

Minutes of the Board of Studies

held on 27/03/2019 and 28/03/2019

Members Present: (27-03-2019)

1. Dr. Prasad Pannian (Chair) -  27/03/19
2. Dr. Joseph Koyippally (Member)  27/03/19
3. Dr. Asha S. (Member)  27/03/19
4. Dr. Shalini Moolachalil (Invitee)  27/03/19
5. Dr. Ethikal Ahamed (Invitee) 
6. Dr. Ram Binod Ray (Invitee) 
7. Prof. B. Haritharan (External Expert & Member) 
8. Prof. ^{M.H.} Rudramuni (External Expert & Member) 

Agenda:

1. Structure of the course - Modifications
2. Addition / Deletion of Courses
3. New Elective Courses

Decisions:

- 1) The BOS recommends that the Question Paper setting and the ESA evaluation be done within the dept by the respective course instructors. The board felt that ~~an~~ the external evaluation and question paper setting would impinge upon the autonomy of the dept.
- 2) The BOS noted that the new grading system introduced contains anomalies that need to be addressed
- 3) The BOS observed that the spirit and objectives of the discipline Comparative literature have to be mainstreamed into the syllabus more effectively

Minutes of the Board of Studies

held on 28/03/2019

Members Present: (28/03/2019)

1. Dr. Prasad Panman (Chair) *Prasad*
2. Dr. Asha S. (Member) *Asha*
3. Dr. Shalini Moolechalil (Member) *Shalini*
4. Dr. Eftikhal Ahamed (Member) *Eftikhal*
5. Dr. B. Haritharan (External Member) *B. Haritharan*
6. Prof. Ravishankar Rao (External Member) *Ravishankar*
7. Prof. M. H. Rudramani (External Member) *M. H. Rudramani*

- Continued from page number - 68 -

- 4) Aims, objectives and desired outcome have to be spelt out with the course structure
- 5) Aims, objectives, course and module descriptions, lists of texts for study with references^{and} recommended readings, must be stated clearly for every course.
- 6) The course instructors will choose select texts from each modules depending on the relevance, suitability appropriateness of the text for that semester and prepare a course file accordingly at the beginning of the semester with the approval of the faculty council. The course file thus prepared will be the basis of evaluation in that semester.
- 7) Selections from books may ideally be indicated in clusters.
- 8) After elaborate discussion, the BOS resolved that the present ^{core} course LEC 5403: Dissertation/Project be reviewed, the details of which could be worked out at the level of the Department Council.

- 9) The dept. may specify the electives to be offered in # each semester
- 10) The duplication of texts may be avoided to the maximum extent possible between core and elective courses as well.
- 11) Existing syllabus was revised and updated.
- 12) Newly proposed elective courses were presented, discussed and approved
- 13) The ~~re~~ decisions of the BOS met held on 27th & 28th March, 2019 will come to effect from 2019 ^{June} July admissions onwards.
- 14) LEC 5020: Theatre Workshop will have to be taught for one full semester and modalities of the evaluation will have to be worked ^{out} at the Faculty Council.

Dr. Ramesh Pannian ~~Shyama~~

Asha S.

Asha
28/03/19

(Chair, BOS)

Shalini . M

Shalini
28/03/19

~~R. Rao~~

(Dr. Ravishanker Rao)

~~M. N. S. S.~~ (Prof. M. H. Indrakumar)

~~J. P. S.~~ (Dr. B. Hariharan)

Minutes of the Board of Studies
held on 12/07/19 and 13/07/19

Members Present (12/07/19)

- 1 Dr Joseph Koyippally (Chair)
- 2 Dr Prasad Pannian (Member) *Prasad Pannian 12/7/19*
- 3 Dr Ajith Kumar (Dean, SLCH) *Ajith Kumar 12/7/19*
- 4 Dr Asha S. (Member) *Asha S. 12/7/19*
- 5 Dr Shalini M (Invitee) *Shalini M 12/7/19*
- 6 Dr Vellikkeel Raghavan (Invitee) *Vellikkeel Raghavan 12/07/2019*
- 7 Dr Fathikar Ahamed (Invitee) *Fathikar Ahamed 12/07/2019*
- 8 Dr Ram Binod Ray (Invitee) *Ram Binod Ray 13/7/19*
- 9 Prof B Hariharan (External Expert & Member) *B Hariharan 13/7/19*
- 10 Prof MH Rudramuni (External Expert & Member) *MH Rudramuni 13/7/2019*

Agenda

- 1 Structure of the Course - Modifications
- 2 Addition / Deletion of Courses
- 3 New Elective Courses

**The Minutes of the PG Board of Studies
held on 12 and 13 July 2019**

Attended by

1. Dr. Joseph Koyippally Joseph (Chair)
2. Prof. B Hariharan (External Member)
3. Prof. MH Rudramani (External Member)
4. Dr. Prasad Pannian (Member)
5. Dr. Asha S (Member)
6. Dr. Ram Binod Ray (Member)
7. Dr. Vellikkeel Raghavan (Special Invitee)
8. Dr. Shalini M (Special Invitee)
9. Dr. Eftthikar Ahamed (Special Invitee)

Prof. Ravishankar Rao, External Member, conveyed his inability to attend the meeting as he is unwell.

The Minutes of the PG Board of Studies held on 27 and 28 March 2019 was approved.

Agenda

1. Discussion and Approval of the Syllabus of the MA in (English and Comparative Literature).
2. Approval of the MA in (English and Comparative Literature) curriculum for implementation from 2019 admission onwards

Items:

The Board had a two-day meeting and discussed the draft syllabus placed. The suggestions made in the Board were incorporated in the draft syllabus, which was approved.

The Board further resolved to approve the innovative course LEC 5018 'Theatre Workshop' to be offered as an Elective Course, subject to administrative sanction.

The curriculum of the MA English & Comparative Literature programme has been approved. The approved curriculum comprises 15 core courses and 22 Elective courses, as detailed below.

Core Courses

Course Code	Course Title	Type	H	P	T	C
CORE COURSES						
LEC5101	Poetry - I	Core	4	0	0	4
LEC5102	Drama	Core	4	0	0	4
LEC5103	Literary Criticism	Core	4	0	0	4
LEC5104 5204	Comparative Literature -I	Core	4	0	0	4
LEC5201	Poetry - II	Core	4	0	0	4
LEC5202	Modern Drama and Performance	Core	4	0	0	4
LEC5203	Fiction - I	Core	4	0	0	4
LEC5204 5303	Comparative Literature -I	Core	4	0	0	4
LEC5301	Fiction - II	Core	4	0	0	4
LEC5302	Critical Theory	Core	4	0	0	4
LEC5303 5304	Academic Writing	Core	4	0	0	4
LEC5304 5304	English Language & Linguistics	Core	4	0	0	4
LEC5401	Translation Studies	Core	4	0	0	4
LEC5402	Indian Writing in English	Core	4	0	0	4
LEC5403	Dissertation	Core	0	22	1	4

Joseph Koyippally Joseph
13/7/19

Prof. B Hariharan
13/7/19

Prof. MH Rudramani
13/7/19

Dr. Asha S
13/7/19

Dr. Ram Binod Ray
13/7/19

**The Minutes of the PG Board of Studies
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LEC5104	Academic Writing	Core	4	0	0	4
LEC5201	Poetry - II	Core	4	0	0	4
LEC5202	Modern Drama and Performance	Core	4	0	0	4
LEC5203	Fiction - I	Core	4	0	0	4
LEC5204	Comparative Literature -I	Core	4	0	0	4
LEC5301	Fiction - II	Core	4	0	0	4
LEC5302	Critical Theory	Core	4	0	0	4
LEC5303	Comparative Literature -II	Core	4	0	0	4
LEC5304	English Language & Linguistics	Core	4	0	0	4
LEC5401	Translation Studies	Core	4	0	0	4
LEC5402	Indian Writing in English	Core	4	0	0	4
LEC5403	Dissertation	Core	0	22	1	4

[Signature]
13/2/2019

The Minutes of the PG Board of Studies
held on 12 and 13 July 2019

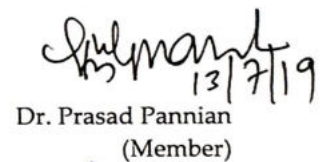
ELECTIVE COURSES			H	P	T	C
LEC5001	Arab Spring Narratives	Elective	3	0	0	3
LEC5002	Children's Literature	Elective	3	0	0	3
LEC5003	Contours of Modernity	Elective	3	0	0	3
LEC5004	Culture, Society and Marginality	Elective	3	0	0	3
LEC5005	Dalit Studies	Elective	3	0	0	3
LEC5006	Documentary Film	Elective	3	0	0	3
LEC5007	English Language Teaching	Elective	3	0	0	3
LEC5008	Film Appreciation (Summer Course)	Elective	3	0	0	3
LEC5009	Film Studies	Elective	3	0	0	3
LEC5010	Indian Diaspora Literature	Elective	3	0	0	3
LEC5011	Introduction to Cultural Studies	Elective	3	0	0	3
LEC5012	Introduction to Gender Studies	Elective	3	0	0	3
LEC5013	Journalism and Mass Communication	Elective	3	0	0	3
LEC5014	Malayalam Literature in Translation	Elective	3	0	0	3
LEC5015	Post Secular Feminism	Elective	3	0	0	3
LEC5016	Shakespeare across Cultures	Elective	3	0	0	3
LEC5017	The World of Mythologies	Elective	3	0	0	3
LEC5018	Theatre Workshop	Elective	3	0	0	3
LEC5019	Understanding Post Humanism	Elective	3	0	0	3
LEC5020	Woman and Islam	Elective	3	0	0	3
LEC5021	Women and Cultural Forms	Elective	3	0	0	3
LEC5022	Women and Writing	Elective	3	0	0	3


13/7/19

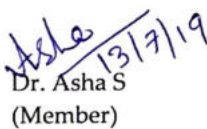
Prof. B Hariharan
(External Member)


13/7/19

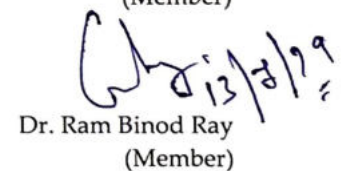
Prof. MH Rudramuni
(External Member)


13/7/19

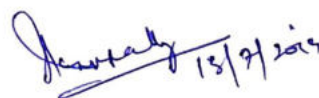
Dr. Prasad Pannian
(Member)


13/7/19

Dr. Asha S
(Member)


13/7/19

Dr. Ram Binod Ray
(Member)


13/7/2019

Dr. Joseph Koyippally
(Chair, BoS)

Minutes of the ^{PG} BOS held on 23/09/2019

Members Present : Dr Joseph Koyippally Joseph (Chair)
 Dr Prasad Pannian (Member)
 Dr Asha S. (Member) Asha
 Dr Ram Binod Ray (Member) Ray

Agenda

Approval of the MOOCs 1) LEC 5023 - Shakespeare Across Cultures
 2) LEC 5024 : Film Studies

Decisions

The PG Board of Studies has approved the syllabi of the following MOOCs as PG Elective Courses carrying 4 credits.

LEC 5023 - Shakespeare Across Cultures
 LEC 5024 - Film Studies

The syllabi will come into effect from this semester on.

Asha
 ASHA S.
 (BOS Member)

Joseph Koyippally
 Dr. Joseph Koyippally
 (Chair, BOS)

LEC 5021 Women and Cultural Forms

Course Code	LEC 5021	Semester	--
Course Title	<i>Women and Cultural Forms</i>		
Credits	3	Type	Elective

Course Description

The course aims to introduce students to forms of representation other than literary texts such as theatre, dance, music, paintings, and cinema and explore its relation to women. The course opens up the possibility of applying feminist critical approaches to push the boundaries of established genres and incorporate new direction and new modes of representations. By focusing on a wide range of texts and critical writings, this course opens up the crucial link between feminism and cultural forms. While attempting to raise questions of subjectivity and power and its connections to cultural forms of representation, the course also attempts to address issues of marginality and exclusion.

Course Outcome

By the end of the course, the students are expected to be able to:

1. Develop the critical perspective of the relation between women and cultural forms
2. Identify with different modes of representations
3. Evaluate and recognise a wide range of texts from visual and performative traditions
4. Demonstrate a connection between gender and performativity

Course Structure

The following is a detailed syllabus. The course instructor will select three texts from each module for detailed study and prepare the Course File each time the course is offered and the rest of the texts will be for non-detailed study.

Module I: Music

The module includes discussions on female musicians and music and the way these artists, with varied exposure and platforms of economic/cultural privileges, negotiate with the

- Amlan Das Gupta: "Women and Music: The Case of North India" in *Women of India: Colonial and Postcolonial Periods* (pp. 454-484)
- AS Ajithkumar: 3D Stereocaste (documentary)
- Amanda. J. Weidman: Chapter 4 - "Can the Subaltern Sing: Music, Language and the Politics of Voice" in *Singing the Classical, Voicing the Modern: The Postcolonial Politics of Music in South India* (pp. 150-191)
- Lakshmi Subrahmanian: Chapter 2: "Defining the Classical: The Nationalist Imperative" in *The Tanjore Court to the Madras Music Academy: A Social History of Music in South India* (pp. 55-83)
- Swapan Kumar Bondopadhyay: "Annapurna on Annapurna" in *Annapurna Devi: An Unheard Melody*

Module II: Dance & Theatre

The module includes discussions on female dancers and theatre artists to explore the connection between body and female artist, art and culture.

- Isadora Duncan : Chapter 19, 20 & 23 in *My Life* (pp. 156-186, 210-216)
- Douglas M. Night Jr.: Chapter 4: "Reconstruction, 1936-1947" in *Balasaraswati: Her Art & Life* (pp. 100-137)
- Binodini Dasi: "Amar Katha" "Star Theatre Sambandhye Nama Katha" in *Women Writing in India Volume I* (pp. 290-295)
- Chandralekha: "Reflections on New Directions in Indian Dance" in *The Routledge Dance Studies Reader* (pp. 73-77)

- Mangai: Chapter 1: “Intersections” / Chapter 2: “Staging Gender” in *Acting Up: Gender and Theatre in India, 1979 Onwards* (pp.)
- Sajitha Madhathil: “Beauty Parlour” in *Manikin Plays: Two Contemporary Plays* (pp. 37-56)
- Sharmila Rege: “Conceptualising Popular Culture: “Lavani” and “Powada” in Maharashtra” in *Economic and Political Weekly*, Vol 37 (11)(pp. 1038-1047)

Module III: Visual Art

The module includes paintings and photo-performances of some of the important female artists along with their biographical and autobiographical writings to look at how painting and similar visual arts have accommodated female artists and also the way female artists have explored this field.

- Frida Kahlo: “Self Portrait with Cropped Hair,” “The Two Fridas” “Henry Ford Hospital or the Flying Bed” “The Suicide of Dorothy Hale” *Frida Kahlo, 1907-1954: Pain and Passion*
- Carlos Fuentes: “Introduction” in *The Diary of Frida Kahlo* (pp. 7-24)
- Pushpamala: “The Native Types” “The Ethnographic Series” in *Native Women of South India: Manners and Customs (2000-2004)* <http://www.pushpamala.com/projects/native-women-of-south-india-manners-and-customs-2000-2004/>
- Amrita Sher-Gil: “Evolution of My Art” in *Amrita Sher-Gil: Art & Life* (pp. 3-8)
- “Bride’s Toilet” “Two Women” “The Swing” “Woman on Charpoy”
- John Berger: “Chapter 3” in *Ways of Seeing* (pp. 45-64)
- Film: *Frida*

Module IV: Cinema

The module focuses on the theme of cinema and women – the way women respond and react to the medium of cinema as film makers, actresses, spectators and so on.

- Agnes Varda : *Vagabond (1985)/Gleaners (2000)/The Beaches of Agnes(2008)*
- Laura Mulvey: “Visual Pleasure and Narrative Cinema” in *Feminism and Film Theory* (pp. 57-67)
- Neepa Majumdar: “The Morality and Machinery of Stardom.” *Wanted Cultured Ladies Only! Female Stardom and Cinema in India 1930-1950* (pp. 50-70)
- Paromita Vohra: *Unlimited Girls (2002)/ Q2P (2006)*
- Vidhu Vincent: *Manhole*
- Meena. T. Pillai: “The Many Misogynies of Malayalam Cinema” in *EPW* Vol. 52, Issue 33, 2017.

Texts and Reading Materials:

- Bakhle, Janaki. *Two Men and Music Nationalism in the Making of an Indian Classical Tradition*. Permanent Black, 2008.
- Bandyopadhyay, Swapankumar. *An Unheard Melody: Annapurna Devi: an Authorised Biography*. Lotus Collection, Roli Books, 2005.
- Berger, John. *Ways of Seeing*. British Broadcasting Corporation, 2008.
- Carter, Alexandra, and Janet O'Shea. *The Routledge Dance Studies Reader*. Routledge, 2010.
- Dalmia, Yashodhara, and Amrita Sher-Gil. *Amrita Sher-Gil: Art Et Life ; a Reader*. Oxford University Press, 2014.
- Duncan, Isadora. *My Life*. Liveright Publishing Corporation, a Division of W.W. Norton & Company, 2013.
- Kahlo, Frida, and Sarah M. Lowe. *The Diary of Frida Kahlo: an Intimate Self-Portrait*. Harry N. Abrams, 2006.
- Kapur, Geeta. *When Was Modernism: Essays on Contemporary Cultural Practice in India*. Tulika, 2007.
- Knight, Douglas M. *Balasaraswati, Her Art and Life*. Tranquebar Press, 2011.
- Kettenmann, Andrea, and Karen Williams. *Frida Kahlo, 1907-1954: Pain and Passion*. Taschen, 2016.
- Lamothe, K. *Nietzsche's Dancers: Isadora Duncan, Martha Graham, and the Revaluation of Christian Values*. Palgrave Macmillan, 2016.

- Majumdar, Neepa. *Wanted Cultured Ladies Only!: Female Stardom and Cinema in India, 1930s-1950s*. Oxford University Press, 2010.
- Mañkai, A. *Acting up: Gender and Theatre in India, 1979 Onwards*. LeftWord, 2015.
- Mulvey, Laura, et al. *Visual Pleasure and Narrative Cinema (1975)*. Afterall Books, 2016.
- Nair, Sreenath. *Manikin Plays: Two Contemporary Plays*. Cambridge Scholars Publishing, 2013.
- Penley, Constance. *Feminism and Film Theory*. Routledge, Taylor & Francis Group, 2016.
- Pillai, Meena T. *Women in Malayalam Cinema: Naturalising Gender Hierarchies*. Orient BlackSwan, 2010.
- Ray, Bharati. *Women of India: Colonial and Post-Colonial Periods*. Thousand Oaks, 2005.
- Rose, Jacqueline. *Sexuality in the Field of Vision*. Verso, 2010.
- Samson, Leela. *Rukmini Devi: a Life*. Penguin Books India, Viking, 2010.
- Subramanian, Lakshmi. *From the Tanjore Court to the Madras Music Academy: a Social History of Music in South India*. Oxford University Press, 2011.
- Tharu, Susie J., and Ke Lalita. *Women Writing in India*. Oxford University Press, 1993.
- Weidman, Amanda J. *Singing the Classical, Voicing the Modern: the Postcolonial Politics of Music in South India*. Seagull Books, 2007.

Internal assessment

Internal assessment for 40 marks will comprise of the following units: Midterm Test (10), Term Paper (10), presentation (10), Assignments and Classroom Participation (10).

End Semester Assessment

The End-Semester Assessment for 60 marks will comprise of

Objective Questions:	10 questions of 1 mark each (10 Marks)
Short answer questions:	6 questions of 5 marks each (30 Marks)
Essay questions:	2 questions of 10 marks each (20 marks)