

Course Title	COMPARATIVE LITERATURE : PERSPECTIVE AND PRACTICE
CORE (DOMAIN SPECIFIC) COURSE	COMPULSORY FOR MA COMP LIT SEM 1 STUDENTS OPEN TO STUDENTS OF SEM 1 AND 3 FROM OTHER DEPARTMENTS/SCHOOLS WHO REQUIRE 5 CORE CREDITS
Course Code	CL 101
Semester	1 (MA Comp Lit) 1/3 (students from other depts. and schools)
Class Hours	Monday 9-11 am; Wednesday 11am-1pm
No. of Credits	5
Name of Faculty Member(s)	I.CHANDA
Course Description: 150/200 words	This course introduces the philosophical basis of the comparative perspective and outlines the elements of a comparative approach to the literary phenomenon ,ie a method of studying literature as art form and as textual practice, across language-cultures. To this end, the course aims to establish, through the reading of literary texts and located analyses of interpretive practices, the situational and relational framework of the comparative approach, posited upon the condition of plurality ie the co-presence of singular entities. The course maps the conceptual space and offers the means to understand and engage with difference and otherness as conditions that shape our existence in a shared world, through the dialogue of art.
Evaluation scheme	40 marks in-semester assignment and defence ; 60 marks end semester assignmen

Course Title	Indian Literary Tradition(s): Genres and Form(s) – Part-1
Core Course Course Code	CL – 210
Semester	I semester
No. of Credits	05
Class Schedule:	Tuesday and Thursday 11 am – 1 pm
Name of Faculty Member(s)	Prof. Amith Kumar P V
Course Description: words (100 words)	<p>The literary tapestry termed as “Indian Literature” has a history of over four thousand years, dating back to the <i>Rgveda (2000 BC)</i>, the earliest accounted work. The literatures of the ancient periods initially flourished in Vedic Sanskrit and that later evolved into classical Sanskrit which prevailed in the subcontinent for nearly fifteen centuries. The literatures after Panini gave rise to a large variety of textual traditions ranging from <i>purana, campu, nataka, itihasa, gadya etc. Kavya</i> form of literature composed both in Sanskrit and Prakrit languages, set the tradition in a new direction in both form and content. The prose/narrative traditions - genre of tale and fable - especially from the Buddhist tradition of story-telling served an entirely different purpose. Meanwhile in the south, Tamil literary traditions rose to challenge what appeared to be the hegemony of sankritic traditions. The course aims to survey variegated forms of literature produced in the subcontinent in the ancient period. The uniqueness of genres peculiar to India will be studied with an intention to comprehend the distinct socio-cultural and spatio-temporal dimensions in which the respective forms emerged and flourished.</p> <p>{This is a core course for MA in Comparative Literature}</p>
Evaluation Scheme	40% Internal Assessment 60% End-Semester Examination

Course Title	LITERATURE AND THE OTHER ARTS
Optional COURSE	This course is offered as part of the 2year MA degree in Comparative Literature, and open to all postgraduate students who need a fixed number credits. It is a compulsory course for 1st year Comparative Literature.
Course Code	CL - 150
Semester	I
Class Hours	Monday 11.00.am. -1.p.m. Thursday 2.p.m. to - 4.p.m
No. of Credits	5
Name of Faculty Member(s)	Dr. Sheri n B.S
Course Description: 150/200 words	The course aims at focusing on the shared trends in Literature, Visual Arts and other art forms, examining the ways in which literature enters into dialogue with other art forms. It is a mode of Comparative Arts exploring the dynamic interaction between literature, visual art, music, theater, film, and digital art. This also aims at looking into discussions on theoretical foundations for the study of the relationship of the arts; detailed analysis of specific works illustrating the interaction of literature with other arts. Interaction of the arts and literature in the context of literary and political movements will be a focus of the course ranging from western to Indian contexts. The international character of literary movements and its relationship to the literary traditions and to contemporary movements in other arts will also be explored. The interdisciplinary course follows seminar format, where a prior reading of the course material is compulsory for each session.

Course Title	Introduction to Indian Aesthetics and Poetics-I
Optional COURSE	Optional
Course Code	CL 155
Semester	I
Class Hours	Monday 2pm – 4.p.m , Wednesday 2.p.m. -4.p.m.
No. of Credits	5
Name of Faculty Member(s)	Dr. NILAKANTHA DASH
Course Description: 150/200 words	<p>Concepts and theories of Sanskrit traditions of Poetics/Aesthetics</p> <p>Topics of Study:</p> <p>A. Rasa, Alankara, guna, riti, dhvani, vakrokti and auchitya.</p> <ol style="list-style-type: none"> 1. A brief historical survey 2. Bharata and his Natya-shastra 3. The Alankara School: Bhamaha, Udbhata, Rudrata 4. The Guna-Riti School: Dandi, Vamana 5. The Rasa-Dhvani school: Anandavardhana, Abhinavagupta <p>B. Close Reading of texts:</p> <p>A close reading of the VI (Rasa) and VII (bhAva) Chapters of Natyashastra of Bharata</p>
Evaluation scheme	40% Internal Assessment 60% End-Semester WRITTEN TEST

Course Title	Visual Narratemes
Optional COURSE	Optional
Course Code	CL 285
Semester	I/III (Maximum Enrolments: 10)
Class Hours	Wednesday and Friday 11.00 a.m to 1.00 p.m
No. of Credits	5
Name of Faculty Member(s)	Prof. D Venkat Rao
Course Description: 150/200 words	<p>'Art' (painting and sculpture) remains a barely examined concept in modern India. Its millennial absence (from the Vedic times to the Ashokan period), belated emergence, protracted discontinuities and the neglected traditions of visualization stare at us quietly from a silenced past. Ill-thought socio-historical and political 'interpretations' of art flourish in the invasive modernity. Yet, bewildering forms of visualization of Indian traditions (Puranic and Itihasic themes) in sculpture, painting and architecture sprouted and flourished in the common era. But in all these bewitching evocations of the <i>smriti</i> traditions, one finds an inexplicable and glaring absence: the conspicuous elision of visualization of the <i>Bhagavadgita</i>. None of the visual, musical or performative traditions dared to visualize this foundational composition (<i>upanishadsaara</i>) of Indian traditions. There is no explanation about such a startling absence. What nurtured the reflective creative integrity of the Indian verbal and visual traditions across millennia? Why is it we are not in a position to receptively respond to such much endured reflective integrity today beyond the derivative concepts of art?</p> <p>This semester's course, based on the visual traditions, introduces the problematic nature of the concept of art and its absence in the Indian traditions. The inquiry here will be sustained through an engagement with the Mewari paintings of the <i>Bhagavadgita</i> (rendered in the 17th century by 'Allah Baksh') and other paintings on the itihasic themes. This is a research-oriented course. Students interested in exploring cultural difference between India (Sanskrit traditions) and Europe (Semitic religions) are encouraged to register. Prior knowledge of art or Sanskrit is not a requirement.</p> <p>Readings for the course include selections from Hegel, Ananda Coomaraswamy, B.N. Goswamy, <i>Vishnudharmottara (Chitrasutra)</i> and others.</p>

Evaluation scheme

Course evaluation will be based on regular classroom participation, presentations, written assignments and an end-semester (digital) project work on the visual traditions of India.