

**DEPARTMENT OF STUDIES IN ENGLISH
KANNUR UNIVERSITY**

I SEMESTER M.PHIL SYLLABUS

DSMC 101: Research Methodology

The objectives of this course are:

- To create an awareness about the significance of literary research
- To hone research skills and be able to engage in the research process with different methods and tools
- To develop a research design with well defined hypotheses and objectives
- To prepare a research proposal and write a research paper
- To critically examine contemporary discussions and debates on literary studies

Scheme and evaluations of the course shall be as follows

Semester	Courses	Marks			Credits
		CE	ESE	Total	
I	1. Research Methodology	40	60	100	4
I	2. Literary and Cultural Theory	40	60	100	4
II	1. Dissertation	--	160	160	6
II	2. Course <i>Viva Voce</i>	--	40	40	2
		80	320	400	16

REQUIRED READINGS

I. Richard D. Altick, *The Art of Literary Research*, 2nd Edition, 1981:

1. "Vocation"
2. "The Spirit of Scholarship"
3. "The Task"
4. "Finding Materials"

II. Wayne C. Booth, Joseph M. Williams, Gregory G. Colomb, *The Craft of Research*, 2nd Edition, U of Chicago Press, 2003:

5. Chapter 3: "From Topics to Questions"
6. Chapter 4: "From Questions to Problems"

- III. Gabriele Griffin, *Research Methods for English Studies*, Edinburgh, 2005:
7. “Archival Methods” (Carolyn Steedman)
 8. “The Uses of Ethnographic Methods in English Studies” (Rachel Alsop)
 9. “Textual Analysis as a Research Method” (Catherine Belsey)
 10. “Discourse Analysis” (Gabriele Griffin)
 11. “Visual Methodologies” (Gillian Rose)
- IV. Correa and Owens Eds., *The Handbook of Literary Research*, Routledge, 2010
12. “Literary research and translation” (Susan Basnett)
 13. “Planning, writing, and presenting a dissertation or thesis” (W.R. Owens)
- V. *The MLA Handbook*, 8th Edition, 2016:
14. “Plagiarism and Academic Dishonesty”
 15. “Organize: Creating Your Documentation”

RECOMMENDED READING

1. Bruno Latour, *Reassembling the Social*, 2005
2. Fredric Jameson, “On Interpretation: Literature as a Socially Symbolic Act” in *The Political Unconscious*, 1981.
3. from *The Field of Cultural Production*, Columbia UP, 1993
4. Hill, Michael R. *Archival Strategies and Techniques*, 1993.
5. Kershaw, Baz & Nicholson, Helen, *Research Methods in Theatre and Performance*, 2011.
6. *MLA Handbook*, 8th Edition
7. Nunan, David. *Research Methods in Language Learning*. 1992.
8. Pierre Bourdieu, “The Field of Cultural Production, or: The Economic World Reversed”
9. Raymond Williams, “Introduction”, *Keywords*, Revised Edition, 1976.
10. Saukko, Paula. *Doing Research in Cultural Studies: An Introduction to Classical and New Methodological Approaches*. 2003.

**DEPARTMENT OF STUDIES IN ENGLISH
KANNUR UNIVERSITY**

I SEMESTER M.PHIL SYLLABUS

DSMC 102: Literary and Cultural Theory

The objectives of this course are:

- To critically examine and engage with contemporary discussions and debates in literary criticism and cultural studies
- To provide an overview of the recent developments in literary and cultural theory
- To provide specialized knowledge in selected areas of contemporary literary theory
- To help the learner develop a multi-disciplinary approach to the study of literature by learning about the latest developments in related disciplines
- To enable the learner to develop into a competent researcher

Scheme and evaluations of the course shall be as follows:

Semester	Courses	Marks			Credits
		CE	ESE	Total	
I	1. Research Methodology	40	60	100	4
I	2. Literary and Cultural Theory	40	60	100	4
II	1. Dissertation	--	160	160	6
II	2. Course <i>Viva Voce</i>	--	40	40	2
		80	320	400	16

REQUIRED READINGS

I. Structuralist & Poststructuralist Theories: Language, History and (Post)Modernity

1. Roman Jakobson, "Two Aspects of Language", from *Literary Theory: An Anthology*, Julie Rivkin & Michael Ryan, Eds.
2. Jonathan Culler, "Beyond Interpretation", *The Pursuit of Signs*.
3. Michel Foucault, "What is Enlightenment?" from *The Foucault Reader*, Ed. Paul Rabinow.
4. Jacques Derrida, "The Exorbitant. Question of Method", *Of Grammatology*.
5. Jean-Francois Lyotard, *The Postmodern Condition: A Report on the State of Knowledge*.
6. Giorgio Agamben, "The Melancholy Angel" from *The Man Without Content*.

II. Post-Theory: Developments after the End of Grand Theory

7. Terry Eagleton, "The Rise and Fall of Theory" from *After Theory*, 2003
8. Suman Gupta, "The Place of Theory in Literary Disciplines," from *The Handbook of Literary Research*, Eds. Correa and Owens, 2010.
9. Robert Samuels, "Automodernity: Autonomy and Automation after Postmodernity" *New Media, Cultural Studies and Critical Theory after Post modernism*, 2009.
10. Jane Bennett, "The Force of Things", *Vibrant Matter*, 2010.

III. Feminist Theory: Gender and Sexualities

11. Judith Butler, "Critically Queer" in *Bodies that Matter*.
12. Eve Sedgwick, "The Axiomatic" (Axiom 1), *Epistemology of the Closet*.
13. Teresa de Lauretis: "The Technology of Gender" from *Technologies of Gender*.

IV. Psychoanalytic Theory: Mind, Space and Trauma

14. Jacques Lacan, "The Instance of the Letter In the Unconscious or Reason since Freud," from *Literary Theory: An Anthology* edited by Julie Rivkin and Michael Ryan
15. Slavoj Zizek, "Che Voi?," from *The Sublime Object of Ideology*, 1987.
16. Gilles Deleuze and Felix Guattari: "Rhizome" Introduction to a *Thousand Plateaus: Capitalism and Schizophrenia*.
17. Cathy Caruth: "Traumatic Awakenings: Freud, Lacan and the Ethics of Memory" from *The Unclaimed Experience*.

V. Postcolonial Theory: Identity, Alterity and Ideology

18. George Simmel, "The Stranger", from *The Sociology of Georg Simmel*.
19. Chris Weedon, "Subjectivity and Identity" from *Identity and Culture*.
20. Eduard Glissant, "Errantry, Exile", from *Poetics of Relation*.
21. Aijaz Ahmed, "Jameson's Rhetoric of Otherness," from *In Theory: Classes, Nations, Literatures*.
22. Mary Louise Pratt, "Arts of the Contact Zone."

VI. Cultural Theory: Film, Television and Popular Culture

23. Raymond Williams, "Advertising: The Magic System."
24. Stuart Hall, "Encoding Decoding in Televisual Discourse" from *CCCS Selected Working Papers: Vol. 2*, Gray, Campbell, Erickson, Hanson and Wood (Eds.)
25. Michel de Certeau : Chapter VII: "Walking in the City" from *The Practice of Everyday Life*.
26. Jean Baudrillard, Chapter VII: "Hypermarket and Hypermodernity" from *Simulacra and Simulations*.
27. "Is There Class in This Text?: The Repression of Class in Film and Cultural Studies" by David E. James, *A Companion to Film Theory* by Toby Miller and Robert Sam.

RECOMMENDED READING

1. Adair, Gilbert, *The Postmodernist Always Rings Twice: Reflections on Culture in the 90s*. London: Fourth Estate, 1992.
2. Adorno, T. W and Horkheimer, *The Culture Industry: Selected Essays on Mass Culture*, ed. with intro. J. M. Bernstein. London: Routledge. 1991
3. Althusser, L. and Balibar. E. *Reading Capital*. London: New Left Books. 1968.
4. Appadurai, A. *Modernity at Large: Cultural Dimensions of Globalization*, Minneapolis: U of Minnesota Press, 1996.
5. Bauman, Zigmund, *Intimations of Postmodernity*, London: Routledge. 1992
6. Bhabha, H. K. (ed.). *Nation and Narration*. London: Routledge. 1990
7. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity* .New York and London: Routledge, 1990.
8. Debord, Guy. *The Society of the Spectacle* (Detroit: Black and Red, 1970.
9. Eagleton, Terry. *The Illusions of Postmodernism* .Oxford: Basil Blackwell,1996.
10. Ferdinand de Saussure, *Course in General Linguistics*
11. Viktor Shklovsky, "Art as Technique"
12. Fiske, J. and Hartley, J. *Reading Television*. London: Methuen.1978.
13. Fukuyama, Francis. *The End of History and the Last Man*. New York: The Free Press, 1992.
14. Gayatri Chakravorty Spivak, "Who Claims Alterity?" from *Remaking History*. B. Kruger and P. Mariani (eds.).
15. Gayle Rubin, Chapter 5: "Thinking Sex", *Deviations*
16. Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*.
17. Haraway, Donna. *Simians, Cyborgs, and Women*. London: Free Assn. Books, 1991.
18. Nicholas Royle, "Deja Vu", inMartin Mcquillan, *Post Theory New Directions in Criticism*, 1999.
19. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*.New York and London: Routledge, 1988.
20. Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism* Durham, NC: Duke University Press, 1991.
21. Malabou, Catherine, "What is a Psychic Event?", from *New Wounded*.
22. Mikhail M Bakhtin, "From the Pre History of Novelistic Discourse"
23. Rene Wellek, "Destroying Literature," *Theories' Empire: An Anthology of Dissent*.
24. Soja, Edward. *Postmodern Geographies*, 1989.
25. Stanley Fish, "Interpretive Communities", University of Minnesota Press. 1996
26. Walter Benjamin, "The Task of the Translator," *Illuminations: Selected Writings, Volume 1: 1913-1926*.
27. Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction*. London and New York: Methuen, 1984.
28. Williams, R. *Marxism and Literature*, Harmondsworth: Penguin. 1960.
29. Wolfgang Iser, "The Reader Process: A Phenomenological Approach."