

M.A.

LITERATURES IN ENGLISH

CULTURAL STUDIES



**Syllabus for Master of Arts in
Literatures in English and Cultural Studies**
(Sessions 2011-2012, 2012-2013, 2013-2014, 2014-2015)

January 2012

**Department of English
Jahangirnagar University**

**DEPARTMENT OF ENGLISH
JAHANGIRNAGAR UNIVERSITY**

**Syllabus for MA in
Literatures in English and Cultural Studies Programme**

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1. INTRODUCTION

The study of literature in English now incorporates both an aesthetic/formalist approach and a politico-cultural reading. On the other hand, the word 'English,' especially in the academic arena, has received numerous inflections and is deeply informed by socio-cultural contingencies and diversities. Cultural Studies has, thus, appeared as an effective tool to study the interrelationship and tension between cultures and discourses ranging from written literature to hypertext. The *Master of Arts (MA) in Literatures in English and Cultural Studies* programme in the Department of English at Jahangirnagar University is designed to address these changes in the study of literature and culture. The programme offers courses on literature and Cultural Studies, field-work based projects, and dissertation so as to enhance students' interpretive and creative skills.

2. OBJECTIVES

The *Master of Arts (MA) in Literatures in English and Cultural Studies* generally intends to broaden students' exposure to the discursive and applied aspects of the study of literature in English and Cultural Studies. This programme is specifically designed to create active workforce, equipped with skills and sensibility to approach, appreciate, evaluate and produce literary and cultural discourses and, thus, to contribute significantly to the art and politics of signification.

3. COURSE DURATION, CREDITS, MARKS, AND GROUPS

The *Master of Arts (MA) in Literatures in English and Cultural Studies* programme is of one year duration. It is constituted of 30 credit hours covered by 6 courses plus viva-voce for the *Thesis Group*, and 7 courses plus viva-voce for the *Course Group*. The courses taken by either of the two groups carry 750 marks in total.

4. PROGRAMME OUTLINE

The *Master of Arts (MA) in Literatures in English and Cultural Studies* programme has two groups: *Thesis Group* and *Non-Thesis Group*. The *Thesis Group* shall take 4 compulsory courses and 2 open courses (one from each cluster; see Table 4.1 and Section 5) whereas the *Course Group* shall take 3 compulsory courses and 4 open courses (at least one from each cluster; see Table 4.2 and Section 5). It should be noted that the student securing at least CGPA 3.25 in the BA (Hons) examination will be eligible to opt for the *Thesis Group*. The students of both the groups shall take a viva-voce after the end of the written examination:

Table 4.1 Thesis Group

<i>Course Code</i>	<i>Course Title</i>	<i>Credits</i>	<i>Marks</i>
LECS 501	Critical Reading and Adaptation of Literary Texts	4	100
LECS 502	Cultural Studies	4	100
LECS 515	Project	4	100
LECS 516	Dissertation	8	200
LECS ...	Open Course 1	4	100
LECS ...	Open Course 2	4	100
LECS 517	Viva-Voce	2	50
Total		30	750

Table 4.2 Non-Thesis Group

<i>Course Code</i>	<i>Course Title</i>	<i>Credits</i>	<i>Marks</i>
LECS 501	Critical Reading and Adaptation of Literary Texts	4	100
LECS 502	Cultural Studies	4	100
LECS 515	Project	4	100
LECS ...	Open Course 1	4	100
LECS ...	Open Course 2	4	100
LECS ...	Open Course 3	4	100
LECS ...	Open Course 4	4	100
LECS 517	Viva-Voce	2	50
Total		30	750

5. COURSES OFFERED

Courses offered for *Master of Arts (MA) in Literatures in English and Cultural Studies* are given below:

CORE COURSES

LECS 501	Critical Reading and Adaptation of Literary Texts	4 Credits	100
LECS 502	Cultural Studies	4 Credits	100

OPEN COURSES*Cluster One*

LECS 503	World Classics (in English Translation)	4 Credits	100
LECS 504	Comparative Literature	4 Credits	100
LECS 505	European Literature (in English Translation): Poetry and Drama	4 Credits	100
LECS 506	European Literature (in English Translation): Prose	4 Credits	100
LECS 507	Modern Latin American Literature (in English Translation)	4 Credits	100
LECS 508	Bengali Writing in English	4 Credits	100
LECS 509	Postmodern and Popular Fiction	4 Credits	100

Cluster Two (Teaching by lectures and seminars/workshops)

LECS 510	Transnational, Postcolonial and Critical Race Studies	4 Credits	100
LECS 511	Gender Studies	4 Credits	100
LECS 512	Film Studies	4 Credits	100
LECS 513	Performance Studies and Performing Arts	4 Credits	100
LECS 514	Media and Mass Communication	4 Credits	100

PROJECT

LECS 515	Project	4 Credits	100
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DISSERTATION

LECS 516	Dissertation	8 Credits	200
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VIVA-VOCE

LECS 517	Viva-Voce	2 Credits	50
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6. COURSE DETAILS

The course details including the objectives, content and required* and recommended reading of each of the compulsory and open/optional courses are given below:

* The entries put under the headings “Required Reading” and “Required Reading/Viewing” are books, films, etc. that can be referred to and/or included in the questions set for final examination.

LECS 501 Critical Reading and Adaptation of Literary Texts
4 Credits | 100 marks (80 Final Exam+20 Tutorial)

The objective of this course is to relate literary discourses to contemporary critical theories as well as theatre performance and media adaptation. First, the course intends to strengthen students’ aptitude to read literature through contemporary critical theories and Indian literary criticism where appropriate. Second, it will equip students to identify and analyze how a text is adapted for the screen and stage as well as how and why a literary text and/or a cult character is employed in a different medium (for example, advertisement).

METHODOLOGY

- Theory and Criticism: *Structuralism, Marxism, New Historicism, Feminism, Gender Studies, Psychoanalysis, Trauma Theory, Deconstruction, Postmodernism, Ecocriticism, Cognitive Criticism, Stylistics, Natyashastra, Rasas, etc.*
- Production and Performance: *stage, atmosphere, artistic direction, art direction, performance (persona, movement, projection, improvisation), etc.*
- Adaptation: *the word/image conflict; types of adaptation; narratological approach; history; ideology; intertextuality; contemporizing, etc.*

LITERARY WORKS

William Shakespeare	<i>Hamlet</i> <i>King Lear</i> <i>The Tempest</i>
Henrik Ibsen	<i>A Doll's House</i>
Rabindranath Tagore	<i>Red Oleanders</i>
Toni Morrison	<i>The Bluest Eye</i>

Required Reading/Viewing

East West, Sarajevo (Prod.)	<i>Nora</i>
Josephine Louis Theatre (Prod.)	<i>The Bluest Eye</i>
Phantom Projects Theatre (Prod.)	<i>The Bluest Eye</i>
Laurence Olivier (Dir.)	<i>Hamlet</i>
Franco Zeffirelli (Dir.)	<i>Hamlet</i>
Grigori Kozintsev (Dir.)	<i>Hamlet</i>
Akira Kurosawa (Dir.)	<i>Ran</i>
Aime Césaire	<i>A Tempest</i>
Nagorik Nattaya Samproday (Prod.)	<i>Raktakarabi</i>
Imelda Whelehan	“Adaptations: The contemporary dilemmas”

Recommended Reading

- Aebischer, Pascale. *Shakespeare's Violated Bodies: Stage and Screen Performance*. 2001. Cambridge: CUP, 2009.
- Barry, Peter. *Beginning Theory*. Manchester: Manchester University Press, 1995.
- Belsey, Catherine. *Shakespeare in Theory and Practice*. Edinburgh: EUP, 2010.
- Brooker, Peter, Raman Selden and Peter Widdowson, *A Reader's Guide to Contemporary Literary Theory*. London: Prentice Hall, 1997.
- Cartmell, Deborah and Imelda Whelehan (Eds.). *Adaptations: From text to screen, screen to text*. 2006. London and New York: Routledge, 2007.
- Childs, Peter and Patrick Williams, *An Introduction to Post-Colonial Theory*. Essex: Longman-Pearson Education, 1997.
- Devy, G N. (Ed.) *Indian Literary Criticism: Theory and Interpretation*. 2002. Hyderabad: Orient BlackSwan, 2009.
- Eagleton, Terry. (1983) *Literary Theory: An Introduction*. Minnesota: UMP, 2008.
- Lahiri, Nupur Gangopadhyay. (Trans.) *Red Oleanders*. Kolkata: Punashcha Publisher, 2008.
- Lal, Ananda Lal. (Trans.) *Red Oleanders*.
- Leitch, Vincent B. *The Norton Anthology of Theory and Criticism*. London and New York: W W Norton & Company, 2001.
- Occhiogrosso, Frank. *Shakespeare in Performance*. New Jersey: Associated University Presses, 2003.
- Ryan, Michael. *Literary Theory: A Practical Introduction*. 2nd ed. Oxford: Blackwell, 2004.
- Sandes, Julie. *Adaptation and Appropriation*. 2006. London and New York: Routledge, 2007.

- Stam, Robert and Alessandra aengo (Eds.). *A Companion to Literature and Film*. Malden: Blackwell, 2004.
- Tyson, Lois. *Critical Theory Today*, 2nd Edition, New York and London: Routledge, 2008.
- Waugh, Patricia (Ed.). *Literary Theory and Criticism: An Oxford Guide*. Oxford: OUP, 2006.
- Wolfreys, Julian (Ed.). *Introducing Literary Theories: A Guide and Glossary*. New Delhi: Atlantic Publishers, 2005.

LECS 502 Cultural Studies

4 Credits | 100 marks (80 Final Exam+20 Paper/20 Tutorial)

This course addresses the complex relation of culture and literature with a view to explore how the contents and forms of culture construct and influence the production of literature and criticism. Abreast with contemporary trends in cultural studies, it also studies the production, conditioning, distribution and consumption of discourses, such as television, advertising, minority literatures, and popular literature. The choice of texts intends to cover two cultural studies methods: institutional analysis, and ideology critique.

CULTURAL STUDIES

- Culture: *definition; politics of culture*
- Cultural Studies: *definition; aim; scope; methodology*
- Schools: *British, American, Australian, Indian, etc.*
- Popular Culture: *definitions; forms: language, literature, comics, press, radio, television, cyberculture, cellular phone, art, music, film, sports, food, fashion, shopping, advertising, leisure, etc.*

CRITICAL WORKS

Theodor W. Adorno and Max Horkheimer	“The Culture Industry: Enlightenment as Mass Deception”
Roland Barthes	<i>Mythologies</i> (selection)
Michael de Certeau	“The Practice of Everyday Life”
Jean Baudrillard	“The Precession of Simulacra”
Stuart Hall	“Cultural Studies and its Theoretical Legacies” “The Spectacle of the ‘Other’”
Fredric Jameson	“Postmodernism and Consumer Society”
Laura Mulvey	“Visual Pleasure and Narrative Cinema”
Donna Haraway	“A Manifesto for Cyborgs”
Susan Bordo	“Beauty (Re)Discovers the Male Body”
Partha Chatterjee	<i>The Nation and its Fragments</i> (selection)
Lennard J Davis	<i>Enforcing Normalcy</i> (selection)
Slavoj Žižek	“The Seven Veils of Fantasy”
Dick Hebdige	“The Function of Subculture”
Judith Butler	“Subjects of Sex/Gender/Desire”

CULTURAL ANALYSIS PAPER

A student requires submitting a 2000-word research-oriented cultural analysis paper on any one of the following areas: (i) popular culture, (ii) representation, ideology, and hegemony, (iii) space and time, (iv) leisure and consumption, (v) ethnicity, glocalization, and multiculturalism, (vi) body, race, sexuality, and gender, and (vii) technology and cyberculture.

Required Reading

During, Simon. *Cultural Studies: A Critical Introduction*. London and New York: Routledge, 2005.
Nayar, Pramod K. *An Introduction to Cultural Studies*. 2008. New Delhi: Viva Books, 2009.

Recommended Reading

Barker, Chris. *The SAGE Dictionary of Cultural Studies*. London: SAGE, 2005.
Brooker, Peter. *A Concise Glossary of Cultural Theory*. London: Arnold, 1999.
During, Simon (Ed.). *The Cultural Studies Reader*. 1993. London and New York: Routledge, 1999.
Durham, Meenakshi Gigi and Douglas M Kellner. (Eds.). *Media and Cultural Studies: KeyWorks*. 2001. MA: Blackwell, 2005.
Fiske, John. *Understanding Popular Culture*. Boston: Unwin Hyman, 1989.
Hall, Stuart (ed.). *Representation: Cultural Representations and Signifying Practices*. London: SAGE Publications Ltd., 1997.
Morley, David and Kuan-Hsing Chen. (Eds.). (1996). *Stuart Hall: Critical Dialogues in Cultural Studies*. London and New York: Routledge, 2006.
Smith, Philip. *Cultural Theory: An Introduction*. Oxford: Blackwell Publishers, 2001.
Storey, John (ed.) *Cultural Theory and Popular Culture: A Reader*. 2nd ed. Essex: Longman, 1998.
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LECS 503 World Classics (in English Translation)
4 Credits | 100 marks (80 Final Exam+20 Tutorial)

The objective of this course is to introduce students to the oriental and western classical literatures in English translation. Offering classics – poems, epics, and plays – written originally in hieroglyphs and Greek, Latin, Persian and Sanskrit languages, the course aims to help students understand and study ancient literatures that have shaped the development of literatures in the later periods. Knowledge of the relevant historical and literary ages is required.

Anonymous	<i>Popol Vuh</i>
Aeschylus	<i>Agamemnon</i>
Aristophanes	<i>The Frogs</i>
Euripides	<i>Electra</i>
Kalidasa	<i>Shakuntala</i>
Ovid	<i>Metamorphoses</i> (selection)
Rumi	Poems (selection)
Seneca	<i>Thyestes</i>
Sophocles	<i>Antigone</i>

Recommended Reading

Arnott, Peter D. *An Introduction to the Greek Theatre*. Bloomington: Indiana UP, 1967.
Beare, W. *The Roman Stage*. 3rd edition. 1950. London: Methuen 1964.
Boyle, A J. (Ed.). *Tragic Seneca*. NY Routledge 1997.
Budelmann, Felix. *The Language of Sophocles*. Cambridge: CUP, 1999.
Chittick, William C. *Sufism: A Short Introduction*. Oxford: Oneworld, 2007.
Csapo, E. and W.J. Slater. *The Context of Ancient Drama*. Ann Arbor: U. Michigan Press, 1995.
Devy, G N (Ed.) *Indian Literary Criticism: Theory and Interpretation*. 2002. Hyderabad: Orient BlackSwan, 2009.
Kerrigan, John. *Revenge Tragedy: Aeschylus to Armageddon*. Oxford: OUP, 1998.
Kitto, F.D. *Form and Meaning in Drama: A Study of Six Greek Plays and of Hamlet*. London: Methuen, 1960.
Lewis, Franklin D. *Rumi: Past and Present, East and West*. Oxford: Oneworld, 2007.

- Rumi, Jalal al-Din. *The Essential Rumi*. Trans. Coleman Barks. New York: HarperSanFrancisco, 1995.
- Storey, Ian C. and Arlene Allan. *A Guide to Ancient Greek Drama*. Malden Ma.: Blackwell, 2005.
- Easterling, P E and B M W Knox (Eds.). *The Cambridge History of Classical Literature* (Eds.), Volume I: Greek Literature: Part II Greek Drama, Cambridge: CUP, 1989.
- Zimmermann, Bernhard. *Greek Tragedy: An Introduction*, Baltimore: Johns Hopkins.

LECS 504 Comparative Literature

4 Credits | 100 marks (80 Final Exam+20 Tutorial)

This course introduces students to the theory and methodology of comparative literature. Comparative literature opens up avenues to approach the study of literature in three major ways: first, identifying and analyzing the complex relationships between texts across time, space, genres, identities, and cultures; second, understanding the methods and politics involved in any act of translation and/or adaptation; and third, understanding the application of other disciplines in the study of literature. A major focus of this course is on the relationship between Bangla and European literatures.

THEORY AND METHODOLOGY

- Definition; Aim; Scope
- Methodology
- History: *elements of literary history; problem of periodization; nationality, ethnicity, indigeneity*
- Genres: *oral and written; poetry, novel, drama, etc.; ancient, medieval, modern*
- Theme: *motif; archetype; myth*
- Literary criticism: *western and eastern*
- Translation: *linguistic; cultural*
- Cross-cultural literary relations: *influence; analogy; resistance; reception*
- Cross-modal relations: *oral; written; visual*

LITERARY WORKS

Albert Camus	<i>The Outsider</i>
Gabriel García Marquez	<i>Strange Pilgrims</i> (selection)
John Milton	<i>Paradise Lost</i> (selection)
Begum Rokeya	<i>Sultana's Dream</i>
Salman Rushdie	<i>Midnight's Children</i>
মধুসূদন দত্ত	<i>মেঘনাদবধ কাব্য</i> (ংঘবপঃরড্হ)
রবীন্দ্রনাথ ঠাকুর	<i>চিত্রাঙ্গদা</i>
জীবনানন্দ দাশ	“বনলতা সেনা”, “হায় চিল”, “নিরালোক”, “অদ্ভুত আঁধার এক”
সৈয়দ ওয়ালীউল-াহ	<i>চাঁদের অমাবস্যা</i>

Required Reading

Robert Frost	“Stopping by the Woods on a Snowy Evening”
Syed Waliullah	<i>Night of No Moon</i>
W B Yeats	“The Second Coming,” “The Kite”

Recommended Reading

A Owen Aldridge (ed.), *Comparative Literature: Matter and Method*, Urbana: University of Illinois Press, 1964.

- Bassnett, Susan. *Comparative Literature: A Critical Introduction*, Oxford: Blackwell, 1998.
 Brandt-Corstius, Jan. *Introduction to the Comparative Study of Literature*, New York, 1967.
 Devy, G N. (Ed.) *Indian Literary Criticism: Theory and Interpretation*. 2002. Hyderabad: Orient BlackSwan, 2009.
 Iser, Wolfgang (1972). *The Implied Reader*. London: Johns Hopkins University Press, 1974.
 Jost, François. *Introduction to Comparative Literature*, Indianapolis: Bobbs-Merrill, 1974.
 Koelb, Clayton and Noakes, Susan (ed.). *The Comparative Perspectives on Literature: Approaches to Theory and Practice*. Ithaca and London: Cornell University Press, 1988.
 Stallknecht, N. P. (ed.). *Comparative Literature: Method and Perspective*. Carbondale: Southern Illinois University Press, 1961.
 Venuti, Lawrence (Ed.). *The Translation Studies Reader*. London: Routledge, 2000.

LECS 505 European Literature (in English Translation): Poetry and Drama
4 Credits | 100 marks (80 Final Exam+20 Tutorial)

This course intends to familiarize students with select non-English European poems and plays in English translation. The approach is inter-disciplinary as it links literature to society and intellectual history. Spanning eight hundred years, the course requires knowledge of the history of European literature and theatre as well as important literary trends and movements ranging from symbolism and realism to the theatre of the absurd.

Dante Alighieri	<i>The Inferno</i>
Johann Wolfgang von Goethe	<i>Faust Part I</i>
Charles Baudelaire	Poems (selection)
Anton Chekhov	<i>The Cherry Orchard</i>
Luigi Pirandello	<i>Six Characters in Search of an Author</i>
Rainer Maria Rilke	<i>Duino Elegies</i>
Federico Garcia Lorca	<i>Blood Wedding</i>
Eugene Ionesco	<i>The Lesson</i>

Recommended Reading

- Azérad, Hughes and Peter Collier. *Twentieth-Century French Poetry: A Critical Anthology*. Cambridge: CUP, 2010.
 Browning, Robert M and Thomas Kerth. *German Poetry: A Critical Anthology*. 1962. Tustin: Brandywine Press, 1995.
 Docherty, Brian (Ed.). *Twentieth-century European Drama*. Hampshire: Palgrave Macmillan, 1993.
 Esslin, Martin. *The Theatre of the Absurd*. 1961. Harmondsworth: Penguin, 1972.
 Innes, Christopher and F J Marker (Eds.). *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett: Essays from Modern Drama*. Ontario: University of Toronto Press, 1998.
 Malcolm, Janet. *Reading Chekov: A Critical Journey*. NY: Random House Trade Paperbacks, 2002.
 Moretti, Franco. *Modern Epic*. 1994. London and NY: Verso, 1996.
 Peyre, Henry. *Baudelaire: A Collection of Critical Essays*. NJ: Prentice-Hall, 1962.

LECS 506 European Literature (in English Translation): Prose
4 Credits | 100 marks (80 Final Exam+20 Tutorial)

This course introduces students to the rich variety of non-English European prose in English translation. Sampling eight seminal works by eight major writers from France, Germany, and Russia, the course traces the development of European prose narratives in the last two centuries. The approach is inter-disciplinary as it links literature to society and intellectual history.

Fyodor Dostoyevsky	<i>Notes from Underground</i>
Gustave Flaubert	<i>Madame Bovary</i>
Lev Tolstoy	<i>The Death of Ivan Ilyich</i>
Thomas Mann	<i>Death in Venice</i>
Hermann Hesse	<i>Siddhartha</i>
Franz Kafka	<i>The Metamorphosis</i>
Simone de Beauvoir	<i>Memoirs of a Dutiful Daughter</i>
Albert Camus	<i>The Myth of Sisyphus</i>

Required Reading

Miguel de Cervantes Saavedra	<i>Don Quixote</i>
Francois Marie Arouet Voltaire	<i>Candide</i>

Recommended Reading

- Baker, Geoffrey. *Realism's Empire: Empiricism and Enchantment in the Nineteenth-century Novel*. Ohio: Ohio State University Press, 2009.
- Boa, Elizabeth and J H Reid (Eds.). *Critical Strategies: German Fiction in the Twentieth Century*. London: Hodder & Stoughton Educational, 1972.
- Calder, Angus. *Russia Discovered: Nineteenth-Century Fiction from Pushkin to Chekhov*. London: Heinemann, 1976.
- Kaufmann, Walter. *Existentialism: From Dostoevsky to Sartre*. 1956. Harmondsworth: Penguin, 1975.
- Mander, Jenny. *Remapping the Rise of the European Novel*. Oxford: Voltaire Foundation, 2007.
- Moretti, Franco. *Atlas of the European Novel: 1800-1900*. London and NY: Verso, 1998.
- Nelson, Brian. *Naturalism in the European Novel: New Critical Perspectives*. London: Berg, 1992.
- O'Nan, Mertha (Ed.). *Late Nineteenth-century European Novel*. NY: State University of NY, 1082.

LECS 507 Modern Latin American Literature (in English Translation)
4 Credits | 100 marks (80 Final Exam+20 Tutorial)

This course is an introduction to the Latin American literature translated into English and covers some of the most significant works produced in the last two centuries. Sampling eight authors from Argentina, Brazil, Chile, Columbia, Guatemala, Mexico, Nicaragua, and Peru, the course is an eclectic array of poems, novels, stories, and prose narratives. Students require having knowledge of the socio-political and linguistic background of what is known as 'Latin America' and the relevant genres and literary movements.

Ruben Dario (Felix Ruben Garcia Sarmiento)	<i>Selected Poems</i> (Translated and Edited by Lysander Kemp)
Cesar Vallejo	<i>Spain, Take This Cup from Me</i>
Jorge Luis Borges	<i>Labyrinths</i> (“The Wall and the Books,” “The Argentine Writer and Tradition,” “The Narrative Art and Magic,” “The Library of Babel”)
Miguel Angel Asturias	<i>Mr. President</i>
Pablo Neruda (Neftali Ricardo Reyes Basualto)	<i>Canto General</i> (“The Heights of Macchu Pichhu”)
Octavio Paz	<i>Children of the Mire</i> (“A Tradition Against Itself,” “Children of the Mire,” “The Pachuco and Other Extremes”)
Clarice Lispector	<i>Family Ties</i> (Selected Stories)
Gabriel Garcia Marquez	<i>One Hundred Years of Solitude</i>

Recommended Reading

- Darío, Rubén. *Selected Poems of Rubén Darío*. Trans. Lysander Kemp. Texas: UTP, 1965.
- de Valdés, María Elena. *The Shattered Mirror: Representations of Women in Literature*. Texas: UTP, 1998.
- Fitz, Earl E. *Sexuality and Being in the Poststructuralist Universe of Clarice Lispector: The Différence of Desire*. Texas: UTP, 2001.
- Gonzalez-Garth, Miguel and George D Schade. *Rubén Darío Centennial Studies*. Texas: UTP, 1970.
- Latin American Literary Review*.
- Ortega, Julio. (Ed.) *Gabriel Garcia Marquez and the Powers of Fiction*. Texas: UTP, 1998.
- Rossmann, Charles and Alan Warren Freidman (Eds.). *Mario Vargas Llosa: A Collection of Critical Essays*. Texas: UTP, 1978.
- Tapscott, Stephen (Ed.). *Twentieth-Century Latin American Poetry: A Bilingual Anthology*. Texas: UTP, 1996.
- Williams, Raymond Leslie. *The Columbian Novel, 1844-1987*. Texas: UTP, 1991.
- . *The Twentieth-Century Spanish American Novel*. Texas: UTP, 2003.

LECS 508 Bengali Writing in English

4 Credits | 100 marks (80 Final Exam+20 Tutorial)

The objective of this course is to introduce students to the tradition of Bengali writing in English (both original and auto-translated). It incorporates writings of the Bangladeshi, Indian, and diasporic writers over a period of 150 years. The course intends to trace the development of Bengali writing in English as well as to evaluate the thematic, stylistic, and political aspects of these writings.

Michael Madhusudan Dutta	Poems (selection)
Rabindranath Tagore	<i>Gitanjali</i> (selection) “Nationalism”
Begum Rokeya	<i>Sultana’s Dream</i>
Nirad C. Chaudhury	<i>The Autobiography of an Unknown Indian</i>
Sayeed Ahmed	<i>Three Plays</i> (selection)
Kaiser Haq	Poems (selection)
Manzu Islam	<i>The Song of Our Swampland</i>

Amitav Ghosh	<i>The Hungry Tide</i>
Amit Chaudhary	<i>Afternoon Raag</i>
Jhumpa Lahiri	<i>The Interpreter of Maladies</i> (selection)

Recommended Reading

- Brah, Avtar. *Cartographies of Diaspora*. London: Routledge, 1996.
- Brubaker, Rogers. "The 'diaspora' diaspora." *Ethnic and Racial Studies*, Vol. 28, 1 Jan 2005, pp. 1-19.
- Haq, Kaiser. *Published in the Streets of Dhaka: Collected Poems 1966-2006*. Dhaka: Writers.ink, 2007.
- Iyengar, K R Srinivas. *Rabindranath Tagore: A Critical Introduction*. NY: Sterling, 1985.
- Khair, Tabish (Ed.). *Amitav Ghosh: A Critical Companion*. Delhi: Permanent Black, 2003.
- Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the diasporic imaginary*. 2007. London and New York: Routledge, 2008.
- Nayar, Pramod K. *Postcolonial Literature: An Introduction*. New Delhi: Pearson, 2008.
- Sanga, Jaina C (Ed.). *South Asian Novelists in English*. London: Greenwood Press, 2003.

LECS 509 Popular and Postmodern Fiction

4 Credits | 100 marks (80 Final Exam+20 Tutorial)

This course samples trend-setting contemporary novels and stories some of which were bestsellers and have achieved the 'cult' status. Spanning three continents, this course offers an exciting entry into postmodernism and cyber-punk while, at the same time, attends to the questions of racism, multiculturalism, gender, and the politics of the media. The course also intends to question the distinctions made between 'high' art and 'popular' art.

POSTMODERNISM

- Postmodernism: *postmodernity; postmodernism; time and space; consumerism; cyberculture; multiculturalism; globalization*
- The popular: *popular culture; subculture; cult*

LITERARY WORKS

Ishmael Reed	<i>Mumbo Jumbo</i> (1972)
Kurt Vonnegut	<i>Breakfast of Champions</i> (1973)
William Gibson	<i>Neuromancer</i> (1984)
Milan Kundera	<i>The Unbearable Lightness of Being</i> (1984)
Haruki Murakami	<i>Norwegian Wood</i> (1987)
Amy Tan	<i>The Joy Luck Club</i> (1989)
Irvine Welsh	<i>Trainspotting</i> (1993)
Arundhoti Roy	<i>The God of Small Things</i> (1997)
Hanif Kureishi	"My Son the Fanatic," "Weddings and Beheadings"

Required Reading

Stuart Hall	"The Politics of the Popular"
Ihab Hassan	"Toward a Concept of Postmodernism"

Recommended Reading

- Baudrillard, Jean. *Simulacra and Simulation*. 1981. Trans. Sheila Faria Glaser. Ann Arbor: University of Michigan Press, 1994.
- Eagleton, Terry. *The Illusions of Postmodernism*. Oxford: Blackwell, 1996.
- Geyh, Paula, Fred G. Leebron and Andrew Levy (Eds.). *Postmodern American Fiction: A Norton Anthology*. Ed. New York: W. W. Norton & Company, 1998.
- Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. 1988. London and NY: Routledge, 2004.
- . *The Politics of Postmodernism: History, Theory, Fiction*. 1989. London and NY: Routledge, 2002.
- Jameson, Fredric. *Postmodernism, or, the Cultural Logic of Late Capitalism*. Durham: DUP, 1991.
- Liotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. 1979. Trans. Geoff Bennington and Brian Massumi. Manchester: MUP, 1984.
- McCaffery, Larry (Ed.). *Storming the Reality Studio: A Casebook of Cyberpunk and Postmodern Fiction*. Duke University Press, 1994.
- McHale, Brian. *Postmodernist Fiction*. London: Routledge, 1987.
- Nicol, Bran. *The Cambridge Introduction to Postmodern Fiction*. Cambridge: CUP, 2009.
- Storey, John (ed.) *Cultural Theory and Popular Culture: A Reader*. 2nd ed. Essex: Longman, 1998.
- . *Cultural Theory and Popular Culture: An Introduction*, (2nd edition) Essex: Longman, 1998.
- Taylor, Victor E and Charles E Winqvist. *Encyclopedia of Postmodernism*. 2001. London: Routledge, 2003.
- Waugh, Patricia. *Metafiction: the theory and practice of self-conscious fiction*. London: Routledge, 1984.

LECS 510 Transnational, Postcolonial and Critical Race Studies

4 Credits | 100 marks (40 Final Examination+40 Seminar+20 Tutorial)

This inter-disciplinary course provides access to contemporary critical and literary works that address the issues of identity informed by culture and ontological features including race, caste, and gender. The texts offered can be put into three categories: transnational studies, postcolonial studies, and critical race theory. The objectives include making students well-equipped to analyze texts and to make extensive research on the areas related to this course.

CRITICAL WORKS

- | | |
|----------------------------|---|
| Homi K. Bhabha | Introduction to <i>Location of Culture</i> |
| Henry Louis Gates Jr. | <i>The Signifying Monkey: A Theory of African-American Literary Criticism</i> (selection) |
| Stuart Hall | “Cultural Identity and Diaspora” |
| Salman Rushdie | <i>Imaginary Homelands</i> (selection) |
| Gayatri Chakravarty Spivak | “Can the subaltern speak?” |

LITERARY WORKS

- | | |
|-----------------------|--|
| Mulk Raj Anand | <i>The Untouchable</i> |
| Aime Césaire | <i>A Tempest</i> |
| Kobita Chakma | <i>Jole Uthini Kittu (Why mustn't I flare up?)</i> (selection) |
| Premchand | <i>Godan</i> |
| J M Coetzee | <i>The Life and Times of Michael K.</i> |
| David Dabydeen | <i>Coolie Odyssey</i> (selection) |
| Selim Al Deen | <i>Chaka (The Wheel)</i> |
| Mahashweta Devi | “The Breast-Giver” |
| Sa’adat Hossain Manto | “Toba Tek Singh,” “The Dog of Tetwal” |

SEMINAR

- Students will give a formal, multi-media, 20-minute seminar on any topic covered by this course before a committee (formed by the Academic Committee of the department) consisting of two internal members including the course tutor and one external member. Distribution of 30 (thirty) marks is as follows: 20 for the seminar (given by the committee) and 10 for the written script (given by the course tutor).
- Topics of the seminars have to be formally approved by the course tutor concerned.
- The course tutor will be in charge of the management of this seminar.

Recommended Reading

- Anzaldúa, Gloria. *Borderland: La Frontera: The New Mestiza*. San Francisco, CA: Aunt Lute, 1999.
- Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Post-colonial Studies Reader*, London & New York:
- Basu, Tapan. (Ed.) *Translating Caste*. New Delhi: Katha, 2002.
- Childs, Peter and Patrick Williams. *An Introduction to Post-Colonial Theory*, Essex: Longman-Pearson Education, 1997.
- Donnell, Alison and Sarah Lawson Welsh (Eds.). *The Routledge Reader in Caribbean Literature*. London: Routledge, 1996.
- Essed, Philomena and David Theo Goldberg (Eds.). *Race Critical Theories: Text and Context*. Oxford: Blackwell, 2002.
- Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*, Sydney: Allen & Unwin, 1998.
- Gilbert, Helen and Joanne Tompkins. *Post-Colonial Drama: Theory, practice, politics*. London & New York: Routledge, 1996.
- King, Bruce (Ed.). *New National and Post-colonial Literatures: An Introduction*, Oxford: Clarendon Press, 1998.
- Ravikant and Tarun K Saint. (Eds.) *Translating Partition*. New Delhi: Katha, 2001.
- Rivkin, Julie and Michael Ryan. *Literary Theory: An Anthology*. Oxford: Blackwell, 1998.
- Williams, Patrick and Laura Chrisman (Eds.). *Colonial Discourse and Post-colonial Theory: a Reader*. Hemel Hempstead, England: Harvester Wheatsheaf, 1993.

LECS 511 Gender Studies

4 Credits | 100 marks (40 Final Examination+40 Seminar+20 Tutorial)

This course offers a multi-disciplinary study of critical and literary writings relating to women and gender issues. It, therefore, incorporates issues raised by feminist criticism, masculinity studies, and gender studies as well as writing by both female and male writers. The objective is to make students able to give feminist and gender readings to discourses written by writers of different ages, different places, different languages and in different situations. Students require presenting seminar at the end of the course.

CRITICAL WORKS

Judith Butler	<i>Gender Trouble</i> (selection)
Hélène Cixous	<i>Sorties</i> (selection)
Michel Foucault	<i>The History of Sexuality</i> Vol. 1 (selection)
Sean Nixon	“Exhibiting Masculinity”
Virginia Woolf	<i>Three Guineas</i> (selection)

LITERARY WORKS

Ama Ata Aidoo	<i>The Girl Who Can and Other Stories</i> (selection)
Shaheen Akhter	<i>Taalash (The Search)</i>
Maya Angelou	<i>I Know Why the Caged Bird Sings</i>
Mahesh Dattani	<i>Bravely Fought the Queen</i>
Mahashweta Devi	“Draupadi”
Doris Lessing	“To Room Nineteen”
Adrienne Rich	“Aunt Jennifer’s Tiger”, “Orion”, “Diving into the Wreck”, <i>Twenty-One Love Poems</i> (selection)

SEMINAR

- Students will give a formal, multi-media, 20-minute seminar on any topic covered by this course before a committee (formed by the Academic Committee of the department) consisting of two internal members including the course tutor and one external member. Distribution of 30 (thirty) marks is as follows: 20 for the seminar (given by the committee) and 10 for the written script (given by the course tutor).
- Topics of the seminars have to be formally approved by the course tutor concerned.
- The course tutor will be in charge of the management of this seminar.

Required Reading

Joseph Bristow	“Discursive Desires”
Cora Kaplan	“Language and Gender” (selection)
Kristen Monroe et al	“Gender Equality in Academia”
Adrienne Rich	“Compulsory Heterosexuality and Lesbian Continuum”

Recommended Reading

- Aidoo, Ama Ata. *The Girl Who Can and Other Stories*. 1997. Portsmouth: Heinemann, 2002.
- Assiter, Alison. *Enlightened Women: Modernist Feminism in a Postmodern Age*. London and New York: Routledge, 1996.
- Barrett, Frank J and Stephen M Whitehead. (Eds.) *The Masculinities Reader*. Malden: Blackwell, 2001.
- Bristow, Joseph. *Sexuality*. London and New York: Routledge, 2007.
- Cahill, Susan (ed.). *Women & Fiction: Short Stories By and About Women*. New York: Signet, 2002.
- Eagleton, Mary. *Feminist Literary theory: A Reader*. 2nd edition. Massachusetts: Blackwell, 2001.
- Gilbert, Sandra M and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary imagination*. New Haven and London: Yale University Press, 1979.
- Gray, Stephen. (ed.). *The Picador Book of African Stories*. London: Picador, 2000.
- Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. London: Methuen, 1985.
- Monroe, Kristen et al. “Gender Equality in Academia: Bad News from the Trenches, and Some Possible Solutions.” *Perspectives on Politics* (APSA, 2008). Web.
- Rivkin, Julie and Michael Ryan. *Literary Theory: An Anthology*. Oxford: Blackwell, 1998.
- Ruthven, K. K. *Feminist Literary Studies: An Introduction*. Cambridge: Cambridge University Press, 1991.
- Sedgwick, Eve Kosovsky. *Epistemology of the Closet*. Harvester, 1991.

LECS 512 Film Studies

4 Credits | 100 marks (40 *Final Examination*+40 *Workshop*+20 *Tutorial*)

This multi-disciplinary course introduces students to the study of film. The course is divided into three parts: first, introduction to the conceptual and technical aspects of film; second, the art and practice of film adaptation of literary texts; and third, critical study and review of select films. Students require presenting a workshop at the end of the course.

CONCEPTUAL AND TECHNICAL ASPECTS OF FILM ART

- Brief History of World Cinema
- Genres: *fiction; documentary; period; comedy; film-noir; thriller, etc.*
- Movements: *German Expressionism; Italian Neo-realism; French Wave; Third Cinema, etc.*
- Technology: *image and sound*
- The Aesthetics and Language of Film: *signs and syntax*

FILM THEORY, CRITICISM, AND REVIEW

- Film Theory and Criticism: *Soviet montage; Realism; Formalism; Structuralism; auteur; spectatorship; Feminism; Psychoanalysis; ideology; race; genre criticism*
- Writing Film Review

ART AND PRACTICE OF ADAPTATION

- Adaptation: *theories; techniques*
- Comparative Analysis: *specific focus is on the film adaptations of, but not limited to, the following: Shakespeare's Macbeth and The Tempest; Brontë's Wuthering Heights; Conrad's Heart of Darkness; Chattapadhyaya's Devdas; Tagore's "Noshtoneer."*

CRITICAL WORKS

Umberto Eco	" <i>Casablanca: Cult Movies and Intertextual Collage</i> "
Sanders, Julie	"What is adaptation?"
Slavoj Žižek	<i>The Pervert's Guide to Cinema</i>

FILMS

D W Griffith (Dir.)	<i>The Birth of a Nation</i>
Robert Wiene (Dir.)	<i>The Cabinet of Doctor Caligari</i>
Sergei M Eisenstein (Dir.)	<i>The Battleship Potemkin</i>
Orson Welles (Dir.)	<i>Citizen Kane</i>
Vittotio de Sica (Dir.)	<i>The Bicycle Thieves</i>
Akira Kurosawa (Dir.)	<i>Rashomon</i>
Jean-Luc Godard (Dir.)	<i>Breathless</i>
Zahir Raihan (Dir.)	<i>Jibon Theke Neya</i>
Ritwik Ghatak (Dir.)	<i>Subarnarekha</i>
Ousmane Sembene	<i>Black Girl</i>
Tomas Guterrez Alea (Dir.)	<i>The Death of a Bureaucrat</i>
Tahmineh Milani (Dir.)	<i>Two Women</i>

WORKSHOP*

- Students will give workshops in which they will present and discuss their projects before a committee (formed by the Academic Committee of the department) consisting of two internal members including the course tutor and one external member. Distribution of 30 (thirty) marks is as follows: 20 for the production (marks given by the committee) and 10 for the presentation (marks given by the course tutor).
 - Students will opt for any one of the following projects: (i) a 2-to-3-minute short film (with an adapted or original screenplay), (ii) a 3-to-4-minute short documentary, (iii) a critical review of the generic, compositional, and technical aspects of film(s), (iv) a research-oriented critical reading of a film or films of a director or region or genre, and (v) a critical review of film adaptation.
 - The course tutor will be in charge of the management of this seminar.
- * 'Workshop' means a period of practical work and discussion in which students will present and discuss their project and the audience will exchange views.

N.B. The topic of the workshop will be different from that of the mandatory 100-mark Project in ELCS 515 and that of the project if any taken in ELCS 514.

Recommended Reading

- Scholes. Robert, Carl H. Klaus, and Michael Silverman. *Elements of Literature: Essay, Fiction, Poetry, Drama, Film*, New York: Oxford University Press, 1978.
- Rhode, Eric. *A History of Cinema*, New York: Hill and Wang, 1975.
- Hill, J. and P. Church Gibson (eds.), *The Oxford Guide to Film Studies*, London: Oxford University Press, 1998.
- Nelmes, Jill (ed.). *An Introduction to Film Studies*, London and New York: Routledge, 1999.
- Monaco, James. *How to Read a Film: Movies, Media, Multimedia*, New York and Oxford: Oxford University Press, 2000.
- Mast, Gerald. Marshall Cohen, and Leo Braudy (eds.), *Film Theory and Criticism: Introductory Readings*, New York and Oxford: Oxford University Press, 1992.
- Easthope, Antony (ed.). *Contemporary Film Theory*, London and New York: Longman, 1996.
- Andrew, Dudley. *The Major Film Theories: An Introduction*, New York and Oxford: Oxford University Press, 1976.
- Burgoyne, Robert. Sandy Flitterman-Lewis and Robert Stam, *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism and Beyond*, London and New York: Routledge, 1992.
- Morris Beja. *Film and Literature: An Introduction*. (New York: Longman, 1979).
- Stam, Robert and Alessandro Raengo (eds.). *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*.
- Jackson, Russell (ed.). *The Cambridge Companion to Shakespeare on Film*, London: Cambridge University Press, 2000.

LECS 513 Performance Studies and Performing Arts

4 Credits | 100 marks (40 Final Examination+40 Workshop+20 Tutorial)

This cross-disciplinary course intends to address diverse inflections of the social and cultural acts of 'doing' as it takes performance as the object of inquiry. Accordingly, this course is divided into two parts. First, it provides an exposure to theatre and Performance Theory to address 'dramaturgy' as a role-shifting mode employed in theatre, theatre for development, and our social and business situations. Second, it incorporates the study and practice of modes and techniques of performing arts to enhance students' skills in appreciating and doing poetry, theatre, dance, and similar kinds of art. Students require presenting a workshop at the end of the course.

PERFORMANCE IN THEORY AND PRACTICE

- Dramaturgy Model: *setting; agents; objects; frame; front stage/back stage; impression management*
- Theatre: *Stanislavski's 'Method Acting'; Grotowski's 'Poor Theatre'; Kathak*
- Theatre for Development

PERFORMING ARTS

- Poetry: *performance poetry; slam poetry; choreopoem; spoken word*
- Technical Theatre: *movement; dance; music; sound; spectacle; multimedia technology, etc.*

CRITICAL AND LITERARY WORKS

Louise Bennett	“Jamaica Oman”, “Bans O’Killing”, “Bed-time Story”
Paulo Freire	<i>Pedagogy of the Oppressed</i> (selection)
Erving Goffman	<i>The Presentation of Self in Everyday Life</i> (selection)
Ngugi wa Thiong’o and Ngugi wa Mirii	<i>I Will Marry When I Want</i>
Richard Schechner	<i>Performance Theory</i> (selection)
Joel Schumacher (Dir.)	<i>The Phantom of the Opera</i>
William Shakespeare	<i>A Midsummer Night’s Dream</i>
Ntozake Shange	<i>for colored girls who have considered suicide when the rainbow is enuf</i>
মামুনুর রশীদ	রাচাউ
সৈয়দ শামসুল হক	পায়ের আওয়াজ পাওয়া যায়

WORKSHOP*

- Students will give workshops in which they will present and discuss their projects before a committee (formed by the Academic Committee of the department) consisting of two internal members including the course tutor and one external member. Distribution of 30 (thirty) marks is as follows: 20 for the production (given by the committee) and 10 for the presentation (given by the course tutor).
 - Students will conduct and/or choreograph/direct any one of the following: (i) a 5-to-7-minute theatre production, (ii) a 12-to-15-minute performance or slam poetry session, (iii) a 5-to-7-minute dance or body movement session (live/video), and (iv) a 4-to-7-minute musical piece (live/video).
 - The course tutor will be in charge of the management of this seminar.
- * ‘Workshop’ means a period of practical work and discussion in which students will present and discuss their project and the audience will exchange views.

N.B. The topic of this workshop will be different from that of the mandatory 100-mark Project in ELS 515.

Recommended Reading

- Carter, Alexandra. *The Routledge Reader of Dance Studies*, Routledge, London and New York, 1998.
- Dutt, Bishnupriya and Urmimala Sarkar Munsri. *Engendering Performance*. New Delhi: SAGE, 2010.
- Spencer, Paul (Ed.). *Society and the Dance: The Social Anthropology of Process and Performance*. Cambridge: CUP, 1985.
- White, Christine A. *Technical Theatre: A Practical Introduction*. London: Arnold, 2001.

LECS 514 Media and Mass Communication

4 Credits | 100 marks (40 Final Examination+40 Workshop+20 Tutorial)

This course introduces the growing range and significance of the media, mass communication and digital information with a view to identify and analyse the potential and relation of literature, media, art, and communication. Combining media and cultural studies, this course offers an extensive and practical analysis of different forms of art and the politics and philosophy of different modes of media and popular culture. The course also aims at training students in media related areas: varieties of writing in English, the art of speaking, and publication procedure. By the end of the course, students are required to submit two projects. Students require presenting a workshop at the end of the course.

CRITICAL WORKS

Louis Althusser	“Ideology and Ideological State Apparatuses”
Noam Chomsky	<i>Media Control</i>
Stuart Hall	“Encoding/Decoding”
Marshall McLuhan	“The Medium is the Message”
Mark Poster	“Postmodern Virtualities”
Edward Said	<i>Covering Islam</i>

MASS COMMUNICATION AND MEDIA STUDIES

- Communication: *definition; models of communication; business communication, etc.*
- Mass Communication: *mass; mass communication; models of mass communication; mass communication and culture*
- Mass Media: *definition; types; evolution; broadcasting; media structures and institutions*
- Media Studies: *evolution (from Lazarsfeld to Barthes); significance; pitfalls; Media-Society theory*
- Media Literacy: *media literacy skills; media content; media genres, etc.*

METHODOLOGY AND TECHNOLOGY

- Visual methodology: *visuality; compositional analysis; content analysis; semiology*
- New Media: *online journalism; cybercriticism; hypertext; blogging; social networking sites, etc.*

WRITING FOR THE MEDIA

- Journalism: *the news media; language of the news; features of news; press release; profiles*
- Print Media: *travel writing; reviews of literature, painting, photography, music, television programme, film, and advert materials*
- Broadcasting: *writing for the radio; writing and evaluating TV scripts; interviewing*
- Film: *writing and reviewing screenplay and adaptation*
- Advertising: *IMC; advert and publicity materials: print, electronic, and minor media; copywriting*
- Publication procedure: *editing; proofreading; production design; illustration; pasting; printing; marketing, etc.*

WORKSHOP*

- Students will give workshops in which they will present and discuss their projects before a committee (formed by the Academic Committee of the department) consisting of two internal members including the course tutor and one external member. Distribution of 30 (thirty) marks is as follows: 20 for the production (given by the committee) and 10 for the presentation (given by the course tutor).
 - Students will opt for any one of the following projects: (i) a 5-to-7-minute screenplay (original or adapted), (ii) a 5-to-7-minute TV scripts (news, documentary, drama, etc.), (iii) at least three 1-to-2-minute advert materials (film/video), (iv) a 2-to-4-minute music/dance video, (v) at least five advert materials (print), (vi) publication (book, magazine, e-zine, hypertext, etc.), (vii) a critical/cultural review of the thematic, compositional and technical aspects of music, television programme, photography, advertisement (e.g. poster) etc., and (viii) a critical review of film adaptations.
 - The course tutor will be in charge of the management of this seminar.
- * 'Workshop' means a period of practical work and discussion in which students will present and discuss their project and the audience will exchange views.

N.B. The topic of this workshop will be different from that of the mandatory 100-mark Project in ELCS 515 and that of the project if any taken in ELCS 512.

Recommended Reading

- Durham, Meenakshi Gigi and Douglas M Kellner. (Eds.). *Media and Cultural Studies: KeyWorks*. 2001. MA: Blackwell, 2005.
- During, Simon. *Cultural Studies: A Critical Introduction*. London and New York: Routledge, 2005.
- Hall, Stuart (ed.) *Representation: Cultural Representations and Signifying Practices*. London: SAGE Publications Ltd., 1997.
- Julie Rivkin and Michael Ryan. 1998. *Literary Theory: An Anthology*. London: Blackwell.
- McQuail, Denis. *Mass Communication Theory: An Introduction*. 3rd ed. London: SAGE, 1994.
- Monaco, James. *How to Read a Film: Movies, Media, Multimedia*. New York and Oxford: OUP, 2000.
- Rayner, Philip. *Media Studies: The Essential Introduction*. London and New York: Routledge, 2001.

LECS 515 Project

4 Credits | 100 marks (70 *Fieldwork/Production*+30 *Report/Written Examination*)

A student will take any one of the projects (ELCS 515.1-515.4) the topic and supervisor of which will be nominated by the Academic Committee of the department from amongst the faculty members (as per the guideline provided in the description of ELCS 516). Before the Year Final Examination starts, a student requires submitting/presenting (i) either a portfolio containing documents, evaluation report, etc. of the fieldwork (applicable to ELCS 515.1) or the final product (applicable to ELCS 515.2, 515.3, and 515.4) in the format approved by the Academic Committee of the department and (ii) submitting a 2,000-2,500-word formal report of the project (applicable to ELCS 515.1 and 515.2) or taking a written final examination of 30 marks (applicable to ELCS 515.3 and 515.4).

515.1 Fieldwork-based Project (70 *Portfolio*+30 *Report*)

- 515.1a Fieldwork on ethnicity, minority, diaspora, racism, transnationalism, globalization, etc.
(Pre-requisite: ELCS 510, or expertise/experience in the related field)

- 515.1b Fieldwork on woman, gender, sexuality, empowerment, equality, etc.
(Pre-requisite: ELCS 511, or expertise/experience in the related field)
- 515.1c Working with a director, cinematographer, photographer, editor, etc.
(Pre-requisite: ELCS 512/513/514, or expertise/experience in the related field)
- 515.1d Fieldwork on literary (e.g. literary figures, genres, periods, trends, texts, etc.), linguistic (e.g. appropriated English, language and identity, etc.), and cultural (e.g. popular culture, political economy, media figures, television genres, film trends, media texts, etc.) issues.
- 515.2 Production-based Project (70 *Portfolio/Production*+30 *Report*)
- 515.2a Producing a short film, short documentary, advertisement, etc.
(Pre-requisite: ELCS 512/514, or expertise/experience in the related field)
- 515.2b Preparing original or adapted screenplay
(Pre-requisite: ELCS 512/514, or expertise/experience in the related field)
- 515.2c Producing a complete stage or video performance (drama, dance, mime, etc.)
(Pre-requisite: ELCS 513, or expertise/experience in the related field)
- 515.2d Publishing a book, magazine, e-zine, etc.
(Pre-requisite: ELCS 514, or expertise/experience in the related field)
- 515.3 Translation (70 *Production*+30 *Written Examination*)
- Definition, Objectives and Function of Translation
 - Types: *literary, verbatim, liberal, audiovisual, etc.*
 - Techniques
 - Theories: *Jakobson, Catford, Nida, Levy, Lefevere, Bassnett-Meguire, Popovich, Holmes, Toury, etc.*
 - Applied Translation
 - Translating a book of fiction or poetry or drama or of similar nature
 - Presentation
- 515.4 Creative Writing (70 *Production*+30 *Written Examination*)
- Definitions of creative writing
 - Writer: creativity, art, inspiration, agency
 - Reader: communication, culture, audiencing, etc.
 - The art of writing: figures, rhythm, style, register, tone, grammar, plot, characterization, dialogue, setting, visual aspects, etc.
 - Modes of writing: poetry, drama, fiction, etc.
 - Reading and Writing Sessions: poetry, play, fiction, memoir, autobiography, travelogue, etc.
 - Preparing manuscript for publication: a book of poetry, play, fiction, memoir, autobiography, travelogue, etc.
 - Presentation

LECS 516 Dissertation

8 Credits | 200 marks (150 *Dissertation*+50 *Oral Defense*)

The dissertation is an independent work that builds upon the practical, theoretical and research skills of the *Master of Arts (MA) in Literatures in English and Cultural Studies* programme. It is an opportunity for students to follow their own interests, demonstrate their strengths, and produce a rigorously researched dissertation on a specific topic related to literature and cultural studies.

- *Word Range*: 18,000-20,000 words
- *Documentation Format*: APA (for research on cultural studies) or MLA (for research on literary studies)
- *Plagiarism*:

- (a) Citation without proper reference will be considered to be an act of plagiarism.
- (b) If the main argument appears to be rephrasing of established or existing literature available in books, magazines, websites etc., it will be considered to be an act of plagiarism.
- (c) Plagiarism when proved will be penalized as per the university regulations concerned.
- *Oral Defense*: Students will make a 50-mark oral defense before the submission of the dissertation, conducted by the concerned Examination Committee and the supervisor(s).
- *Submission*: Typed double-spaced. Board-bound. 4 (four) copies. In not later than 60 days after the final examination ends.
- *Supervisor*: The supervisor will be nominated by the Academic Committee of the department from amongst the faculty members. A teacher can supervise either the project (ELCS 515) or the dissertation (ELCS 516) of a student, that is, a teacher cannot supervise the project and dissertation of the same student.

LECS 517 Viva-Voce

2 Credits | 50 marks

The viva-voce will be held after the end of the written examinations of the students of both the *Thesis Group* and *Non-thesis Group*. This test measures the students' oral performance in the other courses they have studied in the programme.

6. TEACHING MATERIALS AND METHODS

The students of the *Master of Arts (MA) in English Literatures in English and Cultural Studies* programme are supplied with adequate learning materials in the form of handouts, brief notes, and so on. In addition, the Central Library of the university and the Department Seminar Library have a rich collection of books and other materials relevant to the programme. Each of the courses is taught by lectures, question-answer sessions, small-group discussions, assignments, presentations and/or seminars and workshops. To facilitate the teaching process, modern equipment such as multi-media projectors, overhead projectors, audio and video aids and so forth is used in the classroom. Practical tasks will be conducted in the real world, on the Internet, in the language or theatre labs, and/or the publication and production houses.

7. ASSESSMENT

A student's performance in the programme will be assessed as per the ordinance of the university concerned as well as the UGE grading system as follows:

Conversion Point	Letter Grade	Letter Point
80-100	A+	4.00
75-less than 80	A	3.75
70-less than 75	A-	3.50
65-less than 70	B+	3.25
60-less than 65	B	3.00
55-less than 60	B-	2.75
50-less than 55	C+	2.50
45-less than 50	C	2.25
40-less than 45	D	2.00
Below 40	F	0.00