

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)  27/03/19
6. Dr. Ram Binod Ray (Invitee)  27/03/19
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 as 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 Panman*
2. Dr. Asha S. (Member) *Asha S.*
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 Rao*
7. Prof. M. H. Rudramani (External Member) *M. H. Rudramani*

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- 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~~ ^{June} 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 ~~Shymani~~

Asha S.

~~Asha~~
28/03/19

(Chair, BOS)

Shalini .M

~~Shalini~~
28/03/19

~~R. Rao~~

(Dr. Ravishanker Rao)

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

~~J. P. (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 13/7/19*
- 3 Dr Ajith Kumar (Dean, SLCH) *Ajith Kumar 12/7/19*
- 4 Dr Asha S. (Member) *Asha S. 13/7/19*
- 5 Dr Shalini M (Invitee) *Shalini M 12/07/19*
- 6 Dr Vellikkeel Raghavan (Invitee) *Vellikkeel Raghavan 12/07/19*
- 7 Dr Fathikar Ahamed (Invitee) *Fathikar Ahamed 12/07/19*
- 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 13/7/19*

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

Dr. Vellikkeel Raghavan
13/7/19

Dr. Shalini M
13/7/19

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

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6. Dr. Ram Binod Ray (Member)
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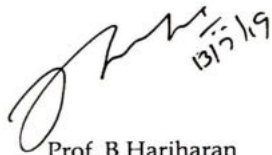
Core Courses

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	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**

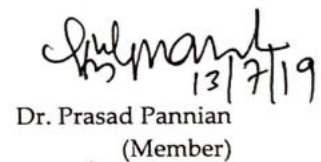
ELECTIVE COURSES			H	P	T	C
LEC5001	Arab Spring Narratives	Elective	3	0	0	3
LEC5002	Children's Literature	Elective	3	0	0	3
LEC5003	Contours of Modernity	Elective	3	0	0	3
LEC5004	Culture, Society and Marginality	Elective	3	0	0	3
LEC5005	Dalit Studies	Elective	3	0	0	3
LEC5006	Documentary Film	Elective	3	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

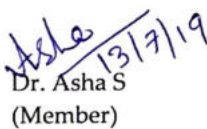
Prof. B Hariharan
(External Member)


13/7/19

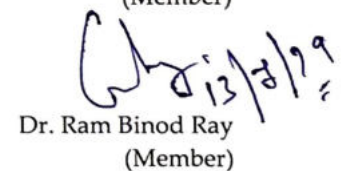
Prof. MH Rudramuni
(External Member)


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) ^{Ch}
 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 5023 Shakespeare Across Cultures (MOOC)

Course Code	LEC 5023	Semester	--
Course Title	Shakespeare Across Cultures (MOOC)		
Credits	4	Type	Elective

Course Description

This 4-credit course, offered as a Massive Online Open Course from the Central University of Kerala through SWAYAM Platform. It analyses how Shakespeare influences and is influenced by the languages and cultures of the world. It is intended as an elective Course for the postgraduate students of English Literature.

Shakespeare is the most translated, staged, filmed and studied author in world literature. He is adapted, localized, domesticated and appropriated on the page, stage, and other media in many languages and cultures across the world. In this course, many Indian Shakespeare experts will guide students to analyse Shakespeare by using the discourses of language, race, gender, identity and geopolitics.

You can watch the course introduction video at <https://drive.google.com/file/d/1qYGaF351RK-s9Q3AkbuOM8Zi7H8jBct8/view>.

Course Outcome

At the end of this course, students should be able to:

- analyse Shakespeare by using discourses of language, race, gender, identity and geopolitics;
- explore how Shakespeare is negotiated on page, stage, screen and classroom discourses;
- outline Shakespeare adaptations and the responses they evoke in diverse cultures;
- demonstrate how cultures transfigure Shakespeare in their literary and cultural terrain;
- illustrate the reasons for reworking and adapting Shakespeare in various cultures;
- show how contemporary viewers critically respond to the reworkings of Shakespeare; and
- find alternative frameworks to rework the essentially Eurocentric Shakespeare discourses.

Course Structure

The following is a detailed syllabus. The videos, Text Learning Materials, and self-study questions will be available on the Swayam Website in the following order:

Module	Units	Video	Text
A. Shakespeare's Universalism	1. Universality of Shakespeare	1	1
	2. Canon and Culture	1	1
	3. Shakespeare and Cultural Imperialism	1	1
	4. Colonialism and Shakespeare	1	1
	5. Shakespeare and the Imperialism of English language	1	1
	6. Shakespeare as Icon and Industry	1	1
	7. Shakespeare and Modern Culture	1	1
	8. Shakespeare Our Contemporary	1	1
	9. Shakespeare on Page	1	1
	10. Shakespeare on Stage	1	1
	11. Shakespeare on the Screen	1	1
B. Page Stage, Media	12. Shakespeare in the New Media	1	1
	13. The Internet Shakespeare	1	1
	14. Multicultural Shakespeare	1	1
	15. Digital Shakespeare	1	1
	16. Shakespearean Semiotics	1	1
C. Shakespeare Translations	17. Shakespeare Translations	1	1
	18. Shakespeare and the Language of Translation	1	1
	19. Rewriting and Adapting Shakespeare	1	1
	20. Shakespeare as Children's Literature	1	1

	21. Shakespeare and Literary Polysystems	1	1
	22. Challenges in Shakespeare Translations	1	1
	23. Political and National Appropriations of Shakespeare	1	1
	24. Cross Cultural and Transcultural Shakespeare	1	1
	25. Shakespeare Criticism and Theory	1	1
	26. Shakespeare and Race	1	1
	27. Shakespeare and Gender	1	1
D. Shakespeare Negotiations	28. Political Shakespeare	1	1
	29. Shakespeare and Popular Culture	1	1
	30. Postcolonial Shakespeare	1	1
	31. Intercultural Shakespeare	1	1
	32. Foreignization of Shakespeare	1	1
	33. Localising Shakespeare	1	1
	34. Shakespeare and Cultures of Performance	1	1
	35. Indigenous Performances	1	1
E. Localisation of Shakespeare	36. Shakespeare in Indian Language Translation	1	1
	37. Shakespeare and Indian Cinema	1	1
	38. Shakespeare in India: Films	1	1
	39. Shakespeare in India: Theatre	1	1
	40. Shakespeare Scholarship in India	1	1

Although the course is based on the course materials supplied, it relies on the following Shakespeare plays and their adaptations as listed below each.

A Midsummer Night's Dream

- Neil Gaiman. *Dream Country. The Sandman #19*. (DC Comics, 1991)
- *A Midsummer Night's Dream*. dir. Tim Supple. (2006)
- Habib Tanvir. *Kamdev ka Apana Basnt Ritu ka Sapna* (1993)
- Sharat Katariya. *10 ml Love* (2010)

Macbeth

- Akira Kurosawa. *The Throne of Blood* (1957)
- Welcome Msomi. *uMabatha* (1970)
- Vishal Bharadwaj. *Maqbool* (2003)
- Jayaraj. dir. Veeram (2016)

Romeo and Juliet

- *Rome and Juliet*. dir. George Cukor (1936)
- Arthur Laurents. *West Side Story* (1957); dir. Robert Wise & Jerome Robbins (1961)
- BNasir Hussain. dir. *Qyamat se Qyamat Tak* (1988)
- Darrell Rooney. dir. *The Lion King 2: Simba's Pride* (1998)

Richard III

- Laurence Olivier. dir. *Richard III* (1955)
- Richard Loncraine. dir. *Richard III* (1995)
- Sohrab Modi. dir. *Said-e-Hawaas* (1936)
- Al Pacino. dir. *Looking for Richard* (1996)

The Tempest

- John Dryden & William D'Avenant. *The Enchanted Island* (1712)
- Helen Mirren. dir. *The Tempest* (2010)
- Aimé Césaire. dir. *Une tempête* (1969)
- Fred M Wilcox. dir. *Forbidden Planet* (1956)

References

- Aebischer, Pascale, Edward J. Esche and Nigel Wheale, eds. *Remaking Shakespeare: Performance across Media, Genres and Cultures*. Basingstoke: Palgrave Macmillan, 2003.
- Brown, John Russell. *New Sites for Shakespeare: Theatre, the Audience, and Asia*. London: Routledge, 1999.
- Chaudhuri, Sukanta, and Chee Seng Lim, eds. *Shakespeare without English: The Reception of Shakespeare in Non-Anglophone Countries*. Delhi: Pearson/Longman, 2006.

- Dickson, Andrew. *Worlds Elsewhere: Journeys Around Shakespeare's Globe*. New York: Henry Holt and Co, 2016.
- Donaldson, Peter. *Shakespearean Films / Shakespearean Directors*. Boton: Unwin Hyman, 1990.
- Fischlin, Daniel and Mark Fortier, eds., *Adaptations of Shakespeare: A Critical Anthology*. London: Routledge, 2000
- Fotheringham, Richard, Christa Jansohn, and R.S. White, eds. *Shakespeare's World / World Shakespeares*. Newark: U of Delaware P, 2008.
- Harris, Christopher Gill. *Masala Shakespeare*. New Delhi: Aleph, 2018
- Henderson, Diana E., ed. *A Concise Companion to Shakespeare on Screen*. Oxford: Blackwell, 2006.
- Hodgdon, Barbara. *The Shakespeare Trade: Performances and Appropriations*. Philadelphia: U of Philadelphia P, 1999.
- Hoenselaars, Ton, ed. *Shakespeare and the Language of Translation*. London: Thomson Learning, 2004
- Hoenselaars, Ton, ed. *Shakespeare's History Plays: Performance, Translation, and Adaptation in Britain and Abroad*. Cambridge: Cambridge University Press, 2004
- Huang, Alexander C. Y. and Charles S. Ross, eds., *Shakespeare in Hollywood, Asia, and Cyberspace*. West Lafayette: Purdue University Press, 2009.
- Huang, Alexander C. Y., *Chinese Shakespeares: Two Centuries of Cultural Exchange*. New York: Columbia University Press, 2009.
- Hutcheon, Linda, *A Theory of Adaptation*. London: Routledge, 2006
- Kennedy, Dennis. *Foreign Shakespeare: Contemporary Performance*. Cambridge: Cambridge UP, 1993.
- Krontiris, Tina, and Jyotsna Singh, eds. *Shakespeare Worldwide and the Idea of an Audience*, special issue *Journal of Theory and Criticism* 15 (2007).
- Loomba, Ania and Martin Orkin. *Post-Colonial Shakespeares*. New York: Routledge, 1998.
- Mark Thornton. *Filming Shakespeare in the Global Marketplace*. New York: Palgrave Macmillan, 2007.
- Massai, Sonia, ed. *World-Wide Shakespeares: Local Appropriations in Film and Performance*. London: Routledge, 2006.
- Orkin, Martin. *Local Shakespeares: Proximations and Power*. London: Routledge, 2005.
- Panja, Sharmista (ed). *Performing Shakespeare in India.: Exploring Indianness, Literatures and Cultures*. New Delhi: Sage, 2016
- Shaughnessy, Robert. *The Shakespeare Effect: A History of Twentieth-Century Performance*. New York: Palgrave, 2002.
- Trivedi, Poonam and Minmi Ryuta (eds). *Re-playing Shakespeare in Asia*. New York: Routledge. 2010.
- Trivedi, Poonam and Paromita Chakravarti (eds). *Shakespeare and Indian Cinemas: Local Habitations*. New York: Routledge, 2019.

Internal assessment

Internal assessment for 30 % of marks comprises of online Quizzes (10 marks) and Marked Assignments (20 marks)

End Semester Assessment

The End-Semester Assessment for 70 % will comprise of a written examination at select centres all over India. The patter of the question is as follows:

Objective Questions:	20 MCQ 1 mark each (20 Marks)
Short Answer questions:	10 Short Answer questions of 3 marks each (3 Marks)
Long answer questions:	5 out of 7 questions of 10 marks each (50 marks)

The marks scored out of 100 will be converted to 70 % to be counted in total marks.

online resources

Course videos (40), Course Texts (40), Course MCQs (40), Discussion Forum (5) are made available to registered students through the Course page on the SWAYAM Platform.

Additional useful external web links:

- <http://ahds.ac.uk/performingarts/collections/designing-shakespeare.htm>
- <http://hcl.harvard.edu/libraries/houghton/collections/htc/index.cfm>

- <http://openshakespeare.org>
- <http://pages.unibas.ch/shine>
- <http://shakespeare.mit.edu>
- <http://shakespearedocumented.org>
- <http://shea.mit.edu/shakespeare/htdocs/main/index.htm>
- <http://sia.stanford.edu>
- <http://web.mit.edu/shakespeare/asia/>
- <http://www.asianshakespeares.org>
- <http://www.folger.edu/index.cfm>
- <http://www.library.upenn.edu/collections/rbm/furness.html>
- <http://www.loc.gov/rr/mopic/fin daid /will film.html>
- <http://www.nationaltheatre.org.uk/archive>
- <http://www.nypl.org/locations/lpa>
- <http://www.opensourceshakespeare.org>
- <http://www.playshakespeare.com>,
- <http://www.rsc.org.uk/>
- <http://www.shakespeare.org.uk/explore-shakespeare/collections.html>
- <http://www.touchstone.bham.ac.uk/welcome.html>
- <http://www.ulib.csuohio.edu/shakespeare/>
- <http://www.worldshakebib.org>
- <https://globalshakespeares.mit.edu/>
- <https://guides.nyu.edu/c.php?g=276645&p=1845323>
- <https://internetshakespeare.uvic.ca/>