

Course Details

Since the BA students, in their first year, are making the transition from school to college, the BA course introduces the students to literatures written in English and/or available in English translation and trains them in critical thinking. The course is meant to give comprehensive knowledge about methodologies of reading and writing, through group discussion, case studies, students' seminars, and project work, and is tailored to meet the demands of the job market. At the same time, the course offers enough specialization, especially in the second and third years, to prepare students to pursue MA in English.

I. Core Courses

Paper 1: Introduction to English Literature

1. Old and Middle English Literature and selections from The Holy Bible
2. Elizabethan and Jacobean Literatures
3. Restoration and Eighteenth-century Literatures
4. Romantic and Victorian Literatures
5. Modern and Postmodern Literatures

Background Readings

1. George Sampson, *The Concise Cambridge History of English Literature*
2. Boris Ford (ed.) *Pelican Guides to English Literature* (9 vol.)
3. Ronald Carter and John McRae. *The Routledge History of Literature in English: Britain and Ireland*
4. David Daiches. *A Critical History of English Literature* (vols. 1-4)
5. A.C. Baugh. *A Literary History of England* (vols. 1-4)

Paper 2: European Classical Literature

1. Homer, *The Iliad/ The Odyssey*
 2. Sophocles, *Oedipus the King*
 3. Aristotle, *Poetics* – selections
 4. Sappho, 'Anactoria,' 'Sappho to her Girlfriends,' 'Sappho 31,' 'To Aphrodite'/ Ovid, *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI); Horace Satires I: 4 from *Horace: Satires and Epistles and Persius: Satires*
 5. Plato, *The Republic* – selections
- Alternative text: Aristophanes or Plautus

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Epic
 Comedy and Tragedy in Classical Drama
 The Athenian City State
 Catharsis and Mimesis
 Satire
 Literary Cultures in Augustan Rome

Readings

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.

Paper 3: Indian Writing in English

1. R.K. Narayan, *Swami and Friends*/ *Malgudi Days*;/ Rushdie, *Shame*/ *Haroun and the Sea of Stories*/ Amitav Ghosh, *The Shadow Lines*
2. Anita Desai, *In Custody*/ Arundhati Roy, *The God of Small Things*
3. a. H.L.V. Derozio, 'Freedom to the Slave', 'The Orphan Girl'
b. Kamala Das, 'Introduction', 'My Grandmother's House'/ Nissim Ezekiel, 'Enterprise', 'The Night of the Scorpion'
c. Robin S. Ngangom, 'The Strange Affair of Robin S. Ngangom', 'A Poem for Mother'/ Poems by Vivekananda
4. a. Mulk Raj Anand, 'Two Lady Rams'/ Salman Rushdie, 'The Free Radio'
b. Rohinton Mistry, 'Swimming Lesson' / Vikram Seth
c. Shashi Deshpande, 'The Intrusion'/ Jhumpa Lahiri
5. Rao and Rushdie – from list below
Alternative text: Ambedkar, *Annihilation of Caste/Castes in India: Their Genesis, Mechanism and Development*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Indian English
 Indian English Literature and its Readership
 Themes and Contexts of the Indian English Novel
 The Aesthetics of Indian English Poetry
 Modernism in Indian English Literature

Readings

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
2. Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
3. Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
4. Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

Paper 4: British Poetry and Drama: 14th to 17th Centuries

1. Geoffrey Chaucer, 'The General Prologue'/ 'Nun's Priest's Tale'
Edmund Spenser, Selections from *Amoretti*: Sonnet LXVII 'Like as a huntsman...', Sonnet LVII 'Sweet warrior...', Sonnet LXXV 'One day I wrote her name...'
John Donne, 'The Sunne Rising'/ 'The Good Morrow'; 'Batter My Heart'; 'A Valediction: Forbidding Mourning'
2. Christopher Marlowe, *Doctor Faustus*/ *The Jew of Malta*
3. William Shakespeare, *Macbeth*/ *Othello*
4. William Shakespeare, *Twelfth Night*/ *A Midsummer Night's Dream*/ *As You Like It*
5. Niccolo Machiavelli, *The Prince* / Philip Sidney, *An Apologie for Poetrie*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Renaissance Humanism
 The Stage, Court and City
 Religious and Political Thought
 Ideas of Love and Marriage
 The Writer in Society

Readings

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
2. John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
3. Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

Paper 5: American Literature

1. Arthur Miller, *The Crucible*/ *Death of A Salesman*/ Edward Albee, *The Zoo Story*
2. Toni Morrison, *Beloved* / Nathaniel Hawthorne, *The Scarlet Letter*/ Mark Twain – *Huck Finn*/ *Tom Sawyer*/ James Fenimore Cooper, *The Last of the Mohicans*/ Herman Melville, *Moby Dick*
3. Edgar Allan Poe, 'The Purloined Letter', F. Scott Fitzgerald, 'The Crack-up', William Faulkner, 'Dry September'/ Octavia Butler, 'Blood Child'/ Irving, 'Rip Van Winkle'
4. a. Anne Bradstreet 'The Prologue' / Emily Dickinson – selected poems
 b. Walt Whitman: 'O Captain, My Captain'; 'Passage to India' (lines 1–68)
 c. Alexie Sherman Alexie, 'Crow Testament,' 'Evolution'/ Beat poets/ Alice Walker, 2 poems/ Maya Angelou, 'Still I Rise', 'Phenomenal Woman'/ Sylvia Plath, 'Lady Lazarus,' 'Daddy'
5. Frederick Douglass, *A Narrative of the Life of Frederick Douglass*

Suggested Topics and Background Prose Readings for Class Presentations Topics

The American Dream
 Social Realism and the American Novel
 Folklore and the American Novel
 Black Women's Writings
 Questions of Form in American Poetry

Readings

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
3. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
4. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

Paper 6: Popular Literature

1. Lewis Carroll, *Through the Looking Glass / The Lion, the Witch and the Wardrobe*/ J.R.R. Tolkien, *Lord of The Rings*/ J.K. Rowling, *Harry Potter*/ G. R. R. Martin, *A Song of Ice and Fire*/ Margaret Atwood, *The Handmaid's Tale*
2. Agatha Christie, *The Murder of Roger Ackroyd / Murder on the Orient Express*
3. Shyam Selvadurai, *Funny Boy* / Charles Kingsley *The Water-Babies*/ Charlaine Harris, *The Southern Vampire Mysteries*
4. Durgabai Vyam and Subhash Vyam, *Bhimayana: Experiences of Untouchability*/ Autobiographical Notes on Ambedkar (For the Visually Challenged students)/ Joe Sacco, *Journalism*
5. Marjane Satrapi, *Persepolis* / Art Spiegelman, *Maus*/ Miriam Katin, *Letting It Go*/ Amruta Patil, *Kari*
Alternative text: *Asterix and Cleopatra*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Coming of Age
The Canonical and the Popular
Caste, Gender and Identity
Ethics and Education in Children's Literature
Sense and Nonsense
The Graphic Novel

Readings

1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.
2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61.

Paper 7: British Poetry and Drama: 17th and 18th Centuries

1. John Milton, *Paradise Lost: Book I/ Book IV/ Book IX*
2. John Webster, *The Duchess of Malfi*/ Thomas Kyd, *The Spanish Tragedy*
3. Aphra Behn, *The Rover/ Oroonoko*/ Maria Edgeworth, *Letters for Literary Ladies*/ Frances Burney, *Cecilia*
4. Alexander Pope, *The Rape of the Lock*/ Dryden, *MacFlecknoe*/ Walter Scott, 'Erl-King'
5. William Congreve, *The Way of the World*/ Etherege, *The Man of Mode*/ Goldsmith, *She Stoops to Conquer*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Religious and Secular Thought in the 17th Century
The Stage, the State and the Market

The Mock-epic and Satire
 Women in the 17th Century
 The Comedy of Manners

Readings

1. The Holy Bible, *Genesis*, chapters 1-4, The Gospel according to St. Luke, chaps. 1-7 and 22-24.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767-8.

Paper 8: British Literature: 18th Century

1. Addison and Steele, Selections from *The Coverley Papers*/ Samuel Johnson, Selections from *The Lives of the Poets*/ 'Preface to Shakespeare'
2. Jonathan Swift, *Gulliver's Travels* (Books III and IV)/ *A Modest Proposal*
3. Samuel Johnson, 'London'/ 'The Vanity of Human Wishes'/ Thomas Gray, 'Elegy Written in a Country Churchyard'/ John Scott, 'Oriental Eclogue II'
4. Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* / Henry Fielding *Joseph Andrews*/ *Tom Jones*,/ Samuel Richardson, *Pamela*
5. Daniel Defoe, *Robinson Crusoe*/ *Moll Flanders*

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Enlightenment and Neoclassicism
 Restoration Comedy
 The Country and the City
 The Novel and the Periodical Press

Readings

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194-7; *Rasselas*, Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693-4, 2774-7.

Paper 9: British Romantic Literature

1. William Blake, 'The Lamb', 'The Chimney Sweeper' (from *The Songs of Innocence and Experience*)/ 'The Sick Rose'/ 'The Tyger' (*The Songs of Experience*)/ 'The Nurse's Song' (from *The Songs of Innocence and Experience*)
2. William Wordsworth, 'Tintern Abbey'/ 'Ode: Intimations of Immortality'/ Lucy Poems/ 'Resolution and Independence'

3. Samuel Taylor Coleridge, 'Frost at Midnight' / 'Aeolian Harp' / 'Kubla Khan' / 'Dejection: An Ode'
4. John Keats, 'Ode to a Nightingale', 'To Autumn' / 'On First Looking into Chapman's Homer' / 'La Belle Dame Sans Merci', and Percy Bysshe Shelley, 'Ode to the West Wind' / 'Ozymandias' / Byron, 'The Prisoner of Chillon'
5. Mary Shelley, *Frankenstein* / Jane Austen, *Pride and Prejudice* / *Emma* / Walter Scott, *The Heart of Midlothian* / *Ivanhoe*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Reason and Imagination
 Conceptions of Nature
 Literature and Revolution
 The Gothic
 The Romantic Lyric

Readings

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
4. Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

Paper 10: British Literature: 19th Century

1. Charlotte Bronte, *Jane Eyre* / Emily Bronte, *Wuthering Heights*
2. Charles Dickens, *Hard Times* / Elizabeth Gaskell, *Mary Barton* / *North and South*
3. Thomas Hardy, *Far from the Madding Crowd* / *The Mayor of Casterbridge* / *Tess of the d'Urbervilles* / George Eliot, *Silas Marner* / *Middlemarch*
4. Alfred Tennyson, 'The Lady of Shalott' / 'Ulysses' / 'The Lotus Eaters' / 'Mariana' / Selections from *In Memoriam*; Robert Browning, 'My Last Duchess' / 'Fra Lippo Lippi' / 'Porphyria's Lover' / 'Andrea del Sarto' / 'The Last Ride Together'
5. Christina Rossetti, 'The Goblin Market' / Elizabeth Barrett Browning, selections from *Aurora Leigh*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Utilitarianism
 The 19th Century Novel
 Marriage and Sexuality
 The Writer and Society
 Faith and Doubt
 The Dramatic Monologue

Readings

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man*, in

The Norton Anthology of English Literature, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.

- John Stuart Mill, *The Subjection of Women*, in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

Paper 11: Women's Writing

- Virginia Woolf, *A Room of One's Own* / Sylvia Plath, *The Bell Jar*
- Jean Rhys, *Wide Sargasso Sea* / Claire de Duras, *Ourika* / Kate Chopin, *The Awakening* / Charlotte Perkins Gilman, *The Yellow Wallpaper*
- Katherine Mansfield, 'Bliss' / 'The Fly', Kate Chopin, 'The Story of an Hour' / 'Her Letters' / Zora Neale Hurston, 'Sweat'
- Mary Wollstonecraft, *A Vindication of the Rights of Woman* / Mona Caird, *The Morality of Marriage*
- Any **two** from Ramabai Ranade 'A Testimony of our Inexhaustible Treasures'; Pandita Ramabai, Selections from *The High Caste Hindu Woman* / Selections from *Streedharmaniti*; Swarna Kumari Devi, *The Unfinished Song*; Mahashweta Devi, 'Draupadi' (tr. Gayatri Chakravorty Spivak); Rassundari Debi, Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds. *Women's Writing in India*; Ida Wells Barnett; Harriet Martineau

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Confessional Mode in Women's Writing
 Sexual Politics
 Race, Caste, and Gender
 Social Reform and Women's Rights

Readings

- Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
- Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
- Luce Irigaray, 'Women on the Market'
- Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
- Chandra Talpade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

Paper 12: British Literature: The Early 20th Century

- Joseph Conrad, *Heart of Darkness* / E. M. Forster, *A Passage to India* / Rudyard Kipling, *Kim*
 - James Joyce, *Portrait of the Artist as a Young Man* / D. H. Lawrence, *Sons and Lovers* / George Orwell, *Nineteen Eighty-Four* / *Animal Farm*
 - Virginia Woolf, *Mrs Dalloway* / *To the Lighthouse* / *Orlando*
 - W.B. Yeats: any **two** poems from 'Leda and the Swan', 'The Second Coming', 'Easter 1916', 'No Second Troy', 'Sailing to Byzantium'
 - Any **two** poems from T.S. Eliot, 'The Love Song of J. Alfred Prufrock' / 'The Hollow Men'; W. H. Auden, 'September 1, 1939' / 'The Unknown Citizen'
- Alternative text: Representative poems by Wilfred Owen, Siegfried Sassoon, Isaac Rosenberg

Suggested Topics and Background Prose Readings for Class Presentations Topics

Modernism, Post-modernism and non-European Cultures
 The Women's Movement in the Early 20th Century
 Psychoanalysis and the Stream of Consciousness
 The Uses of Myth
 The Avant-Garde

Readings

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

Paper 13: Modern European Drama

1. Henrik Ibsen, *Ghosts / The Wild Duck / A Doll's House*
2. Bertolt Brecht, *The Good Woman of Szechuan / Mother Courage / Life of Galileo*
3. Samuel Beckett, *Waiting for Godot / Pirandello, Six Characters in Search of an Author*
4. Eugene Ionesco, *Rhinoceros / The Chairs*
5. Any one of the theory texts listed under Readings.

Suggested Topics and Background Prose Readings for Class Presentations Topics

Politics, Social Change and the Stage
 Text and Performance
 European Drama: Realism and Beyond
 Tragedy and Heroism in Modern European Drama
 The Theatre of the Absurd

Readings

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.
4. Antonin Artaud, *The Theatre of Cruelty*
5. Martin Esslin, 'The Theatre of the Absurd'

Paper 14: Postcolonial Literatures

1. Chinua Achebe, *Things Fall Apart / Tsitsi Dangarembga, Nervous Conditions / Abdulrazak Gurnah, Desertion / Paradise*
2. Wole Soyinka, *Death and the King's Horseman / A Dance of the Forests / Manjula Padmanabhan, Harvest*
3. Bessie Head, 'The Collector of Treasures'; Ama Ata Aidoo, 'The Girl who Can'; Grace Ogot, 'The Green Leaves'
4. Pablo Neruda, 'Tonight I can Write', 'The Way Spain Was' / Isabel Allende, Selections from *These are Not Sweet Girls*; Derek Walcott, 'A Far Cry from Africa', 'Names' / Selections from *Omeros*; David Malouf, 'Revolving Days', 'Wild Lemons'; Mamang Dai, 'Small Towns and the River', 'The Voice of the Mountain'

Suggested Topics and Background Prose Readings for Class Presentations Topics

De-colonization, Globalization and Literature
 Literature and Identity Politics
 Writing for the New World Audience
 Region, Race, and Gender
 Postcolonial Literatures and Questions of Form

Readings

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngugiwa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

II. Discipline Specific Elective (Any Four)

As a dept., we need to discuss each semester which two Electives we can offer the UG III students; in such discussion, the actual texts or modalities can be decided. Objectives and outcomes of the DSE and most of the courses have not been offered.

Detailed Syllabi

Paper 1: Modern Indian Writing in English Translation

1. Munshi Premchand, 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Asaduddin (New Delhi: Penguin/Viking, 2006).
 Ismat Chughtai, 'The Quilt', in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr. M. Asaduddin (New Delhi: Penguin Books, 2009).
 Gurdial Singh, 'A Season of No Return', in *Earthy Tones*, tr. Rana Nayar (Delhi: Fiction House, 2002).
 Fakir Mohan Senapati 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).
2. Rabindra Nath Tagore, 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali: A New Translation with an Introduction by William Radice* (New Delhi: Penguin India, 2011).
 G.M. Muktibodh, 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).
 Amrita Pritam, 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).
 Thangjam Ibopishak Singh, 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong, 2003).
3. Dharamveer Bharati, *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009) / Girish Karnad, *Nagamandala/ Hayavadana*
4. G. Kalyan Rao, *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient BlackSwan, 2010)
5. Satyajit Ray's self-translation – 'The Unicorn Expedition'

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Aesthetics of Translation
 Linguistic Regions and Languages
 Modernity in Indian Literature
 Caste, Gender, and Resistance
 Questions of Form in 20th Century Indian Literature

Readings

1. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, no. 151 (Sept./Oct. 1992).
2. B.R. Ambedkar, *Annihilation of Caste* in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
3. Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.
4. G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1–5.

Paper 2: Literature of the Indian Diaspora

1. M. G. Vassanji, *The Book of Secrets* (Penguin, India)
2. Rohinton Mistry, *A Fine Balance* (Alfred A Knopf)
3. Meera Syal, *Anita and Me* (Harper Collins)
4. Jhumpa Lahiri, *The Namesake* (Houghton Mifflin Harcourt)

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Diaspora
 Nostalgia
 New Medium
 Alienation

Reading

1. Vijay Mishra, 'Introduction: The Diasporic Imaginary', in *Literature of the Indian Diaspora*. London: Routledge, 2008
2. V. Kalra, R. Kaur and J. Hutynuk, 'Cultural Configurations of Diaspora', in *Diaspora & Hybridity*. London: Sage Publications, 2005.
3. Salman Rushdie, 'The New Empire within Britain' (1991). *Imaginary Homelands*. London: Granta Books.

Paper 3: British Literature: Post World War II

1. John Fowles, *The French Lieutenant's Woman*
2. Jeanette Winterson, *Sexing the Cherry*
3. Hanif Kureishi, *My Beautiful Launderette*
4. Phillip Larkin, 'Whitsun Weddings', 'Church Going'
 Ted Hughes, 'Hawk Roosting', 'Crow's Fall'
 Seamus Heaney, 'Digging', 'Casualty'
 Carol Anne Duffy, 'Text', 'Stealing'

Suggested Topics and Background Prose Readings for Class Presentations Topics

Postmodernism in British Literature
 Britishness after 1960s
 Intertextuality and Experimentation
 Literature and Counterculture

Readings

1. Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989) pp. 23–38.
2. Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995) pp. 1–16.
3. Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997).

Paper 4: Nineteenth Century European Realism

1. Ivan Turgenev, *Fathers and Sons*, tr. Peter Carson (London: Penguin, 2009).
2. Fyodor Dostoyevsky, *Crime and Punishment*, tr. Jessie Coulson London: Norton, 1989).
3. Honore de Balzac, *Old Goriot*, tr. M.A. Crawford (London: Penguin, 2003).
4. Gustave Flaubert, *Madame Bovary*, tr. Geoffrey Wall (London: Penguin, 2002).

Suggested Topics and Background Prose Readings for Class Presentations Topics

History, Realism and the Novel
 Form, Ethics, and the Novel
 The Novel and its Readership in the 19th Century
 Politics and the Russian Novel: Slavophiles and Westernizers

Readings

1. Leo Tolstoy, 'Man as a creature of history in *War and Peace*', ed. Richard Ellmann et. al., *The Modern Tradition*, (Oxford: OUP, 1965) pp. 246–54.
2. Honore de Balzac, 'Society as Historical Organism', from Preface to *The Human Comedy*, in *The Modern Tradition*, ed. Ellmann et. al (Oxford: OUP, 1965) pp. 265– 67.
3. Gustave Flaubert, 'Heroic honesty', Letter on *Madame Bovary*, in *The Modern Tradition*, ed. Richard Ellmann et. al. (Oxford: OUP, 1965) pp. 242–3.
4. George Lukacs, 'Balzac and Stendhal', in *Studies in European Realism* (London, Merlin Press, 1972) pp. 65–85.

Paper 5: Literary Theory

1. Marxism
 - a. Antonio Gramsci, 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.
 Alternative text: Ranajit Guha, 'Gramsci in India: Homage to a Teacher'
 - b. Louis Althusser, 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy and Other Essays* (New Delhi: Aakar Books, 2006) pp. 85–126.
 Alternative text: Selections from Teodor Shanin's 'Late Marx and the Russian Road' / Dipesh Chakraborty, Selections from *Rethinking Working Class History*

2. Feminism
 - a. Elaine Showalter, 'Twenty Years on: *A Literature of Their Own* Revisited', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.
 - b. Luce Irigaray, 'When the Goods Get Together' (from *This Sex Which is Not One*), in *New French Feminisms*, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10.
3. Poststructuralism
 - a. Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science', tr. Alan Bass, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988) pp. 108–23.
 - b. Michel Foucault, 'Truth and Power', in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33./ Selections from *The History of Sexuality* (vol.1)
 - c. Jacques Lacan, 'The Instance of the Letter in the Unconscious', in *Écrits*, trans. Bruce Fink (London & New York: Norton, 2002)/ 'The Function and Field of Speech and Language in Psychoanalysis'/ Selections from *Seminar Book XX*
4. Postcolonial Studies
 - a. Mahatma Gandhi, 'Passive Resistance' and 'Education', in *Hind Swaraj and Other Writings*, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.
 - b. Edward Said, 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.
 - c. Aijaz Ahmad, "'Indian Literature": Notes towards the Definition of a Category', in *In Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.
Alternative text: Selections from Vasant Kaiwar's *The Postcolonial Orient*/ Mark Jackson, 'For New Ecologies of Thought: Towards Decolonizing Critique'

Suggested Background Prose Readings and Topics for Class Presentations

The East and the West
 Questions of Alterity
 Power, Language, and Representation
 The State and Culture

Readings

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).
2. Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).

Paper 6: Literary Criticism

1. William Wordsworth: Preface to the *Lyrical Ballads* (1802)
 S.T. Coleridge: *Biographia Literaria*, Chapters IV, XIII and XIV
2. Virginia Woolf: 'Modern Fiction'
 T.S. Eliot: 'Tradition and the Individual Talent', 1919
 'The Function of Criticism', 1920
3. I.A. Richards: *Principles of Literary Criticism* Chapters 1, 2 and 34. London, 1924
 and *Practical Criticism*. London, 1929
4. Cleanth Brooks: 'The Heresy of Paraphrase', and 'The Language of Paradox' in
The Well-Wrought Urn: Studies in the Structure of Poetry (1947)
 Maggie Humm: *Practising Feminist Criticism: An Introduction*. London, 1995

Suggested Topics and Background Prose Readings for Class Presentations Topics

Summarising and Critiquing

Point of View

Reading and Interpreting

Media Criticism

Plot and Setting

Citing from Critics' Interpretations

Suggested Readings

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press, 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University, 1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

Paper 7: Science Fiction and Detective Literature

1. Wilkie Collins, *The Woman in White*
2. Arthur Conan Doyle, *The Hound of the Baskervilles*
3. Raymond Chandler, *The Big Sleep*
4. H.R.F. Keating, *Inspector Ghote Goes by Train*/ Edward Bulwer Lytton, *The Coming Race*
5. H. G. Wells, *The Time Machine*

Suggested Topics and Readings for Class Presentation Topics

Crime across the Media

Constructions of Criminal

Identity Cultural Stereotypes in Crime Fiction

Crime Fiction and Cultural Nostalgia

Crime Fiction and Ethics

Crime and Censorship

Readings

1. J. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
2. George Orwell, *Raffles and Miss Blandish*, available at: <www.george-orwell.org/Raffles_and_Miss_Blandish/0.html>
3. W.H. Auden, *The Guilty Vicarage*, available at: <harpers.org/archive/1948/05/the-guilty-vicarage/>
4. Raymond Chandler, 'The Simple Art of Murder', *Atlantic Monthly*, Dec. 1944, available at: <<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>>

Paper 8: Literature and Cinema

1. James Monaco, 'The Language of Film: Signs and Syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.
2. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).
3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).
4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love*

- (1963; dir. Terence Young, Eon Productions).
5. Laura Mulvey, 'Visual Pleasure and Narrative Cinema', *Film Theory and Criticism: Introductory Readings*, eds. Leo Braudy and Marshall Cohen (New York: Oxford UP, 1999)

Suggested Topics and Background Prose Readings for Class Presentations Topics

Theories of Adaptation
Transformation and Transposition
Hollywood and 'Bollywood'
The 'Two Ways of Seeing'
Adaptation as Interpretation

Readings

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

Other films that may be used for class presentations:

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angeer* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkara* (dir. Vishal Bhardwaj, 2006) respectively.
2. Jane Austen, *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004).
3. *Rudaali* (dir. KalpanaLajmi, 1993) and *Gangor* or 'Behind the Bodice' (dir. Italo Spinelli, 2010).
4. Ruskin Bond, *Junoon* (dir. Shyam Benegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *Saat Khoon Maaf* (dir. Vishal Bhardwaj, 2011).
5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean (1984).

Note:

- a. For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- b. To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:

1. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
2. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
3. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
4. J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
5. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).

Paper 9: World Literatures

1. V.S. Naipaul, *Bend in the River* (London: Picador, 1979).
2. Marie Clements, *The Unnatural and Accidental Women*, in *Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)

3. Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008)
- Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985)
4. Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002), p. 8.
- Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.
- Kishwar Naheed, 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.
- Shu Ting, 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).
- Jean Arasanayagam, 'Two Dead Soldiers', in *Fusillade* (New Delhi: Indialog, 2003) pp. 89–90.

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Idea of World Literature
 Memory, Displacement and Diaspora
 Hybridity, Race and Culture
 Adult Reception of Children's Literature
 Literary Translation and the Circulation of Literary
 Texts, Aesthetics, and Politics in Poetry

Readings

1. Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
3. Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp. 54–68.
4. Theo D'haen et. al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

Paper 10: Partition Literature

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
2. Amitav Ghosh, *The Shadow Lines*.
3. a) Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–
- b) Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.
- c) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.
- d) Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.
4. a) Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.
- b) Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.
- c) Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.

Suggested Topics and Readings for Class Presentation Topics

Colonialism, Nationalism, and the Partition
 Communalism and Violence

Homelessness and Exile
Women in the Partition

Background Readings and Screenings

1. Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
2. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
4. Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

Films

- Garam Hawa* (dir. M.S. Sathyu, 1974).
Khamosh Paani: Silent Waters (dir. Sabiha Sumar, 2003).
Subarnarekha (dir. Ritwik Ghatak, 1965)

Paper 11: Research Methodology

1. Practical Criticism and Writing a Term paper
2. Conceptualizing and Drafting Research Proposals
3. On Style Manuals
4. Notes, References, and Bibliography

Paper 12: Travel Writing

1. Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's *City Improbable: Writings on Delhi*, Penguin Publisher
Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India
2. Mark Twain: *The Innocent Abroad* (Chapter VII, VIII and IX) (Wordsworth Classic Edition)
Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), Harper Perennial
3. William Dalrymple: *City of Djinn*s (Prologue, Chapters I and II) Penguin Books
Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing
4. Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland, 2013
Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

Suggested Topics and Background Prose Readings for Class Presentations Topics:

Travel Writing and Ethnography
Gender and Travel
Globalization and Travel
Travel and Religion
Orientalism and Travel

Readings

1. Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP, 2002) pp. 225-241
2. Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra', in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184
3. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29
4. Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes', in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

Paper 13: Autobiography

1. Jean-Jacques Rousseau, *Confessions*, Part One, Book One, pp. 5-43, translated Angela Scholar (New York: Oxford University Press, 2000).
Benjamin Franklin, *Autobiography*, pp. 5-63, ed. W. Macdonald (London: J.M. Dent and Sons, 1960)
2. M. K. Gandhi, *The Story of My Experiments with Truth*, Part I. Chapters- II to IX, pp. 5- 26 (Ahmedabad: Navajivan Trust, 1993)
Annie Besant's *Autobiography*, Chapter VII, Atheism As I Knew and Taught It, pp. 141- 175 (London: T. Fisher Unwin, 1917).
3. Binodini Dasi's *My Story and Life as an Actress*, pp. 61-83 (New Delhi: Kali for Women, 1998).
A. Revathi's *Truth About Me: A Hijra Life Story*, Chapters One to Four, pp. 1-37 (New Delhi: Penguin Books, 2010.)
4. Richard Wright's *Black Boy*, Chapter 1, pp. 9-44 (United Kingdom: Picador, 1968).
Sharankumar Limbale's *The Outcaste*, Translated by Santosh Bhoomkar, pp. 1-39 (New Delhi: Oxford University Press, 2003)
5. B. R. Ambedkar, *Waiting for the Visa*, in *Dr Babasaheb Ambedkar: Writings and Speeches* Volume 12, ed. Vasant Moon (Bombay: Education Department, Government of Maharashtra, 1993)

Suggested Topics and Background Prose Readings for class Presentations

Self and society
 Role of memory in writing autobiography
 Autobiography as resistance
 Autobiography as rewriting history

Readings:

1. James Olney, 'A Theory of Autobiography', in *Metaphors of Self: the meaning of autobiography* (Princeton: Princeton University Press, 1972) pp. 3-50.
2. Laura Marcus, 'The Law of Genre', in *Auto/biographical Discourses* (Manchester: Manchester University Press, 1994) pp. 229-72.
3. Linda Anderson, 'Introduction', in *Autobiography* (London: Routledge, 2001) pp.1- 17.
4. Mary G. Mason, 'The Other Voice: Autobiographies of women Writers', in *Life/Lines: Theorizing Women's Autobiography*, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44.

Paper 14: Indian Classical Literature

1. Kalidasa, *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
2. Vyasa, 'The Dicing' and 'The Sequel to Dicing', 'The Book of the Assembly Hall', 'The

- Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
3. Sudraka, *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).
 4. Ilango Adigal, 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3.
 5. Background Readings: Rasa Theory
Alternative text: *Manusmriti* (Manu's Code of Law) trans. Patrick Olivelle (Oxford: OUP, 2005)

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Indian Epic Tradition: Themes and Recensions
Classical Indian Drama: Theory and Practice
Alankara and Rasa
Dharma and the Heroic

Readings

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.

III Generic Elective (Any Four)

Paper 1: Academic Writing and Composition (Any four)

1. Introduction to the Writing Process
2. Introduction to the Conventions of Academic Writing
3. Writing in one's own words: Summarizing and Paraphrasing
4. Critical Thinking: Syntheses, Analyses, and Evaluation
5. Structuring an Argument: Introduction, Interjection, and Conclusion
6. Citing Resources; Editing, Book and Media Review

Suggested Readings

1. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
2. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
3. Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
4. Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

Paper 2: Media and Communication Skills

1. Introduction to Mass Communication

1. Mass Communication and Globalization
2. Forms of Mass Communication

Topics for Student Presentations:

- a. Case studies on current issues in Indian journalism
- b. Performing street plays
- c. Writing pamphlets and posters, etc.

2. Advertisement

1. Types of advertisements
2. Advertising ethics
3. How to create advertisements/storyboards

Topics for Student Presentations:

- a. Creating an advertisement/visualization
- b. Enacting an advertisement in a group
- c. Creating jingles and taglines

3. Media Writing

1. Scriptwriting for TV and Radio
2. Writing News Reports and Editorials
3. Editing for Print and Online Media

Topics for Student Presentations:

- a. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
- b. Writing news reports/book reviews/film reviews/TV program reviews/interviews
- c. Editing articles
- d. Writing an editorial on a topical subject

4. Introduction to Cyber Media and Social Media

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media

Paper 3: Text and Performance

1. Introduction

- a) Introduction to theories of Performance
- b) Historical overview of Western and Indian theatre
- c) Forms and Periods: Classical, Contemporary, Stylized, Naturalist

Topics for Student Presentations:

- a. Perspectives on theatre and performance
- b. Historical development of theatrical forms
- c. Folk traditions

2. Theatrical Forms and Practices

- a) Types of theatre, semiotics of performative spaces, e.g. proscenium 'in the round', amphitheatre, open-air, etc.

- b) Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization

Topics for Student Presentations:

- a. On the different types of performative space in practice
- b. Poetry reading, elocution, expressive gestures, and choreographed movement

3. Theories of Drama

- a) Theories and demonstrations of acting: Stanislavsky, Brecht
- b) Bharata

Topics for Student Presentations:

- a. Acting short solo/ group performances followed by discussion and analysis with application of theoretical perspectives

4. Theatrical Production

- a) Direction, production, stage props, costume, lighting, backstage support.
- b) Recording/archiving performance/case study of production/performance/impact of media on performance processes.

Topics for Student Presentations:

- a. All aspects of production and performance; recording, archiving, interviewing performers and data collection.

Paper 4: Language and Linguistics

1. Language: language and communication; language varieties: standard and non-standard language; language change.
Mesthrie, Rajend, and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.
2. Structuralism: De Saussure, Ferdinand. 1966. *Course in general linguistics*. New York: McGraw Hill, Introduction: Chapter 3
3. Phonology and Morphology: Akmajian, A., R. A. Demers, and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7
4. Syntax and semantics: categories and constituents phrase structure; maxims of conversation.
Akmajian, A., R. A. Demers, and R, M Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6.

Paper 5: Contemporary India: Women and Empowerment

1. Social Construction of Gender (Masculinity and Femininity), Patriarchy
2. History of Women's Movements in India (Pre-independence, post-independence), Women, Nationalism, Partition, Women and Political Participation
3. Women and Law
Women and the Indian Constitution
Personal Laws (Customary practices on inheritance and Marriage)
(Supplemented by workshop on legal awareness)

4. Women and Environment

State interventions, Domestic violence, Female foeticide, sexual harassment
 Female Voices: *Sultana's Dream*
 Dalit Discourse: * Details awaited

Paper 6: Gender and Human Rights

Syllabus not received

Paper 7: Language, Literature and Culture

An anthology of writings on diversities in India

Editorial Board: Department of English, University of Delhi

IV. Ability Enhancement course (Compulsory)

Paper 1: Environmental Study

Syllabus not received

Paper 2: English/ MIL Communication

English Communication: Credits: 2

Preamble:

The purpose of this course is to introduce students to the theory, fundamentals, and tools of communication and to develop in them vital communication skills which should be integral to personal, social, and professional interactions. One of the critical links among human beings, and an important thread that binds society together, is the ability to share thoughts, emotions, and ideas through various means of communication: both verbal and non-verbal. In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has been substantially enhanced. The present course hopes to address some of these aspects through an interactive mode of teaching-learning process and by focusing on various dimensions of communication skills. Some of these are: Language of communication, various speaking skills such as personal communication, social interactions, and communication in professional situations such as interviews, group discussions, and office environments, important reading skills as well as writing skills such as report writing, note-taking, etc. While, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science. It is hoped that after studying this course, students will find a difference in their personal and professional interactions. The recommended readings given at the end are only suggestive; the students and teachers have the freedom to consult other materials on the various units/topics given below. Similarly, the questions in the examination will be aimed towards assessing the skills learnt by the students rather than the textual content of the recommended books.

1. Introduction: Theory of Communication, Types and modes of Communication

2. Language of Communication:

Verbal and Non-verbal (Spoken and Written)

Personal, Social, and Business

Barriers and Strategies

Intra-personal, Inter-personal, and Group communication

3. Speaking Skills:

Monologue

Dialogue

Group Discussion

Effective Communication/ Mis-Communication

Interview, Public Speech

4. Reading and Understanding

Close Reading, Comprehension

Summary, Paraphrasing

Analysis and Interpretation

Translation (from Indian language to English and vice-versa)

Literary/Knowledge Texts

5. Writing Skills

Documenting

Report Writing

Making notes

Letter writing

Recommended Readings:

1. *Fluency in English* - Part II, Oxford University Press, 2006.

2. *Business English*, Pearson, 2008.

3. *Language, Literature and Creativity*, Orient Blackswan, 2013.

4. *Language through Literature* (forthcoming) ed. Dr Gauri Mishra, Dr Ranjana Kaul,
Dr Brati Biswas

V. Skill Enhancement Course (Any Two)

Paper 1: Film Studies

Syllabus not received

Paper 2: English Language Teaching (Any four)

1. Knowing the Learner
2. Structures of English Language
3. Methods of teaching English Language and Literature
4. Materials for Language Teaching

5. Assessing Language Skills
6. Using Technology in Language Teaching

Suggested Readings

1. Penny Ur, *A Course in Language Teaching: Practice and Theory* (Cambridge: CUP, 1996).
2. Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).
3. Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)* (Cambridge: CUP, 1988).
4. *Business English* (New Delhi: Pearson, 2008).
5. R.K. Bansal and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics* (New Delhi: Orient BlackSwan, 4th edn, 2013).
6. Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009).

Paper 3: Soft Skills

Teamwork
Emotional Intelligence
Adaptability Leadership
Problem solving

Suggested Readings

1. *English and Soft Skills*. S.P. Dhanavel. Orient BlackSwan 2013
2. *English for Students of Commerce: Precis, Composition, Essays, Poems*
eds. Kaushik, et al.

Paper 4: Translation Studies (Any four)

1. Introducing Translation: a brief history and significance of translation in a multi-linguistic and multi-cultural society like India.
2. Exercises in different Types / modes of translation, such as:
 - a. Semantic / Literal translation
 - b. Free / sense/ literary translation
 - c. Functional / communicative translation
 - d. Technical / Official
 - e. Transcreation
 - f. Audio-visual translation
3. a. Introducing basic concepts and terms used in Translation Studies through relevant tasks, for example: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching.
 - b. Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary /non-literary texts and critiquing subtitles of English and Hindi films.

Practice: Translation in Mass Communication / Advertising, subtitling, dubbing,

1. Exercises to comprehend 'Equivalence in translation': Structures - equivalence between the source language and target language at the lexical (word) and syntactical (sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages.

- Practice: Tasks of Translation in Business: Advertising
- Discussions on issues of 'Translation and Gender' by attempting translation for media, films, and advertisements from different languages.
 - Developing skills for Interpreting: understanding its dynamics and challenges.
Interpreting: Simultaneous and Consecutive (practical application)

Practice: Using tools of technology for translation: machine / mobile translation, software for translating different kinds of texts with differing levels of complexity and for transliteration

Resources for Practice:

Dictionaries
Encyclopedias
Thesauri
Glossaries
Software of translation

Suggested Readings

- Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001. (Useful exercises for practical translation and training)
- (Ed.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001. (Readable entries on concepts and terms)
- Simon, Sherry, *Gender in Translation: Cultural Identity and the Politics of Transmission*. New York: Routledge, 1996.
- Catford, I.C. *A Linguistic Theory of Translation*. London: OUP, 1965.
- Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters, 1990.
- Gargesh, Ravinder, and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
- House, Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr, 1977.
- Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation, 1993.
- Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.
- Nida, E.A., and C.R. Taber. *The Theory and Practice of Translation*. Leiden: E.J. Brill, 1974.
- Toury, Gideon. *Translation Across Cultures*. New Delhi : Bahri Publications Private Limited, 1987.

Paper 5: Creative Writing

- Unit 1. What is Creative Writing?
- Unit 2. The Art and Craft of Writing
- Unit 3. Modes of creative Writing
- Unit 4. Writing for the Media
- Unit 5. Preparing for Publication

Recommended book: *Creative writing: A Beginner's Manual* by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009.

Paper 6: Business Communication (Any four)

- Introduction to the essentials of Business Communication: Theory and practice
- Citing references, and using bibliographical and research tools
- Writing a project report

4. Writing reports on field work/ visits to industries, business concerns etc. / business negotiations.
5. Summarizing annual report of companies
6. Writing minutes of meetings
7. E-correspondence
8. Spoken English for business communication (Viva for internal assessment)
9. Making oral presentations (Viva for internal assessment)

Suggested Readings:

1. Scot, O., *Contemporary Business Communication*. Biztantra, New Delhi.
2. Lesikar, R.V., & Flatley, M.E., *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd., New Delhi.
3. Ludlow, R., & Panton, F., *The Essence of Effective Communications*, Prentice Hall Of India Pvt. Ltd., New Delhi.
4. Bhatia, R. C., *Business Communication*, Ane Books Pvt Ltd, New Delhi.

Paper 7: Technical Writing

1. Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.
2. Writing Skills: Selection of topic, thesis statement, developing the thesis, introductory, developmental, transitional and concluding paragraphs, linguistic unity, coherence and cohesion, descriptive, narrative, expository and argumentative writing.
3. Technical Writing: Scientific and technical subjects; formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided.

SUGGESTED READINGS

1. M. Frank. *Writing as Thinking: A guided process approach*, Englewood Cliffs, Prentice Hall Regents.
2. L. Hamp-Lyons and B. Heasley. *Study Writing: A course in written English, for academic and professional purposes*, Cambridge Univ. Press.
3. R. Quirk, S. Greenbaum, G. Leech, and J. Svartik. *A comprehensive grammar of the English language*, Longman, London.
4. Daniel G. Riordan & Steven A. Pauley. *Technical Report Writing Today – Biztaantra*, 8th Edition (2004).

Value Added Course

TITLE OF THE COURSE: Public Speaking

KEY DETAILS OF COURSE:

- This is a non-credit, extra-curricular, value added course meant to enhance the transferable skills, life skills, and behavioural and leadership skills of the students and contribute to their placements, jobs and other career-oriented goals
- Duration: 30 contact hours
- Strength/cap: 30 students
- Frequency of classes: weekly 1 class of 2 hours
- Attendance will be maintained
- To be offered **every alternate semester**
- Priority will be given to the outgoing batches
- Certificates will be awarded to each student upon successful completion of the course

OBJECTIVES AND OUTCOMES:

This is a course designed for the professional development and placement orientation of the students. The emphasis of the course is on the academia-industry interface, as well as to create an awareness in each student about one of the crucial aspects of the job market—the inevitability of having to appear for interviews, give job talks, prepare and execute presentations, or deliver lectures. This course will go a long way in motivating and instilling confidence in the students in terms of speaking to an individual, a group, or a class within a professional space. It will also, naturally, equip students with the right language, demeanour, and need-based approach to public speaking.

MODE OF INSTRUCTION AND EVALUATION:

This course will be workshop-oriented and is meant to be interactive and participatory in nature. Teaching and evaluation will be conducted simultaneously. Attendance will be maintained.

SYLLABUS: BROAD COMPONENTS:

- a) The Importance of Public Speaking: This will train the students in the various ways that public speaking is used for the job market. The focus will be on training them about the separate spaces of the professional sphere, and how each space requires a different approach towards communication and public speaking.
- b) Forms of Public Speaking: Presentations; Reading academic papers; Using the Power Point etc.; TED Talks; Job Talks; How to Face an Academic/Professional Interview; Debates; Group Discussions; Business Communication.
- c) The Awareness and Use of Language: This will train the students in the correct approach to speaking in public—words, phrases, and examples that may or may not be used in the public sphere. This is intended to make the students aware of differences, privileges, inequalities, and the method of approaching public speaking towards an empowered and more equal world.
- d) Practical Training: Hands on training to the students in terms of paper presentations, TED talks, job talks, debates, group discussions, and interaction with senior students who have successfully graduated and are currently placed in non-academic sectors.

Readings:

1. Lucas, Stephen E. *The Art of Public Speaking*. New York: McGraw-Hill Education, 2015.

2. Grubaugh, Steven. "Public Speaking: Reducing Student Apprehension and Improving Oral Skills." *The Clearing House*, vol. 63, no. 6, 1990, pp. 255–58. *JSTOR*, <http://www.jstor.org/stable/30188488>.
3. Lyon, Leverett S. "Some Types of Public Speech." *The English Journal*, vol. 8, no. 10, 1919, pp. 602–09. *JSTOR*, <https://doi.org/10.2307/802071>.
4. Beecher, Henry Ward. "Value of Public Speaking." *The Maine Journal of Education*, vol. 6, no. 8, 1872, pp. 298–300. *JSTOR*, <http://www.jstor.org/stable/44860828>.
5. Winter, Irvah L. "Voice in Relation to Public Speaking." *The English Journal*, vol. 4, no. 2, 1915, pp. 75–81. *JSTOR*, <https://doi.org/10.2307/801789>.

M.A English Curriculum

(Effective from the Academic Session 2012-13 and as last revised in July 2022)

Program Name: **M.A. English**

Number of Seats: **38**

Outline:

CC: Core Course

EC: Elective Course (Optional)

MS: Mandatory Sessional

Course No.	Nature of Course	Theory (T)/ Sessional (S)	Course Code	Title of Course	Mid-Term Exam	End-Term Exam	Total Marks	Course Credit
Semester-I								
1.	CC	T	ENGL0701	Research Methodology	15	35	50	4
2.	CC	T	ENGL0702	Introduction to literary criticism and theory (till 1900)	15	35	50	4
3.	CC	T	ENGL0703	European literature in translation (post 1900)	15	35	50	4
4.	EC	T	ENGL0704	Optional 1: (Any ONE option from the list of the General Optional Courses mentioned in page no. 3-4 of the detailed syllabus)	15	35	50	4
5.	MS	S	ENGL0791	Sessional 1	--	15+35	50	4
SEMESTER-I (Total Credits: 20, Total Marks: 250)								
Semester- II								
6.	CC	T	ENGL0801	Narrative 1	15	35	50	4
7.	CC	T	ENGL0802	Advanced Theory (post 1900)	15	35	50	4
8.	EC	T	ENGL0803	Optional 2: (Any ONE option from the list of the General Optional Courses mentioned in page no. 3-4 of the detailed syllabus)	15	35	50	4
9.	EC	T	ENGL0804	Optional 3: (Any ONE option from the list of the General Optional Courses mentioned in page no. 3-4 of the detailed syllabus)	15	35	50	4
10.	MS	S	ENGL0891	Sessional 2	-	15+35	50	4
SEMESTER-II (Total Credits: 20, Total Marks: 250)								

M.A English Curriculum

(Effective from the Academic Session 2012-13 and as last revised in July 2022)

Semester- III								
11.	EC	T	ENGL0901	Special Author 1 (British): (any ONE major British author)	15	35	50	4
12.	EC	T	ENGL0902	Special Area 1 (any ONE of the Areas as mentioned in the detailed syllabus, page no.2)	15	35	50	4
13.	CC	T	ENGL0903	Tragedy 1(till 1900)	15	35	50	4
14.	CC	T	ENGL0904	Tragedy 2 (1900 onwards)	15	35	50	4
15.	MS	S	ENGL0991	Sessional 3		15+35	50	4
SEMESTER-III (Total Credits: 20, Total Marks: 250)								
Semester-IV								
16.	EC	T	ENGL1001	Special Author 2 (non-British): (any ONE major non-British author)	15	35	50	4
17.	EC	T	ENGL1002	Special Area 2 (any ONE of the Areas as mentioned in the detailed syllabus, page no. 2-3)	15	35	50	4
18.	CC	T	ENGL1003	Advanced Practical Criticism/Editing and Publishing/Creative Writing/Dissertation	15	35	50	4
19.	CC	T	ENGL1004	Narrative 2	15	35	50	4
20.	MS	S	ENGL1091	Sessional 4		15+35	50	4
SEMESTER-IV (Total Credits: 20, Total Marks: 250)								

Total Credits required for the MA Programme in English = 80 Credits/1000 Marks

Detailed Syllabus

Students who are interested in further postgraduate work in English may apply for Presidency's Master's programme. The M.A. in English curriculum aims to equip students with a range of skills: at the end of the M.A., students will have gained an appropriate level of expertise in literary analysis, literary theory, and rhetoric. The M.A. programme teaches students to use Microsoft Word and PowerPoint for making presentations, organize and participate in seminars and conferences, engage in active group learning exercises, and conduct field trips for archival and ethnographic research. Learning outcomes include students gaining proficiency in literary research, in critical and analytical skills in the interpretation and evaluation of literary texts, and in the command of written academic English, including the abilities to a) organize and present material cogently, b) formulate and defend an original argument, c) employ language effectively and purposively, and d) write under time constraints. These skills will enable students to aim for a wide range of careers in publishing, journalism, administration, hospitality, human resources, corporate communications, and IT. For those interested in higher research, the M.A. provides a pathway to prepare for doctoral work.

Semester 1: Paper 1: Research Methodology

Introduction to research methodology / Research question
 Literature Review /Citation/ Presentation
 Publication/ Digital tools and resources
 Field trips to libraries/ Ethnographic research
 Archival research/ Research ethics

Semester 1: Paper 2: Introduction to Literary Criticism and Theory (till 1900)

Any SIX from the following:
 Bharata, Abhinavagupta, Plato, Aristotle, Horace, Longinus, Sidney, Castelvetro, Vico, Dryden, Johnson, Wordsworth, Coleridge, Shelley, Keats, Marx, Hegel, Arnold, Pater, Wollstonecraft, Harriet Taylor Mill, Harriet Martineau, Mona Caird, Elizabeth Lynn Linton, Sarah Grand

Semester 1: Paper 3: European Literature in translation (post 1900)

2 plays from Brecht, / Ionesco, /Pirandello, /Sartre
 2 novels from Gorky, / Remarque, / Mann, / Camus, / Calvino, / Eco, / Kundera, / Grass, Kafka
 Selected poems from Mayakovsky, /Celan, /Rilke, /Lorca, /Tranströmer

Semester 1: Paper 4: Optional 1: Any ONE option from the list provided at the end of the document.

Semester 2: Paper 5: Narrative 1

Key concepts + any 5 from the list below:

epic narratives, folk narratives, Arthurian romance, the picaresque, epistolary novel, travel narratives, Gothic novel, memoirs and diaries, detective fiction, narratives and religion, fantasy narratives, science fiction, narratives in the visual arts, games and narratives, musicals

Semester 2: Paper 6: Advanced Theory (post 1900)

Any SIX from the following: Butler, Stiegler, Latour, Braidotti, Donna Haraway, Carey Wolfe, Susan Sontag, Gloria Anzaldua, Laura Mulvey, Adrienne Rich, Patricia Gherovici, Lukacs, Raymond Williams, Althusser, Gramsci, Eagleton, Freud, Jung, Eliot, Richards, Leavis, Northrop Frye, Ambedkar Saussure, Jakobson, Levi-Strauss, Bakhtin, Barthes, Lacan, Foucault, Derrida, Deleuze, Badiou, Lyotard, Baudrillard, Jameson, Greenblatt, Woolf, Beauvoir, Cixous, Showalter, bell hooks, Bhabha, Spivak, Said, Fanon, Wa Thiongo, Benjamin, Adorno and Horkheimer, Stuart Hall, Ashcroft, Griffiths, Tiffin, Bloom, Kristeva, Sartre, Camus, Wolfgang Iser, Stanley Fish, August Buell

Semester 2: Paper 7: Optional 2: Any ONE option from the list provided at the end of the document

Semester 2: Paper 8: Optional 3: Any ONE option from the list provided at the end of the document.

Semester 3: Paper 9: Special Author 1: A detailed study of the works of any major British author.

Semester 3: Paper 10: Special Area 1: A detailed study of any one of the following:

Old and Middle English literature
 Early Modern literature
 Restoration and neo-classical literature
 Romantic literature
 Victorian literature
 Modern and postmodern literatures
 Contemporary English literature

Semester 3: Paper 11: Tragedy 1 (till 1900)

Tragedy: Key concepts + 5 texts from:

Aeschylus, Sophocles, Euripides, Seneca, 1 morality play, Racine, Kyd, Webster, Chapman, Marston, Shakespeare, Dryden, Milton, Shelley, Coleridge, Goethe, tragedy in opera, Hardy, Tolstoy, Premchand, Saratchandra Chatterjee, Selections from the *Mahabharata*

Semester 3: Paper 12: Tragedy 2 (from 1900 onwards):

Key concepts+ 5 texts from:

Eliot, Shaw, Arthur Miller, Synge, Beckett, Albee, tragedy in films, Kafka, Marquez, Hesse, Graham Greene, Lorca, Antonin Artaud, Pinter, Bond, Datta Bhagat, Badal Sircar, Tendulkar, Mahasweta Devi, Advaita Mallabharman, Tagore, Khaled Hosseini, Cormac McCarthy, Elie Wiesel, Primo Levi, Galsworthy

Semester 4: Paper 13: Special Author 2: A detailed study of any major non-British author

Semester 4: Paper 14: Special Area 2

A detailed study of any ONE of the following:

1. Postcolonial literature
2. Dalit Studies
3. Digital Humanities
4. American Literature
5. Modern European Literature

6. Indian Literature in Translation
7. Literature and Psychoanalysis
8. Literary Theory
9. Feminism(s)
10. Literature of the fin-de-siècle
11. Crime Fiction
12. Early modern transculturations
13. Literature of the French Revolution
14. Science and Literature
15. Literature of the Anthropocene
16. The Victorian Others and Other Victorians
17. Literature and the Environment

Semester 4: Paper 15: A core module on advanced practical criticism/ editing and publishing / copywriting/ creative writing / dissertation

Semester 4: Paper 16: Narrative 2

Any 5 from the list below:

Narratives of nation-building, modern and post-modern narrative, war narratives, narratives of popular culture, narratives of utopia and dystopia, narratives of protest and the margins, narratives of diaspora, Anthropocene, refugee narratives, Dalit narratives, queer narratives, narratives of gender and identity, eco narratives, posthuman narratives

General List of Optional Courses:

1. Partition Literature
2. Literature of Migration and Displacement
3. Reading Games and Playing Books
4. Literature from the Margins
5. History, Literature and Criticism
6. Theology and Literature
7. Structure, Sign and Play
8. Literature and Film
9. New Media
10. 19th Century Industrial Novel
11. Literature of the Holocaust
12. Indian Drama
13. 'New Woman' Fiction
14. Classical Tragedy
15. Alternative Histories
16. Literature as alternative historiography
17. Videogame Studies
18. The 'Fallen Woman' in the 19th c. novel
19. Arthurian Romance
20. Renaissance Political Thought
21. Latin American Literature
22. Dalit Feminist Literature
23. Literature and social media
24. Theban Plays of Sophocles
25. Science and Victorian Novel
26. Science and Victorian Poetry
27. Literature of Espionage

28. Literature and the other arts
29. American Working Class Literature and Films
30. Literature and Posthumanism
31. Literature and Technology
32. Eco Literature
33. Literature and Graphic Narratives
34. Popular Culture
35. Literature and War
36. World Literature
37. Literature of Utopia and Dystopia
38. Anticaste literature
39. Indian Classical Literature