

# INTEGRATED MA PROGRAMME IN LANGUAGES –ENGLISH

(From 2020-2021 Admission onwards)

## Semester1

Course	Course Type	Credits	Title of the Course
IENICC01	Common Course	4	English I-Communication Skills in English
IENICR02	Core Course (Conventional)	4	Russian Literature
IENICR03	Core Course (Conventional)	4	Introduction to English Prose
IENICR04	Core Course (nonconventional)	4	Elementary Course in Film Studies
IENICM05	Complementary	4	History of Ideas: Classical Age to Renaissance.

## Semester2

IML2CC01/ IHN2CC01	Common Course (Second Language)	4	Second language – Malayalam (Katha, Kavitha, Athmakatha) /Hindi (Katha and Kavitha)
IEN2CR02	Core Course (Conventional)	4	Introduction to the English Poetry
IEN2CR03	Core Course (Conventional)	4	French Literature
IEN2CR04	Core Course (non-conventional)	4	Writing for Media
IEN2CM05	Complementary	4	History of Ideas: Post Renaissance

## Semester 3

IEN3CR01	<b>core</b>	4	Introduction to Fiction
IEN3CR02	<b>core</b>	4	English Language and Literature and Soft Skills
IEN3CR03	Core(nonconventional)	4	Advanced Course in Film Studies
IEN3CR04	<b>core</b>	4	Linguistics
IEN3CM05/06	Complementary	4	History I - Roots of the Modern World / Political Science I – An Introduction to Political Science
	<b>Total Credits</b>	20	

## Semester 4

IEN4CC01	Common	4	English II – English Language Skills for Academic Purposes
IEN4CR02	<b>core</b>	4	Japanese Literature
IEN4CR03	Core	4	Copy Editing: An Overview
IEN4CR04	<b>core</b>	4	Introduction to Drama
IEN4CM05/06	Complementary	4	History II- Transition to the Contemporary World /Political Science II – Indian Constitution :Social Issues in India
	<b>Total Credits</b>	20	

### Semester 5

IEN5CR01	Core	4	Environmental Studies and Human Rights
IEN5CR02	<b>core</b>	4	Literary Criticism
IEN5CR03	Core	4	Indian Writing
IEN5CR04	<b>core</b>	4	British Literature Across Ages :A Historical Survey Part I
IEN5CR05	Core	4	African Literature
	<b>Total Credits</b>	20	

### Semester 6

IEN6CR01	Core	4	American Literature
IEN6CR02	<b>core</b>	4	Gender Studies
IEN6CR03	Core	4	British Literature Across Ages :A Historical Survey Part II
IEN6EL04/05	<b>Elective</b>	4	ELECTIVE
IEN6PR06	Project	4	Mini project
	<b>Total Credits</b>	20	

### Semester 7

IEN7CR01	<b>Core</b>	4	Medieval English Literature
IEN7CR02	<b>core</b>	4	Renaissance Literature
IEN7CR03	Core	4	Critical Discourses Across Ages
IEN7CR04	<b>core</b>	4	Cultural Studies
IEN7CR05	<b>Core</b>	4	Post Colonial Literature
	<b>Total Credits</b>	20	

### Semester 8

IEN8CR01	<b>Core</b>	4	Neoclassical Literature
IEN8CR02	<b>core</b>	4	Romantic and Victorian Literature
IEN8CR03	Core	4	Linguistics and History of Language
IEN8CR04	<b>core</b>	4	Translation Studies
IEN8EL05/06	<b>Elective</b>	4	ELECTIVE
	<b>Total Credits</b>	20	

## Semester9

IEN9CR01	Core	4	Modernist Literature
IEN9CR02	<b>core</b>	4	Post Modernism
IEN9CR03	Core	4	Literature and Ecology
IEN9CR04	<b>core</b>	4	Indian Aesthetics
IEN9EL05/06	Elective	4	ELECTIVE
	<b>Total Credits</b>	20	

## Semester10

IENXCR01	Core	4	Writing for the Media : Fundamentals and Practice
IENXCR02	Core	4	Modern European Drama
IENXPR03	Project	8	Project (Major):On the Job Training
IENXVV04	Viva Voce	4	Comprehensive Viva Voce
	<b>Total Credits</b>	20	

Electives-Semester6		Electives-Semester8		Electives-Semester9	
IEN6EL04	Regional Literatures in Translation	IEN8EL05	English Language Teaching	IEN9EL05	Narratology and Narratives
IEN6EL05	Literature from the Margins	IEN8EL06	Life Narratives	IEN9EL06	Scientific Imagination in Literature

## SEMESTER I

Course category	Title of the course/paper
Course/Paper I <b>IENICC01</b> Common Course in English	Communication Skills in English, by V.Sasikumar, P.Kiranmai Dutt and Geetha Rajeevan. Cambridge University Press India Pvt. Ltd Co-published with Department of Printing and Publishing, Mahatma Gandhi Univesity, Kottayam in 2009.
Course/Paper 2 <b>IENICR02</b> Core Course (conventional)	Russian Literature

Course/Paper 3 <b>IENICR03</b> Core Course (conventional)	Introduction to English Prose
Course/Paper 4 <b>IENICR04</b> Core Course (non- conventional)	Elementary Course in Film Studies
Course/Paper 5 <b>IENICM05</b> Complementary Course	History of Ideas : Classical Age to Renaissance.

## SEMESTR II

Course category	Title of the course/paper
Course/Paper 6 <b>IML2CC01</b> <b>/IHN2CC01</b> Common Course Second Language	Second Language -Malayalam/Hindi
Course/Paper 7 <b>IEN2CR02</b> Core Course (conventional)	Introduction to the English Poetry
Course/Paper 8 <b>IEN2CR03</b> Core Course (conventional)	French Literature
Course/Paper 9 <b>IEN2CR04</b> Core Course (non- conventional)	Writing for Media
Course/Paper 10 <b>IEN2CM05</b> Complimentary	History of Ideas : Post-Renaissance

*Course/Paper 2*

***IENICR02***

### **Russian Literature**

Course Objectives:

This course seeks to introduce the students the masterpieces of Russian Literature. The course attempts to provide detailed information to the student regarding the processes and texts chiefly responsible for the evolution of Russian Literature as a separate branch possessing characteristic features which sets it apart from others.

## Course Description:

The course explores the great golden age of Russian literature, a period in the 19th century when Russia's writers equalled or surpassed the achievements of the much older literary cultures of Western Europe. The first module gives an introduction to the Russian Fiction. The second module is a compilation of poetry by Pushkin, Lermontov, Tvardovsky, Akhmatova, Brodsky, and Blok. The third module presents a play by Gogol. The fourth module is a collection of short stories by giant masters of Russian Literature and the fifth module is a novel by Solzhenitsyn.

### Module 1

“Russian National Character as shown in Russian Fiction” from “On Russian Novelists”- William Lyon Phelps

### Module 2 Poetry

Alexander Pushkin – The Cart of Life

Mikhail Lermontov – Death of a Poet

Aleksandr Tvardovsky- I'm Killed near Rzhev Anna

Akhmatova – Lot's Wife

Joseph Brodsky – Odysseus to Telemachus

Aleksandr Blok – The Twelve

### Module 3 – Play

Gogol – The Inspector General : A Comedy in Five Acts

### Module 4- Short Story

Fyodor Dostoevsky – A Novel in Nine Letters

Maxim Gorky – Her Lover

Leo Tolstoy- God Sees the Truth but Waits

Anton Chekhov – The Beggar

Module 5- Novel

Alexander Solzhenitsyn – One Day in the Life of Ivan Denisovich

## **Introduction to English Prose.**

### **Objective:**

To familiarise students with variety of forms, diction, styles, structures and modes used by different prose writers of various ages.

### Course Description:

The paper, divided into five modules, includes an introduction to prose to acquaint students with various types of essays followed by representative works from each period to enlarge the understanding and appreciation of the functions of diverse essays. On completion of the course, the students should be able to differentiate and relate various forms of essays and analyse the matters discussed in the political, social, historical and cultural context.

### COURSE OUTLINE

#### Module 1 Introduction to

#### Prose:

- Essay – formal/impersonal essay and informal/personal essay
- Types of essays: periodical essay, critical essay, satire
- Life Writing: biography, autobiography, memoir and diaries.

#### Core Reading:

1. Hudson, W.H. An Introduction to the Study of English Literature. Chapter: The Study of the Essay.
2. A Concise Companion to Literary Forms. Chapter 4. Emerald, 2013. Pages 92-99

#### Module 2

#### Early Prose Writings:

1. Philip Sydney: Excerpt from An Apology for Poetry (The last 9 paragraphs, starting from “For my part, I do not doubt,... -The Defense of Poesy edited by Albert S Cook)
2. Thomas Moore: Excerpt from Utopia – Thomas Moore to Peter Giles sendth Greeting
3. Francis Bacon: Of Studies
4. Samuel Pepys: (An extract of some events from Pepys’ Diaries9 January 1660, 31 August 1665, 3 and 4 September 1666)

### Module 3 Neoclassical

#### Prose:

1. Richard Steele: Recollections of Childhood
2. Joseph Addison: Meditations in Westminster Abbey
3. James Boswell: Excerpt from The Life of Johnson (1751 and 1752)
4. Jonathan Swift: The Bee and the Spider (The Battle of Books – From “Things were at this crisis when a material accident fell out...” to “... which are sweetness and light”)
5. Oliver Goldsmith: The Man in Black (Part I)

### Module 4

#### 19th Century Prose:

1. Charles Lamb: Dream Children
2. William Hazlitt: On Familiar Style
3. Thomas Dequincy: The Pleasures of Opium (Confessions of an Opium Eater)
4. Robert Browning and Elizabeth Barret Browning: Excerpt from Letters of Robert Browning and Elizabeth Barret Browning (Jan.10, 1845 and Jan 11, 1845)
5. John Ruskin: What is a Good Book? (Excerpt from Sesame and Lilies –

From “The good book of the hour....” to “...-you cannot get at him but by its ministry”)

## Module 5

### 20th Century Prose:

1. G K Chesterton: On Running after One's Hat
2. J B Priestley: On Doing Nothing
3. Sir Max Beerbohm: Seeing People Off
4. George Orwell: Shooting an Elephant
5. E.M Forster: What I Believe

*Course/Paper 4*

**IENICR04**

## **Elementary Course in Film Studies**

### Objective

To familiarize the students with the basic concepts of film studies and its relation with literature. This course will introduce the students with the basic concept of films and will familiarize them with different genres of film.

### Module 1 Introduction

Film as performing arts- genres of film- spatial dimension: film stock, lighting, camera angle, movement, point of view, editing/ montage- temporal dimensions: slow and fast motion, plot time, length of film, flash back, foreshadowing- acoustic dimension: dialogue, music, sound effects.

Refer Mario Klarer: An Introduction to Literary studies Mise-en-scene: setting, props, costume, lighting and acting Refer

Andre Dix Beginning Film Studies Chapter 1

Film and Narrative: Russian Formalists at Cinema, Time and Motion Pictures, the sense of an ending, Narrative and Power.

Refer Andre Dix Beginning Film Studies Chapter 4

### Module 2 Adaptations

This module comprises different adaptations from literature. This module focuses on the relationship between literature and film. Focus must be on the narrative styles and its differences.

Great Expectations directed by David Lean 1946

Schindler's List directed by Steven Spielberg 1993

Vidheyan directed by Adoor Gopalakrishnan 1994

Haider directed by Vishal Bhardwaj 2014

### Module 3 Classics in Films

This module includes various classics in films. The focus should be on the mise-en-scene- and other film techniques used in the films.

Chaplin's The Great Dictator

William Wyler's Ben-Hur

Robert Wise's The Sound of Music

Sathyajith Ray's Pather Panchali

Module 4 Documentaries/ Short Films/ Docufiction

This module includes documentaries, short films and docufiction. Here focus must be on the techniques used in these genres and the narrative.

Norman McLaren's The Chairy Tale.

Albert Lamorisse's Red Balloon.

Jules Naudet's 9/11.

P. R. Sreekumar's Vallithai. Abbas

Kiarostami's Close-Up Module 5

Contemporary Films

This module comprises of contemporary movies that has caught the attention of film connoisseurs. Focus must be on the narrative and mise-en-scene.

Kim Ki-duk's 3-Iron

Majid Majidi's Children of Heaven

Christopher Nolan's Memento

Lijo Jose Pellissery's Jallikettu. Suggested

Films for further Reference: Battleship

Potemkin by Sergei Eisenstein Rashomon by

Akira Kurosawa

The Seventh Seal by Ingmar Bergman Vertigo

by Alfred Hitchcock

Appu Trilogy by Satyajit Ray Elipathayam

by Adoor Gopalakrishnan Chemmeen by

Ramu Kariat

Life is Beautiful by Beninji

## Suggested Reading

Film Studies: An Introduction by Ed Sikov How

to read a film by James Monaco

Film Form by Eisenstein

Beyond Fidelity: The Dialogics of Adaptation by Robert Sam The

Formulation of the Classical Style by Kristin Thompson The

Documentary Handbook by Peter Lee-Wright

The Oxford Handbook of Film Music Studies edited by David Neumeyer

“Film Form and Narrative” by Allan Rowe Chapter 4 of An Introduction to Film Studies  
edited by Jill Nelmes

“The Shot: Mise-en-Scene” Chapter 6 of Film Art : An Introduction by David Bordwell and  
Kristin Thompson

Naming and Labelling Documentary Fiction:No Better Way to Tell It. By Georges  
Fournier Universite, Jean Moulin

## *Course/Paper 5*

### ***IENICM05***

#### **History of Ideas: Classical Age to**

#### **Renaissance.**

##### Aims of the course

The course is designed so as to introduce to the learners the beginning of Western philosophical thought and its evolution up to the Renaissance period. It aims at providing a foundation to comprehend the fundamental philosophical concepts. The pursuance of the course is expected to instil in learners a critical thinking disposition.

##### Objectives of the course

On the completion of the course, the learner should be able to identify the major figures in Western philosophy up to the Renaissance period. The learner should be able to trace the evolution of the different schools of Western thought. He/she should be able to recognise the crucial issues that spurred the philosophical ruminations.

##### Course Outline

#### Module 1 - The Beginning of Western Philosophy

Introduction to Philosophy (1-3) - divisions of philosophy (Metaphysics, Epistemology, Value theory and Logic) (3-7) – Argumentation (7-9)

Ancient Greek conception of the world – Odyssey (18-21) – Homer’s world (21-25)– The Trojan War (25-27)– Hesoid’s creation story – Hades – Okeanos – Chaos – Gaia (27-30) – Egyptian and Babylonian influence (31-35)

The First Philosophers (Pre-Socratics) (37-40) – Thales (41-43) - Anaximander ( 43-46) –Anaximenes (47-49) - Heraclitus ( 49-54) - Parminides (54-59) – Zeno’s paradox (59-61)

#### Module 2 - Classical Greek Philosophy

##### Part A

Socrates - Plato’s Socratic dialogues (63-66) - the Euthyphro dilemma (66-67) - Socratic method of inquiry and learning (67) - self-knowledge (68)

Plato – Particulars and Universals or “forms”(71-73) – world of becoming and world of being (73-74) – allegory of the cave (74-76) – Plato and Aristotle in Raphael’s The School of Athens (81-82)

Aristotle – syllogism or deduction (88-89) - (“desire to know”) “four causes” – the material, the formal, the efficient and the final(90-92)- matter, form and change (93-94)  
– actuality and potentiality (94-95) – Aristotle’s ethics(96-99) Part

B

Excerpts

Plato – “Allegory of the Cave” (Appearance and Reality) (from Republic) - Cottingham page 69 (73)-76

Aristotle – “Four Types of Explanation” (from Physics) - Cottingham page 413-415 Module 3 -

Hellenistic and Roman Thought

Cynics’ rejection of conventions – Diogenes (107-109), Crates and Heparchia (109) - Zeno of Citium (beginning of stoicism) (112)

Stoics’ indifference – Zeno (112-13), Chrysippus (113-114) – logic, physics, ethics (114-115) – two notions of Stoic calm (116-117) – “preferred indifferents” (117)

Sceptics’ impossibility of knowledge – Pyrrho (indifferent, unstable and indeterminate nature of things) (118-119) – Academic Sceptics (119) – Agrippa’s trilemma(119-121) – Aenesidemus (121-122)

Atomists’ materialism – Leucippus and Democritus - universe populated by atoms and void – materialist concept of soul (130-133)

Epicureans’ pleasure principle – Epicurus (124-127) – arguments on the irrationality of the fear of death (non-existence and symmetry argument) (128) – soul made up of atoms

(134) -naturalistic account of the gods (135) – the problem of evil (135-136) – polydeism (137) – pleasure as good (137-140) – the decline of Epicureanism (141-141) Part

B

Excerpts

Seneca – “Life Guided by Stoic Philosophy” (from Moral Letters) Cottingham page 768-771

Lucretius- “How to Accept Reality and Avoid Fear” (from On the Nature of the Universe) – Cottingham page 765-768

Module 4 - Faith and Philosophy

Part A

Augustine – sin (147-150) - City of God and City of Babylon (150-151) - eternal Truth (152) - proof of God’s existence (153) - influence of Plato and Plotinus (Neoplatonism) – all Being is caused by “the One” (155) – emanation (155-156) – Augustine as a Plotinian (156-157)

Islamic influence – Ibn Sina (God as Necessary Existent) (159-160) - Al- Ghazali (God as all-powerful) (160-161) - Ibn Rushd (God as designer) (161-165)

Moses Maimonides – thoughts on Bible and God (165 -166)

Medieval philosophy – (Causes for negligence) – diversity, necessity to acquaint with Latin and Arabic, dominance of theology (168-170)

Scholastics – lectures and disputations (171-173)

Anselm of Canterbury – father of scholasticism - ontological argument (173-176)

\*John Duns Scotus (John the Scot) – rejection and affirmation of Neoplatonism and Aristotelianism,- “thisness” of a thing

Thomas Aquinas – Summations (180) - “The Five Ways” to prove the existence of God (movement, causal sequences, proof from the contingency of the world, comparable qualities and teleological behaviour) (181-183)

\*William of Ockham – conception of universals as just mental objects- principle of parsimony (Ockham’s Razor) - judicious reconciliation of Aristotle’s philosophy and religious doctrine

Part B

Excerpt

Thomas Aquinas – “The Five Proofs of God” (from Summa Theologiae) Cottingham page 348-351

Module 5 - Renaissance and the Beginning of Modern Thinking Part

A

Limitations of the parochial concerns of the Scholastics (187-189)

Emergence of Renaissance humanism – rediscovery of Greek classical texts (190-191)

Niccolo Machiavelli’s political philosophy – separation of the issues of morality and leadership - advocacy of strong leadership (191-196)

Francis Bacon - scientific method (197) - “false idols” (idols of the tribe, cave, marketplace and the theater) (197-199) - eliminative induction (199-201)

Influence of Copernican and Galilean model (202-204)

## Part B

### Excerpt

Francis Bacon- “Experimental Methods and True Causes” (from *Novum Organum*)  
Cottingham page 416- 421

### Texts for Reference

\*Core text - Garvey, James and Jeremy Strangroom. *The Story of Philosophy: A History of Western Thought*. Quercus, 2012.

(The page numbers included in the syllabus are based on the paperback edition published in 2013 by Quercus Editions Ltd.)

\* For illustrations and the topics given in \*, refer e-copy of the book *The Story of Philosophy: A History of Western Thought* by James Garvey and Jeremy Strangroom

\*Reference text for Excerpts: Cottingham, John, editor. *Western Philosophy: An Anthology*.

2nd ed., Blackwell Publishing, 2008.

\*The course is intended to impart preliminary knowledge in philosophy and the evaluation should be based on the topics given in the syllabus from the core text.

### Suggested Reading

- 1) History of Philosophy – Frank Thilly
- 2) The Story of Philosophy – Will Durant
- 3) The History of Western Philosophy – Bertrand Russell
- 4) Philosophy and Philosophers: An Introduction to Western Philosophy – John Shand
- 5) A Little History of Philosophy – Nigel Warburton

*Course/Paper 7*

**IEN2CR02**

## **Introduction to English Poetry**

Course Objectives and Outcome:

The course is a chronological survey of British poetry from the Age of Chaucer. The purpose of the course is to introduce students to the pleasures, insights and complexities of poetry. At the completion of this course, the young readers will be able to understand, appreciate and analyze British poetry across ages. They will also be familiar with a variety of poetic forms, styles and devices. The selections will be studied within the social and cultural context in which they are produced. The students will hopefully explore and enjoy examples from the genre of poetry.

Module1: Chaucer to Milton

Geoffrey Chaucer : The General Prologue to Canterbury Tales: Introduction lines 1-35

Shakespeare: Sonnet 18 Shall I Compare Thee to a Summer's Day?

Edmund Spenser: Sonnet 75 One Day I Wrote her Name John

Donne : The Canonization

John Milton: L'Allegro

Module2: Dryden to Burns

John Dryden : Shadwell

Alexander Pope: "The Atticus Passage" from Epistle to Dr.Arbutnot (Lines 193-214)

Thomas Gray : Elegy Written in a Country Churchyard

Robert Burns: For a'that and a'that

William Blake : The Tyger

### Module 3: Wordsworth to Rosetti

William Wordsworth : Sonnet upon a Westminster Bridge S.T.Coleridge : Kubla Khan

P.B.Shelley : Ode to West Wind

John Keats : Ode on a Grecian Urn

Robert Browning : My Last Duchess

D.G. Rosetti: The Blessed Damozel

### Module 4: Yeats to Larkin WB

Yeats: Second Coming

T.S. Eliot : Journey of Magi

W.H. Auden : The Shield of Achilles

Stephen Spender: The Pylons

Philip Larkin: Church Going

### Module 5: Sitwell to Duffy

Edith Sitwell: Still Falls the Rain Elizabeth

Jennings: On a Child Born Dead Ted Hughes :

The Thought-Fox

Geoffrey Hill : In Memory of Jane Fraser

Andrew Motion: The Last Call

Carol Ann Duffy: War photographer

*Course/Paper 8*

**IEN2CR03**

**French Literature**

Course Objective: To offer a firm grasp of the French literary, historical and cultural environment which would enable the learner to appreciate and analyse major writers and works as part of wider culture.

Course Description: The course is designed to familiarize the learner with the French literary culture from the Revolution of 1789 to the present. The introductory module seeks to provide a philosophical/theoretical orientation to French sensibility and aesthetics. The remaining modules on poetry, short story, novel and play provide a comprehensive idea of French literature which would equip the learner to appreciate the rich subtlety of French literary expression in relation to movements like Romanticism, Realism, Modernist/avant-garde developments like Symbolism, Existentialism, Absurd, Surrealism, Cubism, Dadaism, Naturalism, Decadence etc.

Module I: Essay

1. Michel de Montaigne “Of Fear”, “Of Liars”
2. Charles Baudelaire “Beauty, Fashion and Happiness”  
from *The Painter of Modern Life and Other Essays* (pp 1-4)
3. Albert Camus “The Myth of Sisyphus”  
from *The Myth of Sisyphus and other Essays* (4 pgs)

Module II: Poetry

4. Victor Hugo “Setting Suns”
5. Stephane Mallarme “ The Tomb of Edgar Allen Poe”
6. Guillaume Apollinaire “ One Evening”
7. Yves Bonnefoy “Just before Dawn”
8. Marie Claire Bancquart “As for me, I love an Older Man”

Module III : Short Story

1. Honore de Balzac “Sarrasine”

2. Francois Coppe "A Piece of Bread"
3. Guy de Maupassant "The Necklace"
4. Jean Paul Sartre "The Wall"

Module IV: Novel

1. Stendhal The Red and the Black

Module V: Play

1. Jean Genet The Balcony

## **Writing for Media**

**Aims and Objectives:** The course is designed to familiarize the students with different aspects of media communication.

### **1. Introduction to media and perspectives on the media:**

Emergence and historical foundations of Media Studies. Process/ Transmission approach, Semiotics, Structuralist approach, Ideology and meanings. Fundamentals of Visual language, visual methodologies. Marxist, Feminist, post-colonial readings in media – Hegemony – Media imperialism - Popular Culture - Culture Industry- Notion of the public sphere.

### **2. Tools of the profession (media platforms)**

Print media, Radio Production, Television, social media and content sharing platforms

### **3. Reporting conventions**

Print media: types of reporting: Investigative reporting, accident reporting, business reporting, sports reporting, legal reporting, Specialized reporting.

Radio news - news-room management, news coverage, news formats, news presentation and structure and content of news bulletins.

Television Journalism- Television news gathering - TV news writing styles - TV News presentation. Stages of programme production

### **4. Writing and editing stylesheets**

Styles of news writing .Feature writing and Article writing; Lead-Headline-Editorials- Letter to the editor; Book and Film reviews- Interviews; Writing for magazine

Scripting for Radio and TV; Film Fundamentals of film scripting, screenplay and production

### **5. New-media**

Online Journalism-Online reporting- Language and styles of online journalism; Tools for news gathering; News determinants in Cyberspace: Dos and Don'ts of internet reporting; New media techniques

Page make up and Software solution; In Design and Quark Express. on-line and off-line editing, VFX and chroma-key. Sound Recording software, sound effects, mixing and dubbing.

### Reading List

Mc Quail, Dennis Mass Communication Theory, Sage: University of Amsterdam: 2010.

Mencher, Melvin. News Reporting and Writing. Columbia University .2010

White, Ted. Broadcast News : Writing, Reporting and Producing. Focal Press. Oxford. 2005

Feldman, Tony. An Introduction to Digital Media. Routledge. London.1997 Quinn,

Stephen. Digital Sub-editing and Design.Focal Press. Oxford.2001

Quinn ,Stephen, Vincent F Filak. Convergent Journalism: An Introduction - Writing and Producing across media. Focal Press. Oxford.2005

## **History of Ideas : Post-Renaissance**

### Aims of the course

The course intends to familiarise the learners with the evolution of Western philosophy from the Renaissance period to the twentieth century. It aims to make the learners understand the rise of intellectual traditions in relation to the socio-political changes. It serves as a point of commencement to explore the later theoretical developments in literature and culture.

### Objectives of the course

On the completion of the course, the learner should be able to identify the major figures in Western philosophy from the Renaissance period up to the early twentieth century. He/she should be able to trace the evolution of various movements and approaches to philosophy impacted by history and society. The learner should be able to recognise the crucial philosophical concerns that impelled the advent of diverse literary and cultural theories.

### Course Outline

#### Part A

#### Module 1 - Rationalism

##### Rationalism (207-8)

Rene Descartes – Discourse on Method (209) – careful reasoning – mathematical model

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Four rules for the direction of thought (209-10) – Meditations on First Philosophy (211) – indubitable truth (211) – God and evil demon (213) – cogito, ergo sum (213-214) – Cartesian dualism (214) – the existence of God (214-215) – the Cartesian circle (215 – 217)

Baruch Spinoza – Theologico-Political Treatise (217) – Ethics Demonstrated in Geometrical Order – God as a substance consisting of an infinity of attributes (218-219) – emotions or affects (219-220)

Gottfried Wilhelm Leibniz – monads (221- 223) – Leibniz’s Law or the Identity of the Indiscernibles (222)

## Part B

### Excerpt

René Descartes: “New Foundations for Knowledge.” (From Meditations) Cottingham page 21-25.

## Module 2 – Empiricism

### Part A

#### Empiricism (225- 227)

John Locke – An Essay Concerning Human Understanding- rejection of innate ideas (229) – experience as source of ideas (230) – sensation or reflection (230) – simple and complex ideas (231) – primary and secondary qualities (231) – substance (232) – four kinds of agreement and disagreement ( 232) – three degrees of human knowledge (intuitive, demonstrative and sensitive) – personal Identity (234-235) – memory (235) – Hume’s scepticism of the self (235-236) – Second Treatise – social contract and state of nature (253-255) – property rights(256-257)

George Berkeley- matter does not exist – ideas and minds exist (236) – esse is percipi (237-239)

David Hume – A Treatise of Human Nature- universal principles of human nature (240) - An Enquiry Concerning Human Understanding – Relations of Ideas and Matters of Fact (240-241, 242) – cause and effect (241-242) – habit (242-243) – resolution to scepticism (243-244)

### Part B

### Excerpt

John Locke: “Qualities and Ideas” (From Essay Concerning Human Understanding) Cottingham page 86-90.

## Module 3 – Idealism

### Part A

#### Rationalists and Empiricists (269-270)

Immanuel Kant – The Critique of Pure Reason – reason as object of its own enquiry(271) – analytic and synthetic propositions(272) – a priori and a posteriori propositions (272) – four types of propositions (273) – relationship between mind and world of experience (274-277) – 12 categories that shape our sensory experience (275) – Kant’s views on metaphysics (276-277) – types of idealism (277-278) – Kant’s idealism (278-279)

Georg Wilhelm Friedrich Hegel – The Phenomenology of Spirit- reality comprises a single, absolute mind (or consciousness) termed Spirit (281) – self-certainty (281- 284) – dialectic of Master and Slave (284, 285) – Hegel’s dialectic (thesis, antithesis and synthesis) (284-286) – Hegel’s influence (286-287)

Part B

Excerpt

Immanuel Kant: “Experience and Understanding” (From Critique of Pure Reason)  
Cottingham.page 40-43.

Module 4 – Political and Ethical Thoughts

Part A

Divine right of kings (Jean Bodin) – its rejection (247- 249)

Shift from mechanical to organic solidarity (Emile Durkheim) (248)

Thomas Hobbes – state of nature (249-250) – fear of death (three laws- desire and seek peace, give up part of our liberty, people must keep their own covenants (250-251) – Leviathan (252)

Jean-Jacques Rousseau – civilization as a corrupting influence (257) – noble savages (258) – The Social Contract (258- 259) – general will (259)

Mary Wollstonecraft – rights of women (259-260) – A Vindication of the Rights of Women- education (260)

Karl Marx – Communist Manifesto (261) – nature of human beings (262) – freely chosen cooperative labour (262-263) – alienation (263) – bourgeoisie and proletariat (263-264)

Ethical problems (288-292) Divine

command theory (292-296)

Jeremy Bentham – panopticon (296) – utilitarianism, Principle of Utility (297-301) – hedonic calculus (298) – John Stuart Mill (“Utilitarianism”) (299-300)

Moral law – the categorical imperative (304-307)

Virtue ethics – Elizabeth Anscombe (“Modern Moral Philosophy”) (307-308) Part B

Excerpt

Karl Marx and Friedrich Engels: “Property, Labour, Alienation.” (From The German Ideology)  
Cottingham page 659-665.

## Module 5 Early Twentieth Century Philosophical Concerns

### Part A

#### Existentialism (312-313)

Soren Kierkegaard - personal choice and commitment (314) – ‘knight of faith’ – biblical figure of Abraham (314-316)

Friedrich Nietzsche – attitude to Christianity (316) – death of God (317) – Ubermensch (the Superman) (317-318) – Is Nietzsche a nihilist (318-320)

Jean-Paul Sartre- Being and Nothingness – nature of consciousness (321-323)- ‘Being for-itself’ (the For-itself) and ‘Being in-itself’ (the In-itself) (321-323) - intentionality (321-322) anguish and bad faith (323-326) – live authentically (make choices) (327-328)

Simone de Beauvoir - The Second Sex - idea of the Other (328-330) – transcendence and immanence (analysis of male and female lives) (329)

Psychoanalysis (Sigmund Freud) – unconscious (334-335) – dream analysis (335) - tripartite model of human psyche - id, ego and superego (336)

#### The Frankfurt School (337-342)

#### The authoritarian personality (339-340)

Herbert Marcuse (Eros and Civilization) – surplus-repression and performance principle (341-342) – false needs (342)

Bertrand Russell - logical-analytic method (359-364)

Logical positivism (verification principle) (365-367)

Ludwig Wittgenstein – Tractatus Logico-Philosophicus – propositions as logical pictures of facts (367-369) – role of philosophy (369-370) – “language games” (370-372)

### Part B

#### Excerpt

Friedrich Nietzsche: “The Death of God and the Ascendancy of the Will.” (From Thus Spake Zarathustra) Cottingham .page 786-791

#### Texts for Reference

\*Core text - Garvey, James and Jeremy Strangroom. The Story of Philosophy: A History of Western Thought. Quercus, 2012.

(The page numbers included in the syllabus are based on the paperback edition published in 2013 by Quercus Editions Ltd.)

\* For illustrations, refer e-copy of the book *The Story of Philosophy: A History of Western Thought* by James Garvey and Jeremy Strangroom

\*Reference text for Excerpts: Cottingham, John, editor. *Western Philosophy: An Anthology*.

2nd ed., Blackwell Publishing, 2008.

\*The course is intended to impart preliminary knowledge in philosophy and the evaluation should be based on the topics given in the syllabus from the core text.

#### Suggested Reading

- 1) *Classics of Western Philosophy* – Edited by Steven M Cahn
- 2) *The Great Philosophers: An Introduction to Western Philosophy* – Bryan Magee
- 3) *An Illustrated Brief History of Western Philosophy* – Anthony Kenny
- 4) *The Columbia History of Western Philosophy* – Edited by Richard H Popkin
- 5) *How the World Thinks: A Global History of Philosophy* – Julian Baggini

## Suggested Un-conventional courses for the Integrated MA Programme

1. Film Studies
2. Media Studies
3. Environmental Studies
4. Wellness Studies & Life Skills [Disability Studies – Trauma, LGBT - Queer]
5. Legal Literacy - Fundamentals of the Indian Constitution, Human Rights [Women, Children, Elder Citizens and the Differently Abled], Labour Welfare, Censorship, Right to Information, & Cyber and Patent Laws
6. Translation Studies
7. ICT & Computing- Soft Skills
8. Spatial Studies, Travel & Tourism
9. Diaspora Literature & Ethnicity/ Literature of Diaspora & Ethnicity
10. English Language Teaching [ELT]/ Applied Linguistics
11. Classics in Translation.
12. Course of English for Competitive Exams, Interviews and Ground Discussion & Business– English for Specific Purpose/ English for Competitive exams & Commerce.
13. Queer and LGBT Studies
14. Medical Humanities
15. Narratology
16. Writing War.