing Nationalism, Postnationalism, Imagined Communities, Orientalism, Strategic Essentialism, Subaltern Studies, Hybridity, Ambivalence, Mimicry.</p>	RX
<p>Edward Said: "Jane Austen and Empire"</p>	RX
<p>Ecocriticism: Major theorists: Jonathan Bate, Cheryll Glotfelty, Laurence Coupe, Patrick DMurphy, William Rueckert. Key concepts: Anthropocentrism, Shallow Ecology vs Deep Ecology, The Crisis of Humanism, Nature/Culture, Green Studies, Environmental Imagination, Ecofeminism.</p>	RX
<p>Cheryll Glotfelty: "Introduction: Literary Studies in an age of Environmental Crisis" (From The Ecocriticism Reader)</p>	RX
<p>Graham Good, "Presentism: Postmodernism, Poststructuralism, Postcolonialism"</p>	GL

COURSE - XI: FENG3E02 (ELECTIVE)
EUROPEAN FICTION IN TRANSLATION

Credit:5

COs	COURSE OUTCOMES
CO1	The students are expected to get a historical perspective of European fiction and glimpses into European culture and society across the centuries

SECTION A		TEACHER
Cervantes	<i>Don Quixote</i>	WR
Flaubert	<i>Madame Bovary</i>	WR
Tolstoy	<i>Anna Karenina</i>	WR
Franz Kafka	<i>The Trial</i>	DJ
Kazantzakis	<i>Zorba, the Greek</i>	DJ
Gunter Grass	<i>The Tin Drum</i>	RJ
Milan Kundera	<i>The Joke</i>	DJ
Orhan Pamuk	<i>My Name Is Red</i>	DJ
Jose Saramago	<i>Blindness</i>	WR
Italo Calvino	<i>If on a winter's night a traveller</i>	RK

COURSE - XII: FENG3E07 (ELECTIVE)
WORLD DRAMA

Credit:5

COs	COURSE OUTCOMES
CO1	The students are expected to get a historical perspective about world drama and how the themes are linked to contemporary culture and politics
CO2	It will also make them aware of the changes in the perceived function of drama from the classical Greek theatre to the Epic theatre of the Twentieth Century

SECTION A		TEACHER
Sophocles	<i>Oedipus Rex</i>	CV
Sudraka	<i>The Little Clay Cart</i>	RJ
Shakespeare	<i>King Lear</i>	SV
SECTION B		
Ibsen	<i>A Doll's House</i>	VN
Strindberg	<i>A Dream Play</i>	RK
Chekhov	<i>The Cherry Orchard</i>	WR
SECTION C		
Bertolt Brecht	<i>Mother Courage</i>	CV
Genet	<i>The Balcony</i>	VN
Eugene Ionesco	<i>Ameedee</i>	CV
SECTION D		
Pirandello	<i>Six Characters in Search of an Author</i>	DJ
Gao Xingjian	<i>The Other Shore</i>	RK
Dario Fo	<i>The Accidental Death of an Anarchist</i>	BV
Note: Any standard translation can be used.		

SEMESTER-IV

COURSE - XIII: FENG4C11 (CORE)

ENGLISH LITERATURE IN THE 21ST CENTURY

Credit:4

COs	COURSE OUTCOMES
CO1	The Students are expected to become aware of the multicultural nature of writings in English in the contemporary world and of how English serves as a vehicle for rumination and resistance for writers who come from diverse linguistic communities

<u>SECTION A: POETRY</u>		TEACHER
Simon Armitage	'A Vision'	SV
Benjamin Zephaniah	'Rong Radio Station'	CV
Martin Espada	Alabanza: In Praise of Local 100'	DJ
Evan Boland	'Atlantis- A Lost Sonnet'	SV
Daljith Nagra	'Look We Have Coming to Dover'	DJ
Sean O'Brien	'Water Garden'	SV
Ocean Vuong	'DetoNation'	CV
Terrence Hayes	'I Lock You in an American Sonnet that is Part Prison'	DJ
Sarah Howe	Yangtze	DJ
Jorie Graham	Fast	CV
Vijay Nambisan	'These Were My Homes'	DJ
<i>Annotations will cover the entire section</i>		
<u>SECTION B: DRAMA</u>		
Tracy Letts	<i>August: Osage County</i>	BV
Lucy Kirkwood	<i>Chimerica</i>	RK
Ayad Akhtar	<i>Disgraced</i>	RJ
<u>SECTION C: FICTION</u>		
Mohsin Hamid	<i>The Reluctant Fundamentalist</i>	RK
Chimamanda Ngozi Adichie	<i>Purple Hibiscus</i>	VN
Richard Powers	<i>The Echo Maker</i>	BV
Viet Thanh Nguyen	<i>The Sympathizer</i>	BV
Ali Smith	<i>Autumn</i>	RK
Amitav Ghosh	Chapters 1-4 (Part I Stories from <i>The Great Derangement</i>)	VN
David Lodge	Consciousness and the Two Cultures (Chapter 1, <i>Consciousness and the Novel</i>)	VN

COURSE - XIV: FENG4E10 (ELECTIVE)

FILM STUDIES

Credit:4

COs	COURSE OUTCOMES
CO1	The students are expected to make an informed study of a film, locating it within the larger history of cinema in its specific context. It expects the student to be able to see a film as an aesthetic and cultural construct, to identify and describe key film movements and histories, and to define certain central concepts in film studies.

SECTION A: FILM THEORY I		TEACHER
Sergei Eisentein	Word and Image (from <i>Film Sense</i>)	NB
Fernando Solanas & Octavio Getino	Towards a Third Cinema	VN
Jean Louis Baudry	"Ideological Effects of the Basic Cinematographic Apparatus"	RK
SECTION B: FILM THEORY II		
Laura Mulvey	Visual Pleasure and Narrative Cinema	RX
Robert Stam & Louis Spence	"Colonialism, Racism and Representation: an Introduction"	RX
Wimal Dissanayake	"Rethinking Indian Popular Cinema: Towards Newer Frames of Understanding"	GL
SECTION C: FILM CLASSICS		
Sergei Eisenstein	<i>Battleship Potemkin</i>	NB
Ingmar Bergman	<i>Wild Strawberries</i>	RX
Alfred Hitchcock	<i>Psycho</i>	NB
Victor Fleming	<i>Gone with the wind</i>	RX
Akira Kurosowa	<i>Rashamon</i>	RX
Christopher Nolan	<i>Memento</i>	RX
SECTION D: FILM CLASSICS		
Italian Neorealism	<i>Bicycle Thieves</i>	NB
French New Wave	<i>Breathless</i>	RX
New German Cinema	<i>Marriage of Maria Braun</i>	NB
Third Cinema	<i>Offside (Jafar Panahi)</i>	DJ
Documentary	<i>Glass (Bert Haanstra)</i>	DJ

SEMESTER-III

COURSE - XV: FENG3E09 (ELECTIVE)

MALAYALAM LITERATURE IN TRANSLATION

Credit:4

COs	COURSE OUTCOMES
CO1	Apart from getting an overview of Twentieth Century Malayalam literature, the students are expected to acquire a comparative perspective involving Malayalam literature and other literatures which are discussed in the programme
CO2	It is also introduced to facilitate translation projects involving Malayalam literature

SECTION A: POETRY		TEACHER
Kumaran Assan	'The Fallen Flower'	SV
Vallathol	'Akrooran to Ambadi'	RK
Ulloor	'Music of Love'	BV
Changampuzha	'Manaswini'	SV
G. Sankara Kurup	'The Master Carpenter'	DJ
Balamani Amma	'Mother's Heart'	CV
Vyloppilli	'The Mother Tigress in the Zoo'	BV
N.V.Krishna Variyar	'The Rats'	RK
Sugatha Kumari	'Colossus'	BV
O.N.V. Kurup	'Blue Fish'	RK
SECTION B: FICTION		
O.Chandu Menon	<i>Indulekha</i>	WR
C.V.Raman Pillai	<i>Marthanda Varma</i>	WR
Thakazhi	<i>Chemmeen</i>	CV
Basheer	<i>My Granddad had an Elephant</i>	GL
Kesava Dev	<i>From the Gutter</i>	BV
M.T.Vasudevan Nair	<i>Mist</i>	WR
O.V.Vijayan	<i>The Legend of Khasak</i>	SV
SECTION C: DRAMA		
N. Krishna Pillai	<i>Investment</i>	WR
C.J. Thomas	<i>Behold, He Comes Again</i>	NB
G. Sankara Pillai	<i>Bharata Vakyam</i>	RJ
Thoppil Bhasi	<i>Capital</i>	WR
K.J. Baby	<i>Nadugadhika</i>	WR