

Based on Postgraduate Curriculum Framework 2024

# UNIVERSITY OF DELHI

## POST GRADUATE PROGRAMMES OF STUDY STRUCTURE, COURSES & SYLLABI OF SEMESTER -I



Anjana Sharma



## Department of English

University of Delhi

### COURSES OFFERED BY DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework - 2024

## MA Semester I

### DSC I: Medieval Literature (Fourteenth and Fifteenth Century)

#### Credit Distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
DSC I: Medieval Literature (Fourteenth and Fifteenth Century)	04	3	1	0	As per the admission criteria	Nil

*This paper is aligned with Sustainability Development Goals 2030: # 5 Gender Equality & #10 Reduced Inequalities*

#### Course Objectives:

1. To understand the literary and intellectual background of medieval Europe (14th-15th century).
2. To understand concepts like feudalism, chivalry, estate satire, the reconstitution of Christendom and the position of women.
3. To understand the literary writings and devotional movements in the Indian subcontinent.

#### Course Learning Outcomes:

By the end of this course, students will be able to:

1. Reinterpret the medieval period beyond the label of the 'Dark Ages'.
2. Gain knowledge of medieval genres like chivalric romance, satire, early drama, and beast fable.

3. Additionally, to develop a comparative understanding of medieval Europe and South Asia.

### Contents:

#### Unit I

Thomas Malory: *Morte d'Arthur*. WW Norton and Company, 2003. Book I: —From the Marriage of King Uther unto King Arthur that Reigned after Him and Did Many Battles. Book VII: —Sir Lancelot and Queen Guinevere.

#### Unit II

Wakefield Master: *The Second Shepherds' Play*. Trafford Publishing, 2010.

#### Unit III

Geoffrey Chaucer: *Canterbury Tales*. The Nun's Priest's Tale. 'Riverside Chaucer, Oxford University Press, 2008.

William Langland: *Piers Plowman*. Prologue and Passus I-IV. WW Norton and Company, 2006.

#### Unit IV

Akka Mahadevi: Selection of vacanas; 8, 19, 23, 35, 67 and 89 in *Songs for Śiva: Vacanas of Akka Mahadevi*, tr. by Vinaya Chaitanya, (Harper Perennial, India, 2017)

Madhavacharya: The World of Experience (Unit IV) (pg. 216-254) in 'Philosophy of Sri Madhavacharya' by B. N. Krishnamurti Sharma

### Suggested Readings:

- Mann, Jill. *Chaucer and Medieval Estates Satire*. Cambridge UP, 1973.
- Mann, Jill. *From Aesop to Reynard: Beast Literature in Medieval Britain*. Oxford UP, 2009.
- Brewer, Derek, editor. *Studies in Medieval English Romances: Some New Approaches*. Cambridge UP, 1988.
- Capellanus, Andreas. *De Amore / The Art of Courtly Love*. Columbia UP, 1990.
- Pollock, Sheldon, editor. *Literary Cultures in History: Reconstructions from South Asia*. U of California P, 2003.
- Bloch, Marc. *Feudal Society*. Routledge, 2014.
- Batt, C. *Malory's Morte D'Arthur: Remaking Arthurian Tradition*. Palgrave Macmillan, 2016.
- Rao, Mukunda. *Sky-Clad: The Extraordinary Life and Times of Akka Mahadevi*. Westland Publications Private Limited, 2018.
- Sharma, B.N.K. (1970). *Śrī Madhva's Teachings in His Own Words*. Mumbai: Bharatiya Vidya Bhavan.
- Zeeman, Nicolette. *The Arts of Disruption: Allegory and Piers Plowman*. Oxford UP, 2020.

### Teaching Plan:

Unit 1: 13 weeks  
 Unit 2: 13 weeks  
 Unit 3: 13 weeks  
 Unit 4: 13 weeks

As

**DSC II: Early Modern World**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
<b>DSC II: Early Modern World</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>Nil</b>

*This paper is aligned with Sustainability Development Goals 2030: #4 Quality Education, #16 Peace, Justice and Strong Institutions, & #17 Partnerships for the Goals*

**Course Objectives:**

1. To familiarise students with the Early Modern World, earlier called the Renaissance, through poetry, fiction, and philosophy.
2. To critique the cultural processes whereby the idea of possessive individualism gained centrality in this age.
3. To explore and evaluate the intersections of literature, science, and empire, understanding how these forces shaped early modern thought and cultural production.

**Course Learning Outcomes:**

By the end of this course, students will be able to:

1. Develop a comprehensive understanding of literary texts and intellectual debates of 16th and 17th-century Europe.
2. Critically analyze themes such as religious faith versus skepticism, the rise of science, and burgeoning imperialism.
3. Engage with historical and cultural contexts to interpret the impact of these ideas on literature and society.

**Contents:**

**Unit I**

Thomas More: *Utopia* trans. and ed. George M. Logan (New York: Norton, 2011).

Erasmus, "One Must Be Born a King or a Fool," in *Erasmus on His Times*, trans. and ed. Margaret Mann Phillips (Cambridge: Cambridge University Press, 1967), pp. 35–44.

**Unit II**

Edmund Spenser, *The Shepheardes Calender: "Aprill" Eclogue, Letter to Raleigh, The Faerie Queene*, Books III and VI, in *Spenser: Poetical Works*, eds. J.C. Smith and E. de Selincourt (Oxford: Oxford University Press, 1975)

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Baldassare Castiglione: From *The Book of the Courtier* trans. George Bull (Harmondsworth: Penguin, 1983): Book I pp.65-68, Book II, pp.125-133, Book IV pp.284-289.

### Unit III

Michel de Montaigne: *Apology for Raymond Sebond* trans. and ed. M.A. Screech (Harmondsworth: Penguin, 1987)

William Shakespeare: Sonnets 18, 29, 73, 94, 110, 129, 130, 138. Shakespeare's Sonnets ed. Katherine Duncan-Jones, The Arden Shakespeare (Thomas and Nelson, 1997)

John Donne, "The Flea," "The Ecstasie," "The Relique," "Good Friday, 1613, Riding Westward," "Satyre: Of Religion."

George Herbert, "The Collar," "The Pulley," "Love."

Andrew Marvell, "The Garden," "To His Coy Mistress," "Bermudas."

### Unit IV

Charles I. *Eikon Basilike: The Portraiture of His Sacred Majesty in His Solitudes and Sufferings*. Edited by Philip A. Knachel, Ithaca: Cornell University Press, 1966.

John Milton: *Paradise Lost* Books 1-4, 9-10, ed. Alistair Fowler, Longman Annotated English Poets (London and New York: Longman, 1968).

Gerrard Winstanley: "The Law of Freedom" *The Works of Gerrard Winstanley*, ed. George Sabine (Eussell and Russell, 1965).

### Suggested Readings:

- Colie, Rosalie. *My Echoing Song: Andrew Marvell's Poetry of Criticism*. Princeton UP, 1970.
- *The Metaphysical Poets*. Edited by Helen Gardner, Harmondsworth: Penguin, 1972.
- Hill, Christopher. *Milton and the English Revolution*. Faber and Faber, 1977.
- Skinner, Quentin. *The Foundations of Modern Political Thought*. Vol. 1, Cambridge UP, 1978.
- Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago UP, 1980.
- Montrose, Louis. "Spenser and the Elizabethan Poetical Imaginary." *ELH*, vol. 69, no. 4, 2002, pp. 907-946.

### Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

As

**DSC III: Post-Independence Indian Literature**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
<b>DSC III: Post-Independence Indian Literature</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>Nil</b>

*This paper is aligned with Sustainability Development Goals 2030: #10 Reduced Inequalities, # 5 Gender Equality, & #16 Peace justice and Strong Institutions*

**Course Objectives:**

1. To introduce students to literary texts from a range of regional, cultural, social, and political locations within India since Independence.
2. To inculcate in students an in-depth understanding of some of the major issues shaping the literary production in post-independence India.
3. To cultivate a deeper appreciation of the rich evolution of diverse genres in both Anglophone and regional Indian literature.

**Course Learning Outcomes:**

By the end of this course, students will be able to:

1. Develop a substantial understanding of the texts produced from different cultural and socio-political locations in India.
2. Gain an in-depth understanding of how significant historical events, social movements, and political changes have influenced the development of Indian literature since Independence.
3. Acquaint themselves with the development and progress of diverse genres of literature in India.

**Contents:**

**Unit I**

Salma: 'Toilets' (2020) Trans from Tamil by N. Kalyan Raman. *The Curse: Stories*. New Delhi: Speaking Tiger.

Attia Hossain: *Sunlight on a Broken Column*, Penguin. 1989.

Aijaz Ahmad: *In the Mirror of Urdu: Recompositions of Nation and Community, 1947-65*, Indian Institute of Advanced Study, Shimla, 1993.

**Unit II**

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Srilal Shukla: *Raag Darbari* (1967), trans. Gillian Wright, New Delhi: Penguin.

Partha Chatterjee: 'Politics of the Governed', pp. 53-78 in *The Politics of the Governed: Reflections on Popular Politics in Most of the World*, Columbia University Press: New York, 2004.

### Unit III

Salman Rushdie: *Haroun & the Sea of Stories*. New Delhi: Penguin, 2000.

Narendra Singh Sarila: 'The End Game of Empire', in *The Shadow of the Great Game: The Untold Story of India's Partition*, Harper Collins Publishers, India, 2005

### Unit IV

Arun Kolatkar:

From JEJURI (1976): "Chaitanya", "A Low Temple", and "Makarand" in Arun Kolatkar: *Collected Poems in English* ed. Arvind Krishna Mehrotra, Bloodaxe Books: Northumberland, 2017.

"Jaratkaru Speaks to Her Son Aastika" from *Sarpa Satra*, Pras, Mumbai, 2004, pp. 27-36.

M. Gopala Krishna Adiga: "The Song of the Earth" in *The Song of The Song of the Earth and Other Poems*, translated by A.K. Ramanujan & M.G. Krishnamurthi, Michael Garman & Rajeev Taranath, Writers Workshop Calcutta, 1968.

Atal Bihari Vajpayee: "A New Milestone", "Two Quatrains", and "A Battle with Death" in *Twenty-One Poems*: Translated by Pavan K Verma, Penguin Random House, 2001.

K. Ayappa Panicker: "I Met Walt Whitman Yesterday" Trans. From Malayalam by A J Thomas.

### Suggested Readings:

- Anjaria, Ulka. *Realism in the Twentieth-Century Indian Novel: Colonial Difference and Literary Form*. Cambridge UP, 2012.
- Burton, Antoinette. *Dwelling in the Archive: Women Writing House, Home, and History in Late Colonial India*. Oxford UP, 2003.
- Gupta, R. K., and Priyalakshmi Gupta. "Towards a Concept of Indian Literature." *Indian Literature*, vol. 25, no. 5, 1982, pp. 28-55.
- Naik, M. K. *Aspects of Indian Writing in English*. Macmillan, 1975.
- Nerlekar, Anjali. *Bombay Modern: Arun Kolatkar and Bilingual Literary Culture*. Speaking Tiger, 2017.
- Paranjape, Makarand. "Post Independence Indian English Literature: Towards a New Literary History." 1998.
- Rushdie, Salman. "Imaginary Homelands." *Imaginary Homelands: Essays and Criticism 1981-1991*, Granta, 1991, pp. 1-9.
- Zecchini, Laetitia. *Arun Kolatkar and Literary Modernism in India: Moving Lines*. Bloomsbury Academic USA, 2014.

### Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

**DSE I: Introduction to the Study of Language**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
<b>DSE I: Introduction to the Study of Language</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>Nil</b>

*This paper is aligned with Sustainability Development Goals 2030: #4 – Quality Education*

**Course Objectives:**

1. To introduce students to the basics of linguistics and approaches to the study of language.
2. To conceptualize the evolving paradigms in the study of language with a specific focus on English language.

**Course Learning Outcomes:**

By the end of this course, students will be able to:

1. Review the process of socialisation and the role played by language, not just in the realm of communication but also in the process of identity formation.
2. Analyze language through the lens of historical linguistics with special focus on the English language.

**Contents:**

**Unit I**

Approaches to the study of language

- i. The properties of language, its origin and evolution
- ii. Major thinkers:  
Pāṇini and the Foundations of Grammatical Analysis  
Saussure and structuralism  
Chomsky and the biolinguistic approach
- iii. Language varieties and linguistic diversity

**Unit II**

Language Ideology and Language Policy

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- i. Language, ideology and power
- ii. Language policy and planning
- iii. English in the new order

### Unit III

#### Elements of English I: Sounds and words

- i. Segmental aspects: articulation and classification of English speech sounds
- ii. Syllable and suprasegmental features: stress, intonation, and rhythm
- iii. Word: Morpheme, structure of words, and word formation

### Unit IV

#### Elements of English II: Structure and meaning

- i. Syntactic categories, constituents and structure of sentence
- ii. Theories of meaning, meaning relationships, compositionality of meaning
- iii. Pragmatics and Discourse Analysis

### Suggested Readings:

- Akmajian, Adrian, Richard A. Demers, and Robert M. Harnish. *An Introduction to Language and Communication*. 6th ed., MIT Press, 2010.
- Bloomfield, Leonard. *Language*. Reprint ed. Chicago: University of Chicago Press, 1984
- Bourdieu, Pierre. "The Production and Reproduction of Legitimate Language." *Language and Symbolic Power*, Polity, 1991, pp. 1–34.
- Cardona, George. *Pāṇini: His Work and Its Traditions*. 2nd ed., Motilal Banarsidass Publishers, 2003.
- Chierchia, Gennaro, and Sally McConnell-Ginet. *Meaning and Grammar: An Introduction to Semantics*. 2nd ed., MIT Press, 1990.
- Eckert, Penelope, and Sally McConnell-Ginet. *Language and Gender*. Cambridge UP, 2003.
- Fromkin, Victoria, Robert Rodman, and Nina Hyams. *An Introduction to the Study of Language*. 11th ed., Cengage, 2017.
- Hall, Christopher J., Patrick H. Smith, and Rachel Wicaksono. *Mapping Applied Linguistics: A Guide for Students and Practitioners*. Routledge, 2011.
- Hymes, Dell. "Speech and Language: On the Origins and Foundations of Inequality among Speakers." *Ethnography, Linguistics, Narrative Inequality: Toward an Understanding of Voice*, Taylor and Francis, 1996, pp. 45–67.
- Joshi, S.D., and J.A.F. Roodbergen, editors. *The Aṣṭādhyāyī of Pāṇini: With Translation and Explanatory Notes*. Vol. 1, Sahitya Akademi, 1986
- Kachru, Braj. *Asian Englishes: Beyond the Canon*. Hong Kong UP, 2005.
- Ladefoged, Peter, and Keith Johnson. *A Course in Phonetics*. Wadsworth, Cengage Learning, 2011.
- Meyer, Charles F. *Introducing English Linguistics*. Cambridge UP, 2009.

- Milroy, James. "Ideology of Standard Language." *The Routledge Companion to Sociolinguistics*, edited by Carmen Llamas, Louise Mullany, and Peter Stockwell, Routledge, 2007, pp. 133–139.
- Pandit, Maya. "Global vs. Local: Problematizing the Cultural Politics of English." *English in the Dalit Context*, edited by Alladi Uma, K. Suneetha Rani, and D. Murali Manohar, Orient BlackSwan, 2014, pp. 56–72.
- Phillipson, Robert. "English in the New World Order: Variations on a Theme of Linguistic Imperialism and 'World' English." *Ideology, Politics, and Language Policies*, edited by Thomas Ricento, John Benjamins, 2000, pp. 87–106.
- Pinker, Steven. *The Language Instinct*. Penguin, 2003.
- Sanders, Carol, editor. *The Cambridge Companion to Saussure*. Cambridge UP, 2004.
- Smith, Neil. *Chomsky: Ideas and Ideals*. Cambridge UP, 1999.
- Sonntag, Selma K. "Ideology and Policy in the Politics of the English Language in North India." *Ideology, Politics, and Language Policies*, edited by Thomas Ricento, John Benjamins, 2001, pp. 137–156.
- Wardhaugh, Ronald. *An Introduction to Sociolinguistics*. Blackwell, 2006.
- Walton, David. *Doing Cultural Theory*. Sage, 2012.
- Wright, Sue. "Language Policy and Language Planning." *The Routledge Companion to Sociolinguistics*, edited by Carmen Llamas, Louise Mullany, and Peter Stockwell, Routledge, 2007, pp. 193–205.

**Teaching Plan:**

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

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**DSE II: Poetry I**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
<b>DSE II: Poetry I</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>Nil</b>

*This paper is aligned with Sustainability Development Goals 2030: #4 Quality Education, # 5 Gender Equality*

**Course Objectives:**

1. To explore diverse poetic forms within their historical, cultural, and philosophical contexts.
2. To cultivate a philosophical perspective in the study of poetry, fostering critical engagement with its themes and deeper meanings.

**Course Learning Outcomes:**

By the end of this course, students will be able to:

1. Identify and analyze key characteristics of poetry, including its affective structure, personal voice, and musicality.
2. Compare diverse lyric traditions across different cultural and historical contexts, examining themes of love, longing, and introspection.

**Contents:**

**Unit I**

**Lyric Poetry**

Sappho. Fragment 31. *Sappho: A New Translation*. Translated by Mary Barnard, University of California Press, 1999.

Robert Burns. "John Anderson My Jo." "A Red, Red Rose."

T E Hulme. "Embankment."

Mir Taqi Mir. "Of Those Who Left the World Behind, I Too Am One." "Forgive Me, Forgive Me, My Friends, I'm So Very Drunk."

Firaq Gorakhpuri. "Let Not the Quiet of Dusk Grow, It's Too Dark." "A Night, A Slumber, A Tale Too."

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*Hazaron Khawaishen Aisi: The Wonderful World of Urdu Ghazals*. Selected, edited, and translated by Anisur Rahman, HarperCollins, 2018.

## Unit II

### Meditative Poetry

Henry Vaughan. "The Retreat."

Gerard Manley Hopkins. "The Windhover." "The Candle Indoors."

Friedrich Hölderlin. *The Course of Life*.

Lal Ded. Poems:

- i. "I Will Weep and Weep for You, My Soul."
- ii. "My Guru Gave Me But One Precept."
- iii. "When Can I Break the Bonds of Shame?"
- iv. "Who Can Stop the Eaves' Drip During the Frost?"
- v. "Thou Art the Earth, Thou Art the Sky."
- vi. "Hoping to Bloom Like a Cotton Flower."

## Unit III

### Ballad

Thomas Percy: *The Ancient Ballad of Chevy-Chase*, from *Reliques of Ancient English Poetry*.

Francis James Child: *The Wife of Usher's Well* (79A, 79B, 79), from *English and Scottish Popular Ballads*.

S. T. Coleridge. *The Rime of the Ancient Mariner*.

## Unit IV

### Elegy

Catullus: "Carmen 101"

John Donne: "The Autumnal" (Elegy IX)

Ben Jonson: "Elegy on His Son"

Alfred Tennyson: "Ring out, Wild Bells," (CVI) from *In Memoriam*

Rainer Maria Rilke, "Who, if I cried, would hear me among the angelic orders?" (First Elegy) from *The Duino Elegies*

W. H. Auden: "In Memory of W. B. Yeats"

### Suggested Readings

- Du Bois, W. E. B. *The Souls of Black Folk*. 1903.
- Heidegger, Martin. "...Poetically, Man Dwells..." *Poetry, Language, Thought*, translated by Albert Hofstadter, Harper and Row, 1971.

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- Manning, Susan. "Antiquarianism, Balladry and the Rehabilitation of Romance." *The Cambridge History of English Romantic Literature*, edited by James Chandler, Cambridge University Press, 2009.
- Martz, Louis Lohr. *The Poetry of Meditation*. Yale University Press, 1955.
- Mufti, Aamir. "Towards a Lyric History of India." *Boundary 2*, vol. 31, no. 2, Summer 2004, pp. 245-74. Duke University Press.
- Penelope Murray Ed. *Plato on Poetry*. United Kingdom, Cambridge University Press, 1996.
- Ramazani, Jahan. *The Poetry of Mourning: The Modern Elegy from Hardy to Heaney*. University of Chicago Press, 1994.
- Sacks, Peter. *The English Elegy: Studies in the Genre from Spenser to Yeats*. Johns Hopkins Press, 1985.
- Stewart, Susan. *Poetry and the Fate of the Senses*. University of Chicago Press, 2002.
- Wellek, Rene. "Genre Theory, The Lyric and Erlebnis." *Discriminations: Further Concepts of Criticism*, Yale University Press, 1970.

**Teaching Plan:**

Unit 1: 13 Weeks

Unit 2: 13 Weeks

Unit 3: 13 Weeks

Unit 4: 13 Weeks

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**General Elective I: Gender Studies**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
<b>GE I: Gender Studies</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>Nil</b>

*This paper is aligned with Sustainability Development Goals 2030: # 5 Gender Equality, #10 Reduced Inequality*

**Course Objectives:**

1. This course will familiarise students with theories about gender.
2. This course will introduce students to literary texts that foreground issues of gender transnationally.

**Course Learning Outcomes:**

1. The student will learn to identify gender politics at work within a literary text.
2. The student will acquire the critical skills to interpret a text and understand social change through the lens of gender.

**Content: Unit I**

Virginia Woolf: *Orlando*. Random House. 2012.

Judith Butler: *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, 1990)

Chapter 1: Subjects of sex/Gender/Desire

"Women" as the subject of  
Feminism

The compulsory order of Sex/Gender/Desire

Language, Power, and the Strategies of Displacement pp.1-6, 25-34

Chapter 2: Prohibition, Psychoanalysis, and the Production of the Heterosexual Matrix

Gender complexity and the Limits of Identification pp.66-72

Chapter 3: Subversive Bodily Acts

The Body Politics of Julia Kristeva

AF

Monique Wittig: *Bodily Disintegration and Fictive Sex*  
*Bodily Inscriptions, Performative Subversions* pp. 79-92, 111-141

## Unit II

Azar Nafisi: *Reading Lolita in Tehran*. Random House. 2004.

## Unit III

Poetry

(i) HD: —Eurydice; —Helen

(ii) Adrienne Rich: —Aunt Jennifer's Tigers; —Snapshots of a Daughter-in-law

Amrita Pritam: —Meeting the Self; —Image; —The Scar of a Wound; —Words/ Meanings

(iii) Kamala Das: —The Dance of the Eunuchs; —The Stone Age; —The Old Play House;  
 —Freaks

(iv) Sujata Bhatt: —White Asparagus; —Language; —My Mother's Way of Wearing a Sari

## Unit IV

Alan Hollinghurst: *The Line of Beauty*. Bloomsbury. 2005.

Radhika Chopra, Caroline Osella, Filippo Osella, eds.: *South Asian Masculinities: Contexts of Change, Sites of Masculinity* (Women Unlimited, 2004)

Chapter 1: —Encountering Masculinity: An Ethnographer's Dilemma

## Suggested Readings:

- Julia Kristeva, *Revolution in Poetic Language* (New York: Columbia UP, 1974)
- Julia Kristeva, *Powers of Horror: An Essay in Abjection* (New York: Columbia UP, 1980)
- Monique Wittig, *The Straight Mind and Other Essays* (Beacon P, 1992)
- Judith Kegan Gardiner, *Masculinity Studies and Feminist Theory: New Directions* (New York: Columbia University Press, 2002)

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

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**Skill Based Course I**  
**Academic Reading and Writing**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
<b>SBC I: Academic Reading and Writing</b>	<b>02</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>Nil</b>

*This paper is aligned with Sustainability Development Goals 2030: # Quality Education, # 8 Decent Work and Economic Growth*

**Course Objectives:**

1. To introduce students to the basics of academic reading and writing by training them to identify the distinct features of academic texts and to explore the basics of structuring an argument.

**Course Learning Outcomes:**

By the end of this course, students will be able to:

1. Write abstracts for conferences and journals as well as structure presentations effectively.

**Contents**

**Unit 1:**

Identifying Academic Writing and the various types of texts

Taking notes, paraphrasing, summarising, and writing an abstract

Basics of writing a paper for presentation

**Unit 2:**

Structuring a paper for an academic presentation

Workshops and paper presentations with a focus on using audio- visual tools and power points

**Essential Readings:**

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- Belsey, Catherine. "Textual Analysis as a Research Method" from Griffin, Gabrielle, ed. *Research Methods for English Studies*. 2nd edn. New Delhi: Rawat Publications, 2016 (Indian Reprint)
- Bailey, Stephen. *The Essentials of Academic Writing for International Students*. London: Routledge, 2015.

**Suggested Readings:**

- Gabrielle Griffin, ed. *Research Methods for English Studies*. 2<sup>nd</sup> ed. New Delhi: Rawat Publications, 2016 (Indian Reprint)
- Uwe Flick. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project*. New Delhi: Sage, 2017.

**Teaching Plan:**

Unit 1: 13 weeks

Unit 2: 13 weeks

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**Based on Postgraduate Curriculum Framework 2024**

# **UNIVERSITY OF DELHI**

**POST GRADUATE PROGRAMMES OF STUDY  
STRUCTURE, COURSES & SYLLABI OF SEMESTER -II**



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## Department of English

University of Delhi

### COURSES OFFERED BY DEPARTMENT OF ENGLISH

Post Graduate Curriculum Framework - 2024

## MA Semester II

### DSC IV: Sixteenth and Seventeenth Century Drama

#### Credit Distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
DSC IV: Sixteenth and Seventeenth Century Drama	04	3	1	0	As per the admission criteria	Nil

*This paper is aligned with Sustainability Development Goals 2030: #10 Reduced Inequalities, #16 Peace, Justice, and Strong Institutions*

#### Course Objectives:

1. To familiarise students with 16th and 17th-century English drama, focusing on both comedy and tragedy.
2. To examine representative plays from the period, including examples of both Elizabethan and Jacobean drama.
3. To develop an understanding of critical perspectives and interpretations that have shaped the reception of these works over time.

#### Course Learning Outcomes:

By the end of this course, students will be able to:

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1. Identify the distinctions between Renaissance and Jacobean drama, as well as to critically understand dramatic forms.
2. Analyse key features of drama from this period, including structural innovations, philosophical depth, and complex characterisation.
3. Engage with multiple critical perspectives that have shaped the interpretation of these works.

### Contents:

#### Unit I

William Shakespeare, *A Midsummer Night's Dream* ed. Sukanta Chaudhuri, The Arden Shakespeare, Third Series, Bloomsbury, 2017.

#### Unit II

William Shakespeare, *Hamlet*, ed. Ann Thompson and Neil Taylor, The Arden Shakespeare, Third Series, 2016.

#### Unit III

Shakespeare, William. *King Lear*. Edited by R. A. Foakes, Arden Shakespeare, Third Series, Thomas Nelson and Sons, 1997.

#### Unit IV

Ben Jonson. *Volpone*. Edited by Robert M. Watson, New Mermaids, 2019.

### Suggested Readings:

- Adelman, Janet. *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to The Tempest*. Routledge, 1992.
- Bate, Jonathan. *The Genius of Shakespeare*. Picador, 1998.
- Black, Jeremy. *England in the Age of Shakespeare*. Indiana UP, 2019.
- De Grazia, Margreta. *Hamlet Without Hamlet*. Cambridge UP, 2007.
- Dollimore, Jonathan, and Alan Sinfield, editors. *Political Shakespeare*. Cornell UP, 1985.
- Greenblatt, Stephen. *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. Clarendon P, 1988.
- Machiavelli, Niccolò. *The Prince*. Translated and edited by Robert M. Adams, Norton, 1977.
- McEvoy, Sean. *Ben Jonson: Renaissance Dramatist*. Edinburgh UP, 2008.
- Montaigne, Michel de. *Michel de Montaigne: Essays*. Translated by J. M. Cohen, Penguin, 1958.

### Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

AB

**DSC V: The Long Eighteenth Century**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
<b>DSC V: The Long Eighteenth Century</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>Nil</b>

*This paper is aligned with Sustainability Development Goals 2030: # 5 Gender Equality, #10 Reduced Inequality*

**Course Objectives:**

1. To reflect on the history of ideas from Augustan England to pre-revolutionary France, and the debates over freedom, reason and acculturation.
2. To familiarize students with the concepts of the Enlightenment, the counter-Enlightenment and the public sphere.
3. To introduce the continuities between French thought and the aesthetics of British Romanticism; the republic of letters and the evolving discourse on authorship.

**Course Learning Outcomes:**

By the end of this course, students will be able to:

1. Assess the effects of the multiple revolutions of the long eighteenth century on literature and interpret texts through a transnational and cross-cultural perspective.
2. Analyze the relationship between literary forms and socio-political change, considering shifts in genre, style, and intellectual discourse.
3. Review the continuities between the eighteenth century and high modernity, drawing connections between historical contexts and contemporary literary thought.

**Contents:**

**Unit I**

Alexander Pope: "Eloisa to Abelard" (1717). *The Rape of the Lock and other major writings*. Penguin Classics

Samuel Johnson: *The History of Rasselas, Prince of Abissinia* (1759). Penguin Classics

**Unit II**

AS

Jean Jacques Rousseau: *Julie, or, The New Heloise* (1761). Translated by Judith H. McDowell. Penn State Press.

### Unit III

Hannah More: "Slavery: A Poem" (1788)

Helen Maria Williams: "The Bastille: A Vision" (1790)

Anna Seward: "To the Poppy" (1789)

Charlotte Smith: "Sonnet: On Being Cautioned Against Walking on a Headland Overlooking the Sea, Because it was Frequented by a Lunatic" (1783) and "To A Nightingale" (1791)

Anna Laetitia Barbauld: "The Rights of Women" (1792) and "Washing Day" (1797)

Mary Robinson: "London's Summer Morning" (1800)

Felicia Dorothea Hemans: "Casabianca" (1826) and "The Bride of the Greek Isles" (1828)

### Unit IV

William Wordsworth, Books 1, 2, 10, 11 & 12, from *The Prelude* (1805).

### Suggested Readings:

- Butler, Marilyn. *Romantics, Rebels and Reactionaries: English Literature and Its Background, 1760-1830*. Oxford UP, 1981.
- Habermas, Jürgen. *The Structural Transformation of the Public Sphere: An Inquiry into the Category of Bourgeois Society*. 1962. Translated by Thomas Burger, MIT Press, 1989.
- Hobsbawm, Eric. *The Age of Revolution: Europe 1789-1848*. Weidenfeld and Nicholson, 1962.
- Nussbaum, Martha. *The Cosmopolitan Tradition: A Noble but Flawed Ideal*. Harvard UP, 2019.
- O'Gorman, Frank. *The Long Eighteenth Century: British Political and Social History, 1688-1832*. Arnold, 1997.
- Rose, Mark. *Authors and Owners: The Invention of Copyright*. Harvard UP, 1993.

### Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

AS

**DSC VI: Indian Literary Criticism and Theory**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
<b>DSC VI: Indian Literary Criticism and Theory</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>Nil</b>

**Course Objectives:**

1. To introduce students to foundational texts of Indian literary theory and criticism, spanning from the classical to the modern period.
2. To familiarize students with major trends in Indian aesthetics and critical thought, providing a theoretical framework for literary analysis and interpretation.
3. To encourage engagement with Indian Poetics as a lens for studying literature, fostering a deeper understanding of its relevance across time periods.

**Course Learning Outcomes:**

By the end of this course, students will be able to:

1. Demonstrate a broad understanding of Indian aesthetic and poetic theories, from classical to contemporary perspectives.
2. Apply these theoretical frameworks to the analysis and interpretation of literature, integrating them with contemporary literary and cultural contexts.
3. Adopt an interdisciplinary approach, using Indian literary theories to engage critically with diverse texts and traditions.

**Unit-I Introduction to Indian Criticism and Theories**

- **History, Language and Poetics of the earliest Text.** *The Rgveda: The Earliest Religious Poetry in India, Vol-I* Translated by Stephanie W. Jamison and Joel P. Brereton, Oxford University Press, 2014. pp 13-24, 59-71. **Overview of Indian Literary Criticism and Theories: The Earlier Texts** Das, S K, *A History of Indian Literature 500-1399* Sahitya Academy, New Delhi. 2005. pp 1-20
- **Nature of Indian Literary Criticism and Theories.** Raghavan, V, and Nagendra, *An Introduction to Indian Poetics* Macmillan and Company, Chennai, 1970. pp 1-35
- **Significance of Indian Poetics.** Devy, G N, *Indian Literary Criticism: Theory and Interpretation Part-II*, Orient Blackswan, Pvt. Ltd. Hyderabad, 2014. pp 5-52

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## Unit-II Development of Indian Literary Criticism and Theories (Bharat Muni to Abhinav Gut)

- **The Science of Natya and Kavya: Rasa and Alamkara**, Tiwari, R, S, *A Critical Approach to Classical Indian Poetics*, Chaukhambha Orientalia, Varanasi, 1984. pp 3-31, 162-177
- **Shabda Shakti, Dhvani and Vakroti**: Raghavan, V, and Nagendra, *An Introduction to Indian Poetics*, Macmillan and Company, Chennai, 1970. pp 36-81
- **Poetic Miscellany and Major Canons of Dramaturgy**: Tiwari, R, S, *A Critical Approach to Classical Indian Poetics*, Chaukhambha Orientalia, Varanasi, 1984. pp 296-345

## Unit-III Post-Colonial and Contemporary Perspective

### The Philosophy of Art: A Modern Perspective by Tagore, Sri Aurobindo:

- **Rabindranath Tagore**: *What is Art?* from *On Art & Aesthetics: A Selection of Lectures, Essays and Letters*, International Cultural Centre and Orient Longmans Calcutta Bombay Madras New Delhi, 1961. pp 11-34.
- **Sri Aurobindo**: *The Mantra (Chapter I) and The Essence of Poetry (Chapter II)* from *The Future Poetry*, Volume 26, The Complete Works of Sri Aurobindo, Sri Aurobindo Ashram Trust 1997. pp 3-19.
- **Rasa and Application**: Pollock Sheldon, *An Intellectual History of Rasa* from *A Rasa Reader Classical Indian Aesthetics* Columbia University Press, New York. 2016. pp 31-86.

## Unit-IV Indian Classical Literary Theories in Digital Age

**Classical Theories in Cinema.** Pauwels, Heidi R.M. *Indian Literature and Popular Cinema Recasting classics*, Routledge, 2007. pp 17-120.

### Suggested Readings:

- Arnold, E. Vernon. *Vedic Metre in Its Historical Development*. Cambridge: Cambridge University Press. 1905.
- Barlingay, S. S. *A Modern Introduction to Indian Aesthetic Theory*. New Delhi: D.K. Printworld, 2007.
- Barnouw, E. and Krishaswamy, S. *Indian Film*, New York: Oxford University Press. 1963; 2nd edn 1980
- Chaudhury, Prabas Jivan. *Tagore on Literature and Aesthetics*. 1st ed., Rabindra Bharati, 1965.
- Choudhary, Satyadev. *Glimpses of Indian Poetics*. New Delhi: Sahitya Akademi, 2002.
- Dasgupta, Surendranath. *A Study of Patañjali*. 2nd ed., Motilal Banarsidass in association with Indian Council of Philosophical Research, 1989.
- Kapoor, Kapil, and Nalini M. Ratnam. *Literary Theory: Indian Conceptual Framework*. Delhi: Affiliated East-West Press, 1998.
- Macdonell, Arthur Anthony. *Vedic Mythology*. Strassburg: Karl J. Trübner. [Rpt. Delhi: Motilal Banarsidass], 1897.
- Marudanāyagam, P. *Ancient Tamil Poetry and Poetics: New Perspectives*. Chennai: Central Institute of Classical Tamil, 2010.

- Patnaik, Tandra. *Śabda: A Study of Bhartṛhari's Philosophy of Language*. 2nd rev. and enl. ed., D.K. Printworld, 2007.
- *Rabindranath Tagore in Perspective: A Bunch of Essays*. Calcutta: Visva-Bharati, 1989.
- Raghavan, V., and Nagendra. *An Introduction to Indian Poetics*. Madras: Macmillan, 1970.
- Seturaman, V. S., ed. *Indian Aesthetics: An Introduction*. Delhi: Trinity Press, 2017.
- Vijayavardhana, G. *Outlines of Sanskrit Poetics*. Varanasi: The Chowkhamba Sanskrit Series Office, 1970.
- Wells, H.W. *The Classical Drama of India: Studies in Its Values for the Literature and Theatre of the World*, London: Asia Publishing House. 1963

### Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

AS

**DSE III: Postcolonial Literatures and Theory**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
<b>DSE III: Postcolonial Literatures and Theory</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>Nil</b>

*This paper is aligned with Sustainability Development Goals 2030: #4 Quality Education, #5 Gender Equality, #10 Reduced Inequality*

**Course Objectives:**

1. To critically introduce the students to the contested field of postcolonial literature and theory.
2. To examine a diverse selection of postcolonial literatures emanating from some of the major former geopolitical centres of colonialism: South Asia, Africa and the Caribbean.

**Course Learning Outcomes:**

By the end of this course, students will be able to:

1. Comprehend topics ranging from the migration of people to the aftermath of varied colonial encounters.
2. Critically engage with diverse forms of anti-colonial resistance, the power and limits of anti-colonial nationalisms, the exclusions of nationalist discourse, the gendering of nations.

**Contents:**

**Unit I**

Edward Said, *Culture and Imperialism* (Vintage, 1994):

“Introduction” (xi–xxviii)

Chapter 1: “Empire, Geography and Culture” (3–14)

Chapter 2: “Narrative and Social Space” (62–80)

Robert Young, *Postcolonialism: An Historical Introduction* (Oxford: Blackwell, 2001):

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“The National Liberation Movements: Introduction” (161–167)

“Africa IV: Fanon” (274–280)

Frantz Fanon, *The Wretched of the Earth*, trans. Richard Philcox (New York: Grove Press, 1961; 2004):

“On Violence”

“Colonial Violence and Mental Disorders”

“Conclusion”

## Unit II

J.M. Coetzee, *Age of Iron* (Penguin, 2010)

## Unit III

Fred D’Aguiar: *Feeding the Ghosts* (New York: Harper Perennial, 2000)

Brij V. Lal: “The Tamarind Tree”

Gitanjali: “Mother Wounds”

Anirood Singh: “Passage from India”

From *We Mark Your Memory: Writings from the Descendants of Indenture*, eds. David Dabydeen, Maria del Pilar Kaladeen, and Tina K. Ramnarine

## Unit IV

M.K. Gandhi, “What is Swaraj?” in *Hind Swaraj and Other Writings*, ed. Anthony J. Parel (Cambridge UP, 1997), 26–29

Sri Aurobindo, “The Meaning of Swaraj” and “Swadeshi and Boycott,” *Bande Mataram: Political Writings and Speeches (1890–1908)*, Vols. 6 & 7, *The Complete Works of Sri Aurobindo* (Sri Aurobindo Ashram Trust, 2002), 833–844

Tagore, Rabindranath. *Gora*. Translated by Sujit Mukherjee, Sahitya Akademi, 1997.

## Suggested Readings

- Coetzee, J. M. “Apartheid Thinking.” *Giving Offense: Essays on Censorship*, University of Chicago Press, 1997.
- Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Harvard University Press, 1993.
- Loomba, Ania. “Challenging Colonialism: Nationalisms and Pan-Nationalisms.” *Colonialism/Postcolonialism*, Routledge, 1994, pp. 184–203.
- Mamdani, Mahmood. “Amnesty or Impunity: A Preliminary Critique of the Report of the Truth and Reconciliation Commission of South Africa.” *Diacritics*, vol. 32, no. 3/4, Fall 2002, pp. 1–27.
- McClintock, Anne. “Family Feuds: Gender, Nationalism, and the Family.” *Feminist Review*, no. 44, 1993, pp. 61–80.

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- Mishra, Vijay. "Indenture and Diaspora Poetics." *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*, Routledge, 2007, pp. 71–105.
- Young, Robert. "Postcolonial Remains." *New Literary History*, vol. 43, no. 1, 2012, p. 1942.

**Teaching Plan:**

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

AF

**DSE IV: Poetry II**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
<b>DSE IV: Poetry II</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>Nil</b>

*This paper is aligned with Sustainability Development Goals 2030: # Quality Education # 5 Gender Equality, #13 Climate Action*

**Course Objectives:**

1. To explore poetry and poetics through various theoretical perspectives and critical frameworks.
2. To study poetry in terms of styles, stylistics, and performance, moving beyond purely period-based analysis.

**Course Learning Outcomes:**

By the end of this course, students will be able to:

1. Develop a critical appreciation of diverse poetic genres and their contexts.
2. Appraise poetry as both a written and spoken form, recognizing its oral and aural dimensions.

**Contents:**

**Unit I**

**Narrative Poetry**

Isaiah: Chapters 1–10

Edgar Allan Poe: “The Raven”

Henry Wadsworth Longfellow: “Paul Revere’s Ride”

**Unit II**

**Nonsense Poetry**

Edward Lear: “The Owl and the Pussycat”

Lewis Carroll: “Jabberwocky”

Sukumar Ray: “Tyansh Goru” and “Head Officer Boro Babu” from *Abol Tabol* (trans. Sukanta Chaudhuri)

AS

### Unit III

#### Modernist Poetry

W. B. Yeats: "Lapis Lazuli" "Byzantium" "Sailing to Byzantium"

T. S. Eliot: "The Waste Land"

### Unit IV

#### Performance/Slam Poetry

Benjamin Zephaniah: "Dis Poetry," "Talking Turkeys"

John Agard: "Listen Mr Oxford Don," "Put the Kettle On"

Kate Tempest: "My Shakespeare," "Europe Is Lost"

Rafeef Ziadah: "We Teach Life, Sir," "Shades of Anger"

#### Suggested Readings:

- Cammaerts, Emile. *The Poetry of Nonsense*. E. P. Dutton, 1926.
- Chesterton, G. K. "A Defence of Nonsense." *The Defendant*.
- Deleuze, Gilles. *The Logic of Sense*. Translated by Mark Lester, Columbia University Press, 1990.
- Heiden, Bruce. *Narrative in Poetry: A Problem of Narrative Theory*.
- Heyman, Michael. "An Indian Nonsense Naissance." *The Tenth Rasa: An Anthology of Indian Nonsense*. Penguin, 2007.
- Hühn, Peter, and Jörg Schönert. "Introduction: The Theory and Methodology of the Narratological Analysis of Lyric Poetry." *The Narratological Analysis of Lyric Poetry: Studies in English Poetry from the 16th to the 20th Century*, edited by Peter Hühn and Jens Kiefer, de Gruyter, 2005, pp. 1–14.
- Latham, Sean, and Gayle Rogers. "Introduction: Is There a There There?" *Modernism: Evolution of an Idea*. Bloomsbury, 2015, pp. 1–16.
- Malcolm, Noel. *The Origins of English Nonsense*. HarperCollins, 1999.
- McHale, Brian. "Beginning to Think about Narrative in Poetry." *Narrative*, vol. 17, 2009, pp. 11–30.
- Orwell, George. "Nonsense Poetry." *Shooting an Elephant and Other Essays*.
- Perloff, Marjorie. *Radical Artifice: Writing Poetry in the Age of Media*. United Kingdom, University of Chicago Press, 1991.
- Tigges, Wim. *An Anatomy of Literary Nonsense*. Rodopi, 1988.

#### Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

AP

**General Elective II: Literatures of the Americas**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
<b>GE II: Literatures of the Americas</b>	<b>04</b>	<b>3</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>Nil</b>

*This paper is aligned with Sustainability Development Goals 2030: #10 Reduced Inequality, #14 Life Below Water, #16 Peace, Justice and Strong Institutions*

**Course Objectives:**

- (1) This introductory course offers insights into the literatures of the Americas written in English and in translation.
- (2) It reflects the shift away from US-centric writings in American Studies to a more hemi- spheric focus wherein issues of race, settler colonial violence, memory, and immigration are highlighted.

**Course Learning Outcomes:**

- (1) This course will introduce students to writings across the Americas.
- (2) It will enable them to think about a body of writings that is varied and complex and enables critical perspectives on the Americas.

**Content: Unit I**

Herman Melville: *Moby Dick* (1851; Penguin Books, 2003)

Amy Tan: —Rules of the Game, from *The Joy Luck Club* (New York: Penguin, 2006)

**Unit II**

Ralph Ellison: *Invisible Man* (1952; Penguin Classics, 2016) James Baldwin: *The Fire Next Time* (Penguin Books, 1963)

**Unit III**

Gabriel Garcia Marquez: *One Hundred Years of Solitude*, Trans. Gregory Rabassa (Penguin India, 1996)

Jorge Luis Borges: “Funes the Memorious” in *Labyrinths*, Trans. Donald A. Yates and James E. Irby (New Directions, 1962)

A

**Unit IV**

Lorraine Hansberry: *A Raisin in the Sun* (New York, London: Samuel French, 1959)

Arthur Miller: — “Tragedy and the Common Man” from *The Theater Essays* of Arthur Miller (Viking Press, 1978) pp. 3-7.

**Suggested Readings:**

- Hector St John de Crevecoeur, *Letters from An American Farmer*, Letter III (1782; London: J M Dent & Sons Ltd, 1951)
- A N Kaul, *The American Vision* (New Haven: Yale University Press, 1963)
- F O Matthiessen, *The American Renaissance* (New York, London: Oxford University Press, 1941)
- Richard Wright, *Native Son* (1940; Harper Perennial, 2005)
- Ruland, Richard, and Bradbury, Malcolm. *From Puritanism to Postmodernism: A History of American Literature*. United Kingdom, Taylor & Francis, 2016.

**Teaching Plan**

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

AS

**Skill Based Course II**  
**Academic Editing and Publishing**

**Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
<b>SBC II: Academic Editing and Publishing</b>	<b>02</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>As per the admission criteria</b>	<b>Nil</b>

*This paper is aligned with Sustainability Development Goals 2030: # 4 Quality Education, #8 Decent Work and Economic Growth*

This course equips students with essential editing and publishing skills for academic manuscripts. Through practical editing exercises and exploration of the publishing workflow, students will learn to refine academic texts and navigate the submission, peer review, and publication processes for authors, editors and publishers.

**Course Objectives:**

1. Master academic manuscript editing: Teach students to critically edit academic texts for clarity, coherence, and scholarly style.
2. Understand the publishing process: Provide thorough knowledge of the academic publishing cycle, including manuscript submission, peer review, and editorial roles.

**Course Learning Outcomes:**

1. Improved editing competency: Students will be able to edit academic manuscripts for clarity, structure, style, and academic tone.
2. Comprehensive publishing knowledge: Students will understand the academic publishing process, including submission protocols, peer review, and ethical considerations.

**Contents:**

**Unit 1: Editing Competencies**

This unit focuses on developing students' editing skills specific to academic manuscripts. Students will engage in hands-on editing exercises, refining texts for clarity, coherence, and adherence to scholarly standards. Key topics will include improving structure, correcting grammar and style, ensuring proper citation formats, and maintaining an academic tone. By the end of the unit, students will be proficient in critically editing academic writing to

As

enhance readability and precision, ensuring texts meet the standards expected in academic publishing.

### **Unit 2: Publishing Workflow**

In this unit, students will explore the entire academic publishing process. From manuscript submission to peer review, and through to final publication, they will gain an understanding of the roles of authors, editors, and publishers. Topics will include submission protocols, preparing manuscripts for different types of journals, managing peer review feedback, and understanding the ethical considerations involved in academic publishing. By the end of this unit, students will have a clear grasp of the steps involved in successfully navigating the publishing cycle.

### **Suggested Readings:**

- Casagrande, June. *The Best Punctuation Book, Period: A Comprehensive Guide for Every Writer, Editor, Student, and Businessperson*, Berkeley: Ten Speed Press, 2014.
- Einsohn, Amy and Marilyn Schwartz. *The Copyeditor's Handbook*, University of California Press, 2019.
- Ginna, Peter (ed.) *What Editors Do: The Art, Craft, and Business of Book Editing*, University of Chicago Press, 2017.
- Hayot, Eric. *The Elements of Academic Style: Writing for the Humanities*. Columbia University Press, 2014.
- Leki, Ilona. *Academic Writing: Exploring Processes and Strategies*. 2<sup>nd</sup> edn. New York: CUP, 1998.
- Norton, Scott. *Developmental Editing*, University of Chicago Press, 2009.
- Sullivan, K.D. and Merilee Eggleston, *The McGraw-Hill Desk Reference for Editors, Writers, and Proofreaders*, McGraw-Hill; 1<sup>st</sup> edn. 2006.

### **Teaching Plan:**

Unit 1: 13 weeks

Unit 2: 13 weeks

Arijana Sharma