

**ST JOSEPH'S UNIVERSITY, BENGALURU**  
**SCHOOL OF LANGUAGES & LITERATURES**



**DEPARTMENT OF ENGLISH**  
**M.A. ENGLISH SYLLABUS**

**2024-2026**

## St. Joseph's University, Bengaluru

### Revised MA English Syllabus

#### From 2024-26 onward

The revised MA Syllabus hopes to achieve a good balance between the three disparate elements that are found singly or in some combination among most such courses, namely, Literary Studies, Language Studies and English Studies.

The MA course is built around the idea of lateral mobility—and thus does not require that applicants should have studied English Literature prior to admission. As per St. Joseph's University norms, any candidate who has completed an undergraduate degree may qualify through an entrance exam for the MA programme.

This means that the course must provide the student a thorough grounding in the basics while simultaneously balancing this need with that of opening up the current debates and disputations that define the community of learning today. Our course attempts to traverse traditional realms and disciplinary frontiers with the same scrupulousness.

The new MA English course is organised around seven flows, from which the student may choose six. **Students must take five compulsory flows: British Literature, Indian Literatures, English Studies, Linguistics and Creative Practice. They must also choose one out of these two flows: Genre Studies and Area Studies through Film.** It is possible for the student to either continue with the elective flow across Semesters III and IV or migrate into the other flow after Semester II.

#### Course Objectives

We choose to define the thrust of this course in terms of its learning outcomes. The course will equip the student with a professional level of competence in

1. A disciplined focus on literary interpretation & teaching
2. The ability to proceed from text to context and vice versa in order to coherently document the relationship between literature and culture.
3. The ability to apply critical thinking in English Studies for academic research.
4. The capacity to draw from insights made possible by Linguistics in teaching and research
5. Practice and readiness in writing and editing
6. Performance (Voice, Movement and Stagecraft) & Public Speaking
7. Materials Production towards English Teaching

The outcomes will be elicited through formal interaction in the classroom, through practical tasks and through internships. Performance and Writing will be taught through a series of collaborations between the Department and practitioners.

### **Elaboration of objectives**

The student will spend the four semesters acquiring

- a. Advanced interpretative skills
- b. A developed critical vocabulary
- c. A thorough understanding of modern approaches to the study of literature
- d. An understanding of the modes of literary production and the conversations that obtain between the expressive arts.
- e. An understanding of language change and changing standards of correctness in the English language
- f. An understanding of the politics girding the arrival of texts from other traditions via translation into English
- g. An understanding of frontier areas in English Studies and of the interdisciplinary through an acquaintance with semiotics, cultural studies, and film studies
- h. A practice-based acquaintance with various idioms of performance and stage-craft to be elicited through co-curricular activities
- i. Skills in creative writing with a view to augmenting editing and writing skills

### **Testing and Evaluation:**

#### *For Compulsory Papers*

Continuous assessment will range over a variety of submissions including classroom presentations, internal tests, papers/assignments, quizzes, classroom participation across the semester. The total marks assigned for continuous assessment is 50, inclusive of two assignments, and internal tests that require observation and critical thinking.

There will be a variable End-Semester procedure alternating between an objective-type exam and a viva, depending upon the focus in each semester in the compulsory papers. This set of viva voce procedures will account for 50 marks.

This will be followed by an End-Semester Exam (descriptive) with double valuation—one each by internal and external evaluators---and the average marks or grading of the two shall be final. The Semester examination will be a two-hour examination set for 50 marks.

#### *For Elective Papers*

There will be continuous internal assessment ranging over a variety of submissions that will include classroom presentations, internal tests, papers/assignments, quizzes,

classroom participation across the semester. The nature and exact number of such tasks is specified under each paper. The marks assigned for continuous assessment is 50% of the total.

There will also be an End-Semester Exam (descriptive) with double valuation by both internal and external evaluators and the average marks or grading of the two shall be final. The Semester examination will be held for a total of 50 marks.

This will be brought together to offer the Grade Point Average for each semester.

The details of the variable end-semester procedures to be followed are as detailed below

	British Literature 100+50		Indian Literatures 100+50		English Studies 100+50		Linguistics 50+50		Electives 50+50	
VIV A	CA 25	ESE 25	CA 25	ESE 25	CA 25	ESE 25	CA	ESE	CA (50)	ESE (50)
Sem I	RP Viva	NET TEST	n/a	n/a	Hyperlink Essay	Practical Criticism	ASSIGN MENTS	EXAM ONLY	ASSIGN MENTS	EXAM ONLY
Sem II	RP Viva	PC	n/a	n/a	Hyperlink Essay	NET TEST	ASSIGN MENTS	EXAM ONL	ASSIGN MENTS	EXAM ONLY
Sem III	n/a	n/a	RP Viva AE	Pub Comm UFF	EXTEMPO RE	NET TEST	ASSIGN MENTS	EXAM ONL	ASSIGN MENTS	EXAM ONLY
Sem IV	n/a	n/a	RP Viva OH	NET TEST	Pub Comm Internet Project	Viva for Presentatio ns	ASSIGN MENTS	EXAM ONL	ASSIGN MENTS	EXAM ONLY

**Legend: Abbreviations used.**

1. RP Viva: Research Paper followed by Viva
2. NET Test: Practice test modelled on UGC-NET
3. Critical/Annotated Bibliography: Training toward literature survey
4. Viva for Presentation/Extempore: Public speaking skills
5. Hyperlink Essay: Explicatory writing exercise
6. PC/Practical Criticism: Analytical and conceptual application test
7. Pub Comm: Public Communication of Knowledge via posters, exhibits, and performances
8. RP-OH Project: Oral History/Memory project
9. RP-AE: Autoethnography Project

**Explication of terms used in syllabi below:**

**Core/Primary Texts:** Readings taken up for detailed analysis in the classroom and the focus of testing through End Semester procedures.

**Companion Readings/Texts:** Readings used for presentations/discussions in Seminar Hours. Will be assessed primarily through Continuous Assessment and, if indicated in advance, by End-Semester Examinations.

**Keywords/Concepts/History of Ideas:** To be divided between classroom and seminar work. To be assessed through unseen passage analysis in ESE, or through Practical Criticism exercises/NET Tests etc.

**Self-study texts:** Readings that the student must work on in their own time. These can be tested in both the mid-semester end-semester examinations

ST. JOSEPH'S UNIVERSITY, BENGALURU

DEPARTMENT OF ENGLISH

Syllabus - 2024 onward

Semester I

**Compulsory Papers**

1.1 British Literature I	(75 hrs – 5 credits)
1.2 Indian Literatures I	(60 hrs – 4 credits)
1.3 English Studies I	(75 hrs – 5 credits)
1.4 Linguistics I	(45 hrs – 3 credits)
1.5 Creative Practice I	(30+30 hrs– 3 credits)

**Department Electives**

1.6.a. Genre Studies I OR	(45 hrs Theory – 3 credits)
1.6.b. Area Studies (Film) I	(45 hrs Theory – 3 credits)

Semester II

**Compulsory Papers**

2.1 British Literature II	(75 hrs – 5 credits)
2.2 Indian Literatures II	(60 hrs – 4 credits)
2.3 English Studies II	(75 hrs – 5 credits)
2.4 Linguistics II	(45 hrs – 3 credits)
2.5 Creative Practice II	(30+30 hrs– 3 credits)

**Department Electives**

2.6.a. Genre Studies II OR	(45 hrs Theory – 3 credits)
2.6.b. Area Studies (Film) II	(45 hrs Theory – 3 credits)

## **MA English Syllabus—British Literature Flow**

The British Literature flow is intended to offer the student a strong grounding in canonical texts while also allowing critical reflection on the processes of canon-formation. The paper will work chronologically but will begin in the contemporary moment and venture back to the beginnings of British Literature.

The four-semester flow allows for a thorough engagement with the history of the language and its literature. The student is expected to carry a sharp awareness of the questions and problems posed here into the other papers, and thence into practice.

Work under this flow will result in 5 credits in the first two semesters. This will comprise three hours of lecture-based classes per week of the semester, leading to 3 credits, and two hours of research seminar work per week, leading to one credit, followed by another credit arising from research. The student is expected to submit a term paper towards the extra credit.

Assessment will be based on two processes: A continuous assessment arising from written work, oral presentations and participation in the research seminar of the value of 50% AND a two -part end-semester examination for 50/% as described above.

### **BRITISH LITERATURE—SEMESTER I**

#### **MODERN AND CONTEMPORARY**

#### **Keywords and concepts:**

Make it New; MacSpAunDay; Theatre of the Absurd; The Movement; Genre-fiction; Graphic Novel; Spy Fiction; Feminism; Angry Young Men; Cool Britannia; Queerness;

#### **Key women writers**

Virginia Woolf: A Room of One's Own  
Shelagh Delaney: A Taste of Honey

#### **Poetry**

T.S.Eliot: Preludes  
William Butler Yeats: Easter 1916  
W.H. Auden: In Memory of WB Yeats  
Craig Raine: A Martian Sends a Postcard Home  
John Betjeman: A Subaltern Love Song  
Philip Larkin: Church-going; For Sidney Bechet  
Wendy Cope: The Wasteland – Five Limericks

### **The reinvention of genre**

Alan Moore: V for Vendetta

Mick Herron: Slow Horses

### **Literary Revisions**

Carol Ann Duffy: Selections from The World's Wife

Daljit Nagra: A Black History of the English Speaking Peoples

Benjamin Zephaniah: A Picture of a Sign

Sarah Waters: Afterword to Fingersmith (20th Anniversary Edition)

### **Companion Texts**

Doris Lessing: On not winning the Nobel Prize

John Osborne: Look Back in Anger

T.S.Eliot: The Waste Land

Two extracts each from Ulysses and To The Lighthouse

### **Self Study**

P.G. Wodehouse: Lord Emsworth and the Girlfriend

George Bernard Shaw: Arms and the Man

Zadie Smith On Beauty

Research Seminar sessions to focus on research process (3 sessions), table readings of plays (2 sessions each), interpretation of companion texts (3 sessions) and research paper presentations (5 sessions)

## **BRITISH LITERATURE–SEMESTER II**

### **READING ROMANTIC AND VICTORIAN ERAS**

#### **Keywords and Concepts:**

Romanticism; Negative capability; Imagination; The fragment in romanticism; Touchstones; Philistines;

#### **Core texts by women writers**

Mary Shelley: Frankenstein

Anna Sewell: Black Beauty

Charlotte Bronte: Jane Eyre

#### **Romantics:**

Blake: A Poison Tree; Jerusalem

Wordsworth: Strange fits of passion & A slumber did my spirit seal.

Coleridge: Fragments 4 & 9

Keats: On First Looking Into Chapman 's Homer; On Sitting Down to Read King Lear Again

Extracts from Dorothy Wordsworth's diaries

## **Victorians**

Lewis Carroll: You are Old, Father William.

Edward Lear: The Owl and the Pussycat

Robert Browning: The Pied Piper of Hamelin

Christina Rossetti: Up-Hill

Charles Dickens: Samuel Weller in court. From The Pickwick Papers ( \excerpt)

Gerard Manley Hopkins: As Kingfishers Catch Fire

## **Companion Texts:**

Thomas Hughes: Tom Brown's School Days (excerpt)

Robert Burns: Auld Lang Syne

Matthew Arnold: Shakespeare

R.L. Stevenson: Treasure Island

## **Self-Study Texts**

Oscar Wilde: The Canterville Ghost

Arthur Conan Doyle: A Scandal in Bohemia

H.Rider Haggard: King Solomon's Mines

Elizabeth Gaskell: North and South

Research Seminar sessions to focus on research process (3 sessions), Reading and discussion of companion texts (1 session each) and research paper presentations (5 sessions)

## **MA English Syllabus—Indian Literatures Flow**

The experience of colonisation has framed many of the conversations and debates around identity in India. This course is envisaged both as a journey into the familiar as also a venturing into parts unknown for the student—since some of these debates tend to drown out many others.

A 4-semester course pathway in Indian Literatures will expand one's understanding of India through different genres (non-fiction, drama, poetry, short story, novel, prose, film) using interdisciplinary spaces such as postcolonial studies, gender studies, and Dalit studies.

The present course is designed to offer an introductory and somewhat chronological ramble into Indian Writing in English and Indian Literatures in English Translation over the first two semesters. The readings in Semesters III and IV will focus on contestations that have emerged from the margins of Indian society. Semester III will focus on Dalit and Tribal experience while Semester IV will look at the idea of the minority in India along different axes. Assessment will be carried out as discussed in the preamble.

## **SEMESTER I**

### **Indian Writing in English**

60-hour course – 4 credits

#### **Core Texts**

1. Chattopadhyay, Bankim Chandra. *Rajmohan's Wife*
2. Das, Kamala. *My Story*
3. Narayan, R.K: *Swami and Friends*.
4. Kolatkar, Arun. *Jejuri*.
5. Hasan, Anjum. *Difficult Pleasures*.
6. Rao, Raja. *Kanthapura* (excerpts)
7. Thayil, Jeet. (Selections from) *60 Indian Poets incl Ezekiel, Ramanujan, Eunice D'Souza, Meena Alexander*.
8. *Film Text: Train to Pakistan* (film) OR *In Custody* (film)

#### **Self-Study Texts (Student to pick five)**

Ezekiel, Nissim. *The Exact Name* (poems)

Seth, Vikram. *A Suitable Boy*

De Souza, Eunice. *Nine Indian Women Poets; An Anthology*.

Anand, Mulk Raj. *Untouchable*.

Malgonkar, Manohar. *The Men Who Killed Gandhi*.

Taseer, Aatish. *How English Ruined Indian Literature* (New York Times)

Chandra, Vikram. *The Cult of Authenticity*. (Boston Review)

Ramanujan, A.K. 'Is There an Indian Way of Thinking'

Singh, Khushwant. *Train to Pakistan*

Desai, Anita. *In Custody*,

#### **References/Suggested Reading List**

1. Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 1992.
2. Mukherji, Meenakshi . *The Twice Born Fiction*. Heinemann, 1971.
3. Iyengar ,K R S. *Indian Writing in English*. Sterling Publisher, 1984.
4. Mehrotra, Arvind Krishna (Ed.) *A Concise History of Indian Literature in English* Permanent Black, 2010
5. King, Bruce. *Modern Indian Poetry in English*, OUP,1987.
6. Devy, G.N. *In Another Tongue: Essays on Indian English Literature*, Macmillan India Ltd. 1995.

## **SEMESTER II**

### **Modern Indian Literatures in English Translation -**

60-hour course – 4 credits

#### **Core Texts**

1. Shukla, Shrilal. Raag Darbari.
2. Karnad, Girish. Hayavadana
3. Thejaswi, Poornachandra. Kubi and Iyala
4. Nagaraj, D.R. The Tiger and the Magical Flute—Notes on Minorities
5. Ambai. In a Forest, a Deer. (Selections)
6. Holmstrom, Lakshmi (tr). Wild Girls, Wicked Words. (Excerpts)
7. Zacharia, Paul. Reflections of a Hen in her last Hour. (Selections)
8. Meera, K.R. Yellow is the Colour of Longing. (Selections)

#### **Self-Study Texts (Student to pick four)**

The Katha Prize Stories Volumes 7 and 12.

Kaikini, Jayant. No Presents, Please.

Sarma, Arun. On a Wing and a Prayer.

Kiragoorina Gayyaligalu (film text)

Ananthamurthy, UR. Suragi

Ananthamurthy, The Stallion of the Sun

#### **References/Suggested Reading List**

The Oxford India Anthologies

George, K.M. Selections from Modern Indian Literature: An Anthology. Sahitya Akademi.

Das, Sisir Kumar. History of Indian Literature (3 vols). Sahitya Akademi.

Satchidanandan, K. (ed). Indian Poetry. Modernism and After.

### **MA English Syllabus—English Studies Flow**

The English Studies flow charts the gradual professionalisation of criticism even as it offers the student a thorough introduction to changing ideas of text, writer, reader and literary or cultural value. It aims principally to focus attention on the field of literary criticism as the starting point for literary studies and proceeds more or less by chronology.

#### **Semester I: (45+30 hours)**

##### **Unit I: Various classical positions (15 hours)**

1. Plato's banishment of poets
2. Aristotle's Ideas of Hamartia and Catharsis

3. Horace on the art of poetry
4. Longinus and the idea of the sublime
5. The idea of the Sahrdaya in Rasa theory

**Unit II: English versions (30 hours)**

1. Philip Sidney's Apology for Poetry
2. Samuel Johnson: Preface to Shakespeare
3. Joseph Addison: On the Pleasures of the Imagination
4. William Wordsworth: On Poetic Language
5. Samuel Taylor Coleridge: On Fancy and Imagination
6. John Keats: On Negative Capability (Letter to George & Tom Keats)
7. Excerpt from Shelley's A Defence of Poetry

**Research Seminar (30 hours)**

1. Simile, Symbol, Metaphor, Metonymy, personification
2. Forms in poetry: lyric, sonnet, ode, elegy
3. Narrative, Allegory, Plot, Story, Milieu
4. Intertextuality, hybridity and discourse
5. The idea of literary value
6. Edgar Allan Poe: The Poetic Principle
7. John Stuart Mill: What is Poetry?

**Semester II: (45+30 hours)**

**Unit I : Putting form first (25 hours)**

1. T.S. Eliot: The Metaphysical Poets
2. Cleanth Brooks: The Heresy of Paraphrase
3. John Crowe Ransom: Poetry-A Note on Ontology
4. William Carlos Williams: Against the Weather
5. Viktor Shklovsky: Art as Technique
6. I.A. Richards: from Four kinds of Meaning

**Unit II: Other ways of being modern (20 hours)**

1. Jonathan Culler: from Structuralist Poetics
2. Roland Barthes: Death of the Author
3. Gerard Genette: from Narrative discourse: an essay in method'
4. Stanley Fish: Is There a Text in this Class?

**Research Seminar: (30 hours)**

1. Archetypal Criticism
2. Understanding Saussure and Structuralism
3. Roman Jakobson's notion of the poetic function

4. Michel Foucault: What is an Author?/
5. Julia Kristeva: On Ecriture Feminine
6. Terry Eagleton: What is Literature?

### **References/Suggested Reading List**

1. Peter Barry: Beginning Theory
2. Raman Selden et al: A Reader's Guide to Contemporary Theory
3. Hans Bertens: Literary Theory--The Basics

## **MA English Syllabus—Linguistics Flow**

The Linguistics flow is intended to offer the student a strong grounding in Language Studies; this emphasis will benefit the student who wishes to teach while simultaneously illuminating the study of literary traditions and research in these traditions by placing the English language in its historical context.

The four-semester flow will begin with two semesters of work in General Linguistics followed by an introductory course in Sociolinguistics in Semester III, and a course in Stylistics and Semiotics in Semester IV. This flow is offered as a 3-credit course.

### **Semester I**

#### **General Linguistics I (45 hours)**

**Origins of Language**—Evidence from different fields—archaeology—anthropology—neurobiology—the idea of linguistic evidence—Human and animal communication (2 hours)

**Languages of the World**—Area-wise groupings—Languages of Asia—Indo-European Languages—Dravidian languages (2 hours)

**A historical survey of Linguistics**—Grammatical traditions—The Comparative Method—the Neogrammarians—Typology-Evolutionary Method—De Saussure and Structuralism—The Prague school—Sapir-Bloomfield—Chomsky—Halliday (5 hours)

**Phonetics and Phonology- Phonetic and phonological features--Speech Production**—Phonation & Articulation--IPA- Transcription- Vowels-Consonants- Diphthongs- - Syllables- Stresses--Elision- Nasalization- Assimilation (18 hours)

**Morphology**- Lexeme—Morpheme—Inflexion—Derivation--Compounding- Neologisms- Morphological analysis (18 hours)

### **Self-study**

- a) Franz Boas
- b) Skinner's Theory of Behaviourism
- c) Writing Systems
- d) Field Linguistics
- e) Specialisations in Linguistics
- f) Inventories of Sound
- g) Unusual sounds in Indian languages
- h) Tabula Rasa,
- i) Pygmalion Effect
- j) Broca's Area

### **Primary Reading:**

1. Bauer, Laurie. The Linguistics Student's Handbook
2. Aarts & MacMahon, The Handbook of English Linguistics
3. Aronoff & Rees-Miller. Blackwell Handbook of Linguistics
4. Lyon, John. Language and Linguistics
5. Roach, Peter. English Phonetics and Phonology

### **Companion Readings:**

- 1) Wrenn C L. The English Language
- 2) Pinker, Steven. The Language Instinct
- 3) Mathew P H. Concise Oxford Dictionary of Linguistics
- 4) Archives of the Linguistics Survey of India, Digital South Asia Library
- 5) Crystal, David. How Language Works

## **Semester II**

### **General Linguistics II (45 hours)**

**Dictionaries and Lexicography**- Stem- Lexeme- Inflections- Stress- Cross Referencing- Types of Dictionaries- Communicative/Cognitive Functions of Dictionaries (5 hours)

**What is grammar?** —Traditional grammar—Modern Grammar—Prescription and Description revisited—Tree Diagrams—Transformative-Generative Grammar—Halliday's Systemic Functional Grammar—Differentiating between Chomsky and Halliday (8 hours)

**Syntax:** English Grammar revisited—Understanding Tense, Voice, and Clause-analysis (5 hours)

**Semantics:** Denotation and  
Connotation—Synonymy—Antonymy—Hyponymy—Polysemy—Wordplay—Metonymy  
—Metaphor--Collocation (09 hours)

**Pragmatics:** Context—Reference—Deixis—Presupposition—conversational  
Implicature--Speech Acts--Politeness (09 hours)

**Discourse Analysis:** Coherence—Cohesion—Chronemics and  
turn-taking—Cooperation—Grice's Maxims—Discourse and Power (09 hours)

### **Self-study**

1. Johnson's Dictionary
2. The Collins COBUILD Dictionary
3. Randolph Quirk
4. John Firth
5. Zellig Harris
6. Competence & Performance
7. Port Royal Grammar
8. Case Grammar
9. Cognitive Grammar
10. Dependency Grammar
11. Functional Grammar
12. Tagmemics
13. Generative Semantics
14. Frege and semantics
15. JL Austin
16. Foucault's Order of discourse

### **Primary Reading:**

- 1) Atkins, Sue & Rundell, Michael. The Oxford Guide to Practical Lexicography
- 2) Radford, A. Transformational Grammar—A First Course
- 3) Lappin, Shalom. The Handbook of Contemporary Semantic Theory
- 4) Levinson, Stephen. Pragmatics
- 5) Gee, James Paul. An Introduction to Discourse Analysis

### **Companion Readings:**

- 1) Aitchison, Jean. Language Change: Progress or Decay?
- 2) Winchester, Simon. The Professor and the Madman
- 3) Language and Politics: The Discourse of Power- Open Stanford University  
Lecture

## **Elective I: Reading Genres: Children's Literature**

Semester I: Children's Literature from the West (45 hours)

1. Charles Kingsley: The Water Babies
2. Mark Twain: Tom Sawyer
3. Louisa Alcott: Little Women
4. Richmal Crompton: William—the Conqueror
5. Enid Blyton: The Mystery of the Burnt Cottage
6. Michael Bond: A Bear Called Paddington
7. Erich Kastner: Emil and the Detectives

Semester II: Children's Literature from India (45 hours)

1. Bijal Vachchrajani: Savi and the Memory Keeper
2. Nandita Basu: Rain Must Fall
3. Roopa Pai: The Mystery of the Syntila Silvers
4. Hannah Lalhlanpui: When Blackbirds Fly
5. Sampurna Chatterji: The Fried Frog
6. Vikram Seth: Beastly Tales from Here and There
7. Siddhartha Sarma: The Grasshopper's Run

## **Elective II: Reading South India through Film**

Semester I

1. Halitha Shameem: Poovarasam Peepee
2. Dileesh Pothan: Maheshinte Prathikaram
3. Rakshit Shetty: Ulidhavaru Kandante
4. Venu Udugula: Viraata Parvam
5. Pa. Ranjith: Madras
6. Rishab Shetty: Kanthara
7. Lijo Pellisery: Angamaly Diaries

Semester II

1. Raj B. Shetty: Garuda Gamana Vrishabha Vahana
2. Raam Reddy: Thithi
3. Jithu Madhavan: Romaancham
4. Jeo Baby: Kaathal
5. Pa. Ranjith: Sarpatta Parambarai
6. Mari Selvaraj: Karnan

## **Creative Writing: Syllabus (Creative Practices)**

Creative Writing is offered as a means of training students using the Englishes they have as supple mediums for self-expression, auto-ethnography, and as a preliminary to understanding translation. We trust that an acquaintance with this mode will prepare our students for a more embodied practice when it comes to the rigours of academic writing. Those who choose teaching will find that they are able to talk about writing from the inside, knowledgeably, rather than superficially.

The course will carry four credits in all, two arising from exercises in a Writing Lab, and two from a submitted Portfolio. Assessment will not be based on an examination but on an internal viva for the classroom component. The Portfolio will be judged by an external examiner.

### **Semester I**

#### **I. Memory, Body, and The Personal Essay**

- o Rediscovering memories of ourselves and others. Remembering bodies from childhood and making them tell stories.
- o Using prompts to trigger writing – from memory of smell, colour, home, food.

#### **Suggested Reading –**

1. Less than One: Selected Essays - Joseph Brodsky
2. House on Mango Street - Sandra Cisneros
3. Black Coffee in a Coconut Shell – collections of essays edited by Perumal Murugan
4. Extracts from Living to Tell the Tale - Garcia Marquez
5. Extracts from Ooru Keri - Siddalingaiah

#### **II. What can we learn about writing non-fiction from reading Fiction?**

- o Understanding Story-telling as a form.
- o Looking at techniques of Story-telling (Extracts from the works and interviews of Hemingway, Ambai, Elena Ferrante, Carmen Maria Machado)

#### **Suggested Reading -**

1. Extracts from The Practice and Theory of Storytelling: Nathaniel Hawthorne and Walter Benjamin
2. Vivian Gornick – Approaching Eye Level

#### **Immersive Exercises –**

1. Writing Workshops/ Guest Lectures for those interested in Fiction –Writing.
2. Interaction with young writers (Kannada/English) at Meta

## **Semester Two**

### **I. Writing for the Media**

- o Examining columns (in magazines/online news dailies) as forms of storytelling (Paromita Vohra, Trisha Gupta)
- o The Facebook & the Twitter Essay – Obituaries, Film/Book reviews, Interviews, profiles, Food writing.

### **II. Reading like a Writer**

- o Understanding Full-Body Reading.
- o What do other writers read? What is Style? What do I do if I don't like my voice?
- o Exercises in translation

### **Suggested Reading -**

1. Francine Prose – Reading Like a Writer
2. Anne LaMott – Bird by Bird
3. The Sense of Style – Steven Pinker

### **Assessment**

Weekly submissions and an end-semester portfolio of writing (5000 words)

### **Immersive Exercises –**

3. Writing Workshops/ Guest Lectures for those interested in Fiction –Writing.
4. Interaction with young writers (Kannada/English) at Meta and other literary festivals