

2.1 Literary Theory: Formalism to New Historicism

Objectives: to introduce students to theoretical movements and the critical terminology that is part of it;
to help them access essays first-hand, instead of relying on notes or summaries.

Note: Each essay selected for study signifies a theoretical movement. Instructors are expected to take students through the general features and aspects of each movement.

Unit I

Formalism

Cleanth Brookes: “The Language of Paradox”

Structuralism and Semiotics:

Roland Barthes: “From Work to Text”

Post-structuralism

Jacques Derrida: “Structure, Sign, and Play in the Discourse of the Human Sciences”

Unit II

Marxism

Frederic Jameson: Preface to *The Political Unconscious*

Feminism

Simone de Beauvoir: “Myth and Reality” (from *The Second Sex*)

Unit III

Reader Response Theory

Wolfgang Iser: “Interaction between Text and Reader”

Psychoanalytic Theory

Laura Mulvey: “Visual Pleasure and Narrative Cinema”

New Historicism

Michel Foucault: "What is an Author?"

[Note: Many of the selections are from *The Norton Anthology of Theory and Criticism*. Postcolonial Theory and Queer Theory have not been represented here since Postcolonial Studies and Gender Studies figure as separate papers for study in the syllabus.]

2.2 British Literature: Modern to Contemporary

Objectives: 1) to give a general idea to students of the modernist age in literature by introducing them to representative pieces of modernist writing from the English and Irish literary traditions 2) to give students a flavor of post-modernist writing by guiding them through models of such writing, and introducing them to the contemporary British literary scene.

Note: It is expected that instructors would take students through the socio-literary movements of Modernism and Post-modernism and help them arrive at the ‘Contemporary’.

Unit I: Modernist Moments

Yeats’ “The Second Coming”

T. S. Eliot’s “The love song of J. Alfred Prufrock” and
The Burial of the Dead Section in “The Wasteland”.

Virginia Woolf’s essay, “Modern Fiction”.

D.H. Lawrence’s short story, “Odour of Chrysanthemums”.

1st Chapter of James Joyce’s *Ulysses*.

Unit II: The Postmodern Turn

Jean-Francois Lyotard’s “Defining the Postmodern”.

(from The Norton Anthology of Theory and Criticism)

Samuel Beckett’s Waiting for Godot.

Extract from John Fowles’s The French Lieutenant’s Woman

Extract from Kingsley Amis’ Lucky Jim

Unit III: Contemporary British Fiction & Other Significant Voices

Kazuo Ishiguro’s A Pale View of Hills

Jeanette Winterson’s Oranges Are Not the Only Fruit

Other significant voices have also emerged in-between, leaving their mark on these movements and phases.

Sylvia Plath’s “Daddy”

Ted Hughes’ “Thought –Fox”,

Auden’s ”In Memory of W.B. Yeats”

J.M. Synge’s *Riders to the Sea*

Seamus Heaney’s “Digging”

are some such samples to be taught as an integral part of 20th century English thought.

2.3 Gender Studies

Objectives: to help students understand the operations of Gender and gender hierarchies in the societies they live in; to sensitise students to variant forms of gender and sexuality, and equip them to analyse representations of these in cultural forms.

Note: The paper addresses the conventional classification of gender in terms of the male-female binary. But it also interrogates this binary and posits theoretical stands that project multiple gender identities and sexualities. The figurations of these are evident in the texts selected for study here.

Unit I: Key Concepts

- a) Patriarchy
- b) Sexuality
- c) Feminisms
- d) Gender and Language
- e) Body
- f) Queer Theory
- g) Stereotype
- h) Post-feminism

Unit II: Theoretical Essays

Kate Millett's "Theory of Sexual Politics".

Judith Butler's "Preface to the 1999 Edition of Gender Trouble".

Unit III: Texts, Representations

Extracts from Suniti Namjoshi's Feminist Fables.

Baburao Bagul's "Mother".

Alice Walker's "In Search of my Mother's Gardens".

Mahaswetha Devi's story, "Rudali".

Girish Kasaravalli's Ghattashraddha (film text).

Lingadevaru's Naanu Avanalla Avalu (film text)

The Shikhandin Story from The Mahabharata (from the text, Same-Sex Love in India)

Extract from A. Revathi's The Truth About Me.

2.4 European Literature in English Translation

Objectives: The title brings students to the realization that though identified with the classical canon, these texts are also translated pieces. It introduces them to a few texts that have always been identified with the European Canon. It invites students to redraw the histories that produced them and to seek the significance of reading these texts in contemporary times.

Note: The focus of the paper is mainly on 19th and 20th century European classics, though the beginnings of European literature is invoked by the inclusion of a Greek component.

Unit I: The Greek Beginnings

_Sophocles' *Oedipus Rex*

Sappho's lyrics

Extracts from *The Iliad* and *The Odyssey*

(The Shield of Achilles and the Meeting between Hector and Andromache from *The Iliad* and Eurycleia recognizing Odysseus in Bk 19 of *The Odyssey*)

Unit II: Spotlight on the 19th Century

Madame Bovary (film directed by Claude Chabrol)

Ibsen's *The Doll's House*

Nietzsche's *Thus Spake Zarathushtra* (a two-page extract from the beginning of the book)

Unit III: Spotlight on the 20th Century

Kafka's *The Trial*

Extract from Simone de Beauvoir's *Adieu: Letters to Sartre*

Camus' *The Myth of Sisyphus*

Brecht's *The Caucasian Chalk Circle*

An extract from Gunter Grass' *The Tin Drum*

Open Elective: Write it Right

Objectives:

- To help students get the basics right.
- To grasp the nature of the writing exercise one has embarked upon.
- To promote effective writing across a whole range of tasks that all of us face on a daily basis.

Unit I

1. The logic of Effective Writing
2. Applying for a Course; Applying for a job
3. Writing Correct and Convincing Sentences
4. Punctuating a Sentence: Commas, Colons, Semicolons
5. The Right use of the definite article.

Unit II

6. Avoidable Errors
7. Tricks of the Writer's Trade
8. Essay Writing: Structure, Paragraph Control
9. Make Every Essay an Effective Essay

Unit III

10. Writers on writing
11. Why is English so Awkward?

(Instructors are advised to use the reference text, *Write it Right: A Handbook for Students* authored by John Peck and Martin Coyle and published by Palgrave Macmillan in 2005. Instructors are also expected to introduce each of the items in the Course Content through practical exercises in writing).

The Question Paper Pattern and the Evaluation Method will be the same for all papers except for the Project in the 1V Semester.

Theory Paper: 70 marks

Internal Assessment: 30 marks

Theory Paper:

Short Notes: (5 marks each) $4 \times 5 = 20$ (Students may attempt 4 out of 7)

Essays: (10 marks each) $10 \times 5 = 50$ (Students may attempt 5 out of 8)

Internal Assessment:

The split-up for the Internal Assessment will be as follows:

Assignment / Test 1 : 10 marks

Assignment / Test 2 : 10 marks

Presentation : 5 marks

Attendance : 5 marks