

Department of English, University of Delhi

UNIVERSITY OF DELHI
MASTER OF ARTS

(Effective from Academic Year 2021-22)

PROGRAMME BROCHURE



AMR

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M A English Revised Syllabus as approved by Academic Council on _____, 2021 and

Executive Council on _____, 2021

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I. About the Department

One-page text to provide following details:

- *Historical background of Department*
- *Department Highlights in terms of its ranking, courses*
- *About the programme*
- *About Post Graduate Attributes*
- *About the process of course development involving various stakeholders at different stages.*

The Department of English has the same year of inception as the University of Delhi—1922. Lecturers from the constituent colleges of the University contributed to the MA teaching until 1957, when a University Department was constituted and direct appointments made. Since then it has steadily grown and the present faculty strength is twenty three and likely to expand substantially through the next year. From 1970, the Department began functioning from two campuses: the Main Campus in North Delhi, the South Campus at Dhaula Kuan in New Delhi.

The Department oversees undergraduate teaching at the colleges which are affiliated to Delhi University. In addition to the three-year Honors Programme in English, courses are offered in the BA Programme and at Subsidiary levels.

The Department offers instruction at the postgraduate level at both campuses. Courses are taught by members of the faculty. To take forward syllabus revision at the Masters level, the Department appointed two Joint Convenors and set up a range of course-specific subcommittees within the Department Council. The draft syllabus was reviewed by two External Experts. It was displayed on the departmental website, along with a feedback-mechanism for use by college teachers, alumni, current students, and other stakeholders. Feedback obtained was shared with the subcommittees and convenors, as were the report of the examiners, and courses were revised in the light of suggestions received.

II. Introduction to CBCS (Choice Based Credit System)

Choice Based Credit System

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill-based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Grading system provides uniformity in the evaluation and computation of the Cumulative Grade Point Average (CGPA) based on a student's performance in examinations which enables the student to move across institutions of higher learning. The uniformity in evaluation system also enables the potential employers in assessing the performance of the candidates.

Définitions

(i) 'Academic Programme' means an entire course of study comprising its programme structure, course details, evaluation schemes etc. designed to be taught and evaluated in a teaching Department/Centre or jointly under more than one such Department/ Centre

(ii) 'Course' means a segment of a subject that is part of an Academic Programme

(iii) 'Programme Structure' means a list of courses (Core, Elective, Open Elective) that makes up an Academic Programme, specifying the syllabus, Credits, hours of teaching, evaluation and examination

schemes, minimum number of credits required for successful completion of the programme etc. prepared in conformity to University Rules, eligibility criteria for admission

(iv) 'Core Course' means a course that a student admitted to a particular programme must successfully complete to receive the degree and which cannot be substituted by any other course

(v) 'Elective Course' means an optional course to be selected by a student out of such courses offered in the same or any other Department/Centre

(vi) 'Open Elective' means an elective course which is available for students of all programmes, including students of the same department. Students of other departments will opt these courses subject to fulfilling of eligibility of criteria as laid down by the Department offering the course.

(vii) 'Credit' means the value assigned to a course which indicates the level of instruction; One-hour lecture per week equals 1 Credit, 2 hours practical class per week equals 1 credit. Credit for a practical could be proposed as part of a course or as a separate practical course

(viii) 'SGPA' means Semester Grade Point Average calculated for individual semesters.

(ix) 'CGPA' is Cumulative Grade Points Average calculated for all courses completed by the students at any point of time. CGPA is calculated each year for both the semesters clubbed together.

(x) 'Grand CGPA' is calculated in the last year of the course by clubbing together of CGPA of two years, i.e., four semesters. Grand CGPA is being given in Transcript form. To benefit the student a formula for conversion of Grand CGPA into %age marks is given in the Transcript.

III. M.A. ENGLISH Programme Details

Programme Objectives (POs)

POs are what knowledge, skills and attitudes a post-graduate should have at the time of completion of the course. POs are specific to a discipline and are known as Graduate Attributes in some countries. Keeping in view the characteristics of the course POs need to be specific and precise. In the background of listing of POs, a brief write up on courses being covered and their relevance to the academic, social, personal, corporate, political, environment etc. may be discussed. Write up to 500 words.

Programme Specific Outcomes (PSOs)

This could be taken from DU's Statement of Post Graduate Attributes. Please consider making this programme-specific. If so, it could be based on the distinctive features of the English degree programme.

Programme Structure

The English programme is a two-year course divided into four-semesters. A student is required to complete 88 credits (i.e. 12 Core, 04 Elective and 02 Open Elective Courses in the entire four semesters) for the completion of course and the award of degree.

Course Credit Scheme

Semester	Core Courses	Elective Course	Open Elective Course	Total
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	No. of papers	Credits (L+T/P)	Total Credits	No. of papers	Credits (L+T/P)	Total Credits	No. of papers	Credits (L+T/P)	Total Credits	Credits
I	04	(4+1) x 4	20	Nil			Nil			20
II	04	(4+1) x 4	20	Nil			Nil			20
III	02	(4+1) x 2	10	02	(4 + 1) x 2	10	01	4 x 1	04	24
IV	02	(4+1) x 2	10	02	(4 + 1) x 2	10	01	4 x 1	04	24
Total Credits for the Course			60			20			08	88
Number of Core Courses					Credits in each Core Course					
Course					Theory	Practical	Tutorial	Credits		
Core Course 1					4		1	5		
Core Course 2					4		1	5		
Core Course 3					4		1	5		
Core Course 4					4		1	5		
Core Course 5					4		1	5		
Core Course 6					4		1	5		
Core Course 7					4		1	5		
Core Course 8					4		1	5		
Core Course 9					4		1	5		
Core Course 10					4		1	5		
Core Course 11					4		1	5		
Core Course 12					4		1	5		
Total credits in Core Course					60					
Number of Elective Courses					Credits in each Elective Course					
Credits in each Elective Course					Theory	Practical	Tutorial	Credits		

Elective Course 1	4		1	5
Elective Course 2	4		1	5
Elective Course 3	4		1	5
Elective Course 4	4		1	5
Total Credits in Elective Courses	20			
Number of Open Electives	Credits in each Open Elective			
Credits in each Open Elective Course	Theory	Practical	Tutorial	Credits
Open Elective 1	4			4
Open Elective 2	4			4
Total credits in Open Elective	08			
Total credits in Semester I + II + III + IV	88			

Notes:

- For each Core and Elective Course there will be 4 lecture hours of teaching per week.
- Open Electives to the maximum total of 8 credits.
- Duration of examination of each paper shall be 3 hours.
- Each paper will be of 100 marks out of which 70 marks shall be allocated for End Semester Examination and 30 marks for Internal Assessment.

List of Core Courses

Semester - I

1. ENG I (Core): Medieval Literature
2. ENG II (Core): Early Modern World
3. ENG III (Core): Post-independence Indian Literature
4. ENG IV (Core): Fiction

Semester - II

5. ENG V (Core): 16th and 17th Century Drama
6. ENG VI (Core): Criticism and Theory I
7. ENG VII (Core): Postcolonial Literatures and Theory
8. ENG VIII (Core): Disability Studies and Literary Representations

Semester - III

9. ENG IX (Core): The Long Eighteenth Century
10. ENG X (Core): The Long Nineteenth Century
11. ENG XI (Elective): Classical to Pre-modern Literatures
12. ENG XII (Elective): Poetry I
13. ENG XIII (Elective): Aesthetics and Literature
14. ENG XIV (Elective): Politics, Literature and Philosophy
15. ENG XV (Elective): Research Methodology
16. ENG XVI (Open Elective): Visual Studies
17. ENG XVII (Open Elective): Gender Studies

Semester IV

18. ENG XVIII (Core): The Long Twentieth Century
19. ENG XIX (Core): Dalit Studies
20. ENG XX (Elective): Introduction to the Study of Language
21. ENG XXI (Elective): Poetry II
22. ENG XXII (Elective): Literatures of the Americas
23. ENG XXIII (Elective): Criticism and Theory II
24. ENG XXIV (Elective): Religion and Literature
25. ENG XXV (Elective): Dissertation
26. ENG XXVI (Open Elective): Discursive Prose
27. ENG XXVII (Open Elective): Violence and Memory Studies

Selection of Elective Courses

1. The particular elective courses to be offered in any one semester will depend on faculty availability and student preference.
2. Only those students who complete Poetry I will be allowed to opt for Poetry II.
3. Only those students who complete the Research Methodology Course will be allowed to opt for the dissertation.
4. Subject to faculty availability no more than 120 (one hundred twenty) students will be allowed to opt for the dissertation.

Teaching

The faculty of the Department is primarily responsible for organising lecture work for English. The instructions related to tutorials are provided by the respective registering units under the overall guidance of the Department.

The schedule for the meetings in connection with the dissertation will be announced by the supervisors in question at the commencement of the semester.

Eligibility for Admissions

As per existing departmental and university norms

Assessment of Students' Performance and Scheme of Examinations

1. English shall be the medium of instruction and examination.
2. Assessment of students' performance shall consist of:

As per existing guidelines where the department is responsible for assessing a thousand words essay per student per course for 25 marks, with 5 marks per student per course being the responsibility of the concerned colleges

Assessment will be based on Learning Outcomes for the course

Pass Percentage & Promotion Criteria

As per existing departmental and university norms

Semester to Semester Progression

As per existing departmental and university norms

Conversion of Marks into Grades

As per existing university norms

Grade Points

Grade point table as per University Examination rules

CGPA Calculation

As per University Examination rules.

Division of Degree into Classes

Post Graduate degree to be classified based on CGPA obtained into various classes as notified into Examination policy.

Attendance Requirement

As per existing university norms

No student shall be admitted as a candidate for the examination for any of the Parts/Semesters after the lapse of **four** years from the date of admission to the Part-I/ Semester-I of the English Programme.

Guidelines for the Award of Internal Assessment Marks English Programme (Semester Wise)

As per existing guidelines where the department is responsible for assessing a thousand words essay per student per course for 25 marks, with 5 marks per student per course being the responsibility of the concerned colleges. All essays submitted for evaluation will need to be put through **Turnitin / comparable software** to guard against plagiarism. An essay that shows an Plagiarism score of 20% or more is liable to be awarded no marks at all, at the discretion of IA committee.

Course Wise Content Details for M A English Programme

**MASTER of ARTS (ENGLISH)
Semester I**

ENG I (Core): Medieval Literature

Marks 100

Credits 05

Course Objectives:

1. To understand the literature and intellectual background of medieval Europe
2. To understand concepts like feudalism, chivalry, estate satire, the influence of Christianity, the position of women

Course Learning Outcomes:

1. To dispel myths about the medieval period being the supposed 'Dark Ages'
2. To gain knowledge of genres like chivalric romance, satire, early drama and beast fable

Unit 1

Marie de France, *Lais* (Guigemar and 'Equitan') Penguin Books, 2nd Edition, 1999.

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."

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

Unit 2

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

Unit 3

William Langland, *Piers Plowman*. WW Norton and Company, 2006.

Unit 4

The Letters of Abelard and Heloise. Penguin Books, 2004

Andreas Capellanus, *De Amore/The Art of Courtly Love*. Columbia University Press, 1990

Suggested Readings:

Derek Brewer, ed. *Studies in Medieval English Romances: Some New Approaches* (Cambridge: UP, 1988)

C. Batt, *Malory's Morte D'Arthur: Remaking Arthurian Tradition* (Palgrave Macmillan, 2016)

Nicolette Zeeman, *The Arts of Disruption: Allegory and Piers Plowman* (Oxford UP, 2020)

Marc Bloch, *Feudal Society* (Routledge rpt. 2014)

Jill Mann, *From Aesop to Reynard: Beast Literature in Medieval Britain* (Oxford UP, 2009)

Jill Mann, *Chaucer and Medieval Estates Satire* (Cambridge UP, 1973)

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester I

ENG II (Core): Early Modern World

Marks 100

Credits 05

Course Objectives:

1. This course will familiarise students with the Early Modern World, earlier called the Renaissance, through poetry, fiction and philosophy.
2. The individual gained centrality in this age but the optimism in human potential was tempered by scepticism and anxiety due the challenge posed to religious beliefs.

Course Learning Outcomes:

1. Familiarise students with literary texts and intellectual debates of 16th and 17th century Europe
2. Discuss religious faith vs scepticism, rise of science, burgeoning imperialism

Unit 1

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

Erasmus: "One must be born a king or a fool," *Erasmus on his Times* trans. and ed. Margaret Mann Phillips (Cambridge: Cambridge UP, 1967) pp. 35-44

Unit 2

Edmund Spenser: *Shepherd's Calendar* "April Eclogue"

Letter to Raleigh

The Faerie Queene Books III and VI

Spenser: Poetical Works eds. J.C. Smith and E. de Selincourt and (Oxford UP, 1975)

Baldassare Castiglione *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 3

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).

Metaphysical Poetry:

John Donne, "The Flea," "The Ecstasie," "The Relique," "Batter my heart," "Satyre: of Religion"

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

Andrew Marvell, "The Garden," "To his coy mistress," "Bermudas"

The Metaphysical Poets ed. Helen Gardner (Harmondsworth: Penguin, 1972)

Unit 4

Charles I: *Eikon Basilike* www.gutenberg.org

John Milton: *Paradise Lost* Books 1-4, 9-10

Milton, *Paradise Lost* 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:

Quentin Skinner, *The Foundations of Modern Political Thought* vol.1 (Cambridge; Cambridge UP, 1978)

Stephen Greenblatt, *Renaissance Self Fashioning from More to Shakespeare* (Chicago: Chicago UP, 1980)

Louis Montrose, "Spenser and the Elizabethan Poetical Imaginary" *ELH* 69.4 (2002): 907-946

Rosalie Colie, *My Ecchoing Song: Andrew Marvell's Poetry of Criticism* (Princeton: Princeton UP, 1970)

Christopher Hill, *Milton and the English Revolution* (London: Faber and Faber, 1977)

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER OF ARTS (ENGLISH)**Semester I****ENG III (Core): Post-Independence Indian Literature****Marks 100
05****Credits****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 this literary production

Course Outcomes:

1. To comprehend regional differences in issues discussed and in socio-cultural contexts
2. To analyse the use of the English language by non-native speakers and writers

UNIT 1Attia Hossain
Aijaz Ahmad

Salma 'Toilets' [2020] Trans from Tamil by N. Kalyan Raman.
The Curse: Stories
Sunlight on a Broken Column, 1961
 'In the Mirror of Urdu: Recompositions of Nation and Community, 1947-65', Indian Institute of Advanced Study, Shimla, 1993.

UNIT 2

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 3:

Salman Rushdie *The Moor's Last Sigh* (1995)
 Salman Rushdie 'Imaginary Homelands', pp 1-9 in *Imaginary Homelands: Essays and Criticism 1981-1991*, Granta: London, 1991.

UNIT 4:

P. Lal and K Raghavendra Rao Preface to *Modern Indo-Anglian Poetry*, Writers Workshop: Calcutta, 1958.
 Arun Kolatkar (i) 'Woman'; (ii) 'Irani Restaurant Bombay'; (iii) 'A note on the reproductive cycle of rubbish'; (iv) 'The Potato Peelers'

From JEJURI (1976): ‘The Bus’; ‘Heart of Ruin’; ‘The Doorstep’; ‘The Door’; ‘Chaitanya’; ‘A Low Temple’; ‘An Old Woman’; ‘Chaitanya’; ‘The Butterfly’; ‘Makarand’; ‘Chaitanya’; ‘Between Jejuri and the Railway Station’; *The Railway Station* ‘The Station Master’; and ‘the setting sun’, in *Arun Kolatkar: Collected Poems in English* ed Arvind Krishna Mehrotra, Bloodaxe Books: Northumberland, 2017.

‘SARPA SATRA’ (2004) in *Arun Kolatkar: Collected Poems in English* ed Arvind Krishna Mehrotra, Bloodaxe Books: Northumberland, 2017, pp.186-214.

Arvind Krishna Mehrotra ‘What is an Indian Poem?’ in *Arun Kolatkar: Collected Poems in English* ed Arvind Krishna Mehrotra, Bloodaxe Books: Northumberland, 2017, pp.357-359.

Suggested Readings:

Antoinette Burton, *Dwelling in the Archive: Women Writing House, Home, and History in Late Colonial India* (Oxford UP, 2003).

Laetitia Zecchini, *Arun Kolatkar and Literary Modernism in India: Moving Lines* (Bloomsbury Academic USA, 2014).

Anjali Nerlekar, *Bombay Modern: Arun Kolatkar and Bilingual Literary Culture* (Speaking Tiger, 2017).

Ulka Anjaria, *Realism in the Twentieth-Century Indian Novel: Colonial Difference and Literary Form* (Cambridge UP, 2012).

Vassilena Parashkevova, *Salman Rushdie's Cities: Reconfigurational Politics and the Contemporary Urban Imagination* (Bloomsbury, 2012).

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester I

ENG IV (Core): Fiction

**Marks 100
05**

Credits

Course Objectives

1. To understand how fiction records and alters social and cultural realities
2. To understand the strategies of narrative, theme and image that fiction uses to take forward this task

Course Learning Outcomes

1. To train the student in methods of textual analysis
2. To sensitise students to the capacity of fiction to bring about social and cultural change.

Contents

Unit 1: Jane Austen: *Persuasion*, Penguin Classics Paperback

Unit 2: Charles Dickens: *Bleak House*, Penguin Random House.

Unit 3: Milan Kundera: *The Unbearable Lightness of Being* (trans. Michael Henry Heim) Faber.
Hassan Blasim: "The Corpse Exhibition," "The Reality and the Record", "The Iraqi Christ", *The Corpse Exhibition and Other Stories of Iraq* (trans. Jonathan Wright), Penguin Books.

Unit 4: Rohinton Mistry: *Family Matters*, Faber.

Suggested Readings:

Georg Lukacs. *The Historical Novel*. Introduction by Fredric Jameson. Lincoln and London: University of Nebraska Press, 1983.

Tom Keymer, *Jane Austen: Writing, Society, Politics*, Oxford University Press.

Claudia L Johnson, *Jane Austen: Women, Politics, and the Novel*, University of Chicago Press.

Mildred Newcomb, *The Imagined World of Charles Dickens*, University of Ohio Press.

MM Bakhtin, *The Dialogic Imagination: Four Essays*, Edited by Michael Holquist Translated by Caryl Emerson and Michael Holquist, University of Texas Press, 1982.

Milan Kundera, *The Art of the Novel*, London: Faber.

Teaching Plan:

Unit 1: *Persuasion* (13 Weeks)

Unit 2: *Bleak House* (13 Weeks)

Unit 3: *The Unbearable Lightness of Being*, *The Corpse Exhibition* (13 Weeks)

Unit 4: *Family Matters* (13 Weeks)

MASTERS OF ARTS (ENGLISH)

Semester II

ENG V (Core): 16th and 17th Century Drama

**Marks 100
05**

Credist

Course Objectives:

1. This course will familiarise students with drama of the 16th and 17th centuries with a focus on the plays of Shakespeare and Jonson
2. Both comedy and tragedy of Shakespeare will be taught along with a Jacobean play by Jonson

Course Learning Outcomes:

1. The students will learn about the differences between the Renaissance and Jacobean drama as well as the generic differences between tragedy and comedy
2. The main features of Shakespearean drama will also be taught: liberty from the unities, philosophical complexity, realistic characterisation
3. The student will be exposed to the main contemporary critical approaches to Shakespeare: feminist, new historicist, presentist etc.

Unit 1

William Shakespeare, *A Midsummer Night's Dream* ed. Harold F. Brooks, Arden Shakespeare, Second Series (London: Bloomsbury, 1979)

Unit 2

William Shakespeare, *Hamlet* ed. Harold Jenkins, Arden Shakespeare, Second Series (London and New York: Routledge, 1982)

Unit 3

William Shakespeare, *King Lear* ed. R.A. Foakes, Arden Shakespeare, Third Series (Surrey: Thomas Nelson and Sons, 1997)

Michel de Montaigne, "On Repentance" *Michel de Montaigne: Essays* trans. J.M. Cohen (Harmondsworth: Penguin, 1958) pp. 235-250

Unit 4

Ben Jonson *Volpone* ed. Robert M Watson, New Mermaid Edition

Suggested Readings:

Stephen Greenblatt, *Shakespearean Negotiations: the Circulation of Social Energy in Renaissance England* (Oxford: Clarendon P, 1988)

Margreta da Grazia, *Hamlet Without Hamlet* (Cambridge: Cambridge UP, 2007)

Janet Adelman, *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to The Tempest* (New York and London: Routledge, 1992)

Jonathan Dollimore and Alan Sinfield, eds. *Political Shakespeare* (Ithaca and London: Cornell UP, 1985)

Jeremy Black, *England in the Age of Shakespeare* (Bloomington: Indiana UP, 2019)

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

Semester II

ENG VI (Core): Criticism and Theory I

Marks 100
05

Credits

Course Objectives:

1. To build on the foundations laid by the relevant core course.
2. To enable those who wish it to develop a specialised interest in the field.

Course Learning Outcomes:

1. Students will gain familiarity with a range of theoretical approaches.
2. Students will acquire skills in the handling of theoretical issues related to the study of literature and culture.

Contents**Unit 1**

Bhartrhari. "On Syntax and Meaning" (from *Vakyapadiya*). *Indian Literary Criticism: Theory and Interpretation*. Ed. G. N. Devy. Orient Longman, 2002. (Page 20-25)

Anandavardhana. "Dhwani: Structure of Poetic Meaning" (from *Dhvanyaloka*). *Indian Literary Criticism: Theory and Interpretation*. Ed. G. N. Devy. Orient Longman, 2002. (Page 31-40)

Kuntaka. "Language of Poetry and Metaphor" (from *Vakrokti-Jivita*). *Indian Literary Criticism: Theory and Interpretation*. Ed. G. N. Devy. Orient Longman, 2002. (Page 47-60)

Unit 2

Plato. *The Republic Book X*, trans. Benjamin Jowett. Random House, 1957.

Aristotle. *The Poetics*, Ed & trans. Anthony Kenny. Oxford University Press, 2013.

Unit 3

Philip Sidney, *An Apology for Poetry* ed. Forrest G Robinson (Macmillan, 1985)

P B Shelley. "A Defence of Poetry". *English Critical Texts* Ed. D. J. Enright and Ernest De Chickera. OUP, 2001. (Page 225-255)

Matthew Arnold. "The Study of Poetry". *English Critical Texts* Ed. D. J. Enright and Ernest De Chickera. OUP, 2001. (Page 260-285)

Unit 4

I A Richards — "Metaphor" and "The Command of Metaphor". Lectures V and VI, in *The Philosophy of Rhetoric*. Oxford University Press, 1965. (Page 87-138)

Cleanth Brooks, "The Formalist Critics," *Literary Theory: An Anthology*, Eds. Julie Rivkin and Michael Ryan. Maiden, MA: Blackwell, 2004. (Page 22-28)

Northrop Frye. "The Archetypes of Literature." *The Norton Anthology of Theory and Criticism*. 2001. (Page 1442-1457)

Suggested Readings:

Auerbach, Eric. *Mimesis: The Representation of Reality in Western Literature*. Princeton: Princeton UP, 2014.

Chaudhery, Satya Dev. *Glimpses of Indian Poetics*. New Delhi; Sahitya Academy, 2002.

John Spencer Hill. *A Coleridge Companion: An Introduction to the Major Poems and the Biographia Literaria*. UK: Palgrave Macmillan, 1983.

Wimsatt, William K. and Cleanth Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford and IBH, 1957.

Abrams, Meyer H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. New York: OUP, 1977.

Thompson, E. M., *Russian Formalism and Anglo-American New Criticism*. The Hague: Mouton, 1971.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)**Semester II****ENG VII (Core): Postcolonial Literatures and Theory****Marks 100
05****Credits****Course Objectives:**

1. Students will get a critical introduction to the fascinating yet highly contested field of postcolonial literature and theory.
1. Students will examine a diverse selection of postcolonial literatures emanating from some of the major former geographical centres of colonialism: South Asia, Africa and the Caribbean.

Course Learning Outcome:

1. Students will have learnt about a wide range of topics, including: the migration of people during and in the aftermath of the colonial encounter; trans-Atlantic slavery, the apartheid regime and its aftermath, and the Algerian struggle for liberation.
2. Students will also be able to think about diverse forms of anti-colonial resistance; the power and limits of anti-colonial nationalisms; the exclusions of nationalist discourse; the gendering of nations, and the patriarchal construction of women as emblems of the nation.

Contents:**Unit 1:**

Edward Said, from *Culture and Imperialism*, (Vintage: 1994): "Introduction" (xi-xxviii); Chapter 1 (Sections titled "Empire, Geography and Culture," and "Discrepant Experiences" 3-14 & 43-61), Chapter 2 (Section titled "Narrative and Social Space" 62-80).

Robert Young, "The National Liberation Movements: Introduction (161-167), and "Africa IV: Fanon" (274-280) in *Postcolonialism: An Historical Introduction* (Oxford: Blackwell, 2001).

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 2:

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

J.M. Coetzee, "Apartheid Thinking," *Giving Offense: Essays on Censorship*, Chicago: University of Chicago Press, 1997.

Unit 3:

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

Brij V Lal's "The Tamarind Tree", Gitan Djali's "Mother Wounds", and Anirood Singh's "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 4:

M.K. Gandhi, "What is Swaraj?" in *Hind Swaraj and Other Writings*, edited by 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) Volume 6 and 7 The Complete Works of Sri Aurobindo* (Sri Aurobindo Ashram Trust : 2002), 833-844.

Ania Loomba, "Challenging Colonialism: Nationalisms and Pan-Nationalisms," *Colonialism/ Postcolonialism* (London: Routledge, 1994), 184-203.

Rabindranath Tagore, *The Home and the World*, trans.by Sreejata Guha (New Delhi: Penguin , 2005).

Tanika Sarkar, "Many Faces of Love, Country, Woman and God in The Home and the World,"

Rabindranath Tagore's *The Home and the World: A Critical Companion*, ed. by P.K.Datta, New Delhi: Permanent Black, 2003), 27-44.

Suggested Readings:

Robert Young, "Postcolonial Remains," *New Literary History* 43.1 (2012), 1942.

Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*.

Mahmood Mamdani, "Amnesty or Impunity: A Preliminary Critique of the Report of the Truth and Reconciliation Commission of South Africa," *Diacritics* 32.3/4 (Fall 2002), 1-27.

Anne McClintock, "Family Feuds: Gender, Nationalism, and the Family," *Feminist Review* 44 (1993): 61-80.

Vijay Mishra, "Indenture and Diaspora Poetics," *The Literature of the Indian Diaspora*, "Theorizing the Diasporic Imaginary," (London and New York: Routledge, 2007), 71-105.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester II

ENG VIII (Core): Disability Studies and Literary Representations

Marks 100

Credits 05

Course Objectives:

1. To promote sensitivity and understanding regarding disability amongst future researchers and teachers in various disciplines through engaging students with a relatively fresh interdisciplinary domain of Disability Studies in relation to literature.
2. To familiarize students with historical outlooks, disability theories and issues in relation to socio-cultural context and disability representations in literature.

Course Learning Outcome:

1. By the end of this course, the students should be able to gain an understanding of issues and concerns of persons with disabilities who are fast being included in the mainstream higher education system, both in terms of numbers, as resources and also as voices in the academic curriculum.
2. The students will have an exposure and option of exploring Disability Studies as a relatively fresh area of study and research.

Contents:

Unit 1: Disability Theory

Oliver, Michael. *Understanding Disability: from Theory to Practice*. Palgrave MacMillan, 1996.

Unit 2: Life Narratives

Chib, Malini. *One Little Finger*. SAGE Publications, 2011.

Sullivan, Tom. *If You Could See What I Hear*. Harper Collins. 1989.

Unit 3: Fiction

Collins, Wilkie. *Poor Miss Finch*. Fascimile Publisher. 1872.

Premchand, Munshi. *Rangbhoomi*. trans. Manju Jain. Penguin. 2012.

Unit 4: Short Stories and Poetry

Carver, Raymond. 'Cathedral'. Vintage Classics, 2009.

Tagore, Rabindranath. 'Shubha', *The Essential Tagore*, ed's Fakrul Alam and Radha Chakravarty. Harvard UP and Vishwa Bharati P, 2011.

Deets, Richard M. Christina's 'Courage'. *Disabled World*. 15 Mar. 2012. www.disabledworld.com/communication/poetry/christinas-courage.php. web.

Heaney, Seamus. 'Bye-Child', *Wintering Out*. Faber and Faber, 2013.

Heaney, Seamus. 'Field of Vision', *Seeing Things*. Faber and Faber, 2013.

Owen, Wilfred. 'Disabled', *Wilfred Owen: Selected Poetry and Prose*. Routledge, 2014.

Plath, Sylvia. 'Tulips', and 'Lady Lazarus', *Sylvia Plath: The Collected Poems*. ed. Ted Hughes. Harper Perennial Modern Classics, 2018.

Suggested Readings:

Addlakha, Renu. *Disability Studies in India: Global Discourses, Local Realities*. 2013.
Colin Barnes, Geoff Mercer and Tom Shakespeare. *Exploring Disability: A Sociological Introduction*. Cambridge; Malden, MA: Polity Press. 1999.
Ghai, Anita. *Rethinking Disability in India*. Routledge India. 2015.
Ghosh, Nandini. *Interrogating Disability in India: Theory and Practice*. Springer Verlag. 2016
Keller, Helen. *The Story of My Life*(1903). New York: Doubleday, 1954.
Mitchell, David and Snyder, Sharon. *The Biopolitics of Disability: Neoliberalism, Ablenationalism, and Peripheral Embodiment*. Ann Arbor: U of Michigan P. 2015.
Shakespeare, Tom. *Disability Rights and Wrongs*. London: Routledge, 2006.

Teaching Plan:

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

MASTER of ARTS (ENGLISH)

Semester III

ENG IX (Core): The Long Eighteenth Century

Marks 100

Credits 05

Course Objectives:

1. This course engages with the history of ideas and their figuration in multiple genres. It encompasses the didacticism of Johnson's England, the Continental philosophy of Rousseau and closes with canonical and non canonical texts from British Romanticism.
2. To understand the formation of intellectual debate during this period

Course Learning Outcomes:

1. This course will train students to examine and interpret the long eighteenth century and its multiple revolutions through a transnational and cross-cultural perspective.
2. Students will be trained to understand the continuities between the eighteenth century and high modernity. Contents

Unit 1

Alexander Pope: *Eloisa to Abelard* (1717).

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

Unit 2

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

Unit 3

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 an Headland Overlooking the Sea, Because it was Frequented by a Lunatic"(1783), "To A Nightingale"(1791)

Anna Laetitia Barbault: "The Rights of Women"(1792) —"Washing Day" (1797)

Mary Robinson: "London's Summer Morning" (1800) Felicia Dorothea Hemans; —"Casabianca (1826), The Bride of the Greek Isles" (1828)

Unit 4

William Wordsworth: *The Prelude* (1805). Norton Critical Edition.

Suggested Readings:

Eric Hobsbawm. *The Age of Revolution: Europe 1789-1848*. London: Wedenfeld and Nicholson. 1962.

Marilyn Butler. *Romantics, Rebels and Reactionaries: English Literature and Its Background, 1760-1830*. Oxford: Oxford University Press, 1981.

Jurgen Habermas. *The Structural Transformation of the Public Sphere: An Inquiry into the Category of Bourgeois Society*. 1962. Cambridge, Mass: MIT. 1989.

Martha Nussbaum. *The Cosmopolitan Tradition: A Noble but Flawed Ideal*. Cambridge, Mass: Harvard University Press. 2019.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester III

ENG X (Core): The Long Nineteenth Century

**Marks 100
05**

Credits

Course Objectives:

1. The course will educate students about some key factors --nation/ colony, community, class, gender and race--which went into the making of the 20th century, the —modern_||_world as we know it.
2. Through a choice of representative texts, the course will map the cultural cross-currents of this momentous era in world history, recording its important developments through the prisms of nation/ colony, community, class, gender and race.

Course Learning Outcomes:

1. The students should be able to analyze the period which witnessed England’s emergence as a full-fledged industrial capitalist nation, the first in the world to become so.
2. This will enable the students to familiarize with England’s its self-consolidation as an imperial power with the setting up of a significant number of colonies in Asia and in Africa.

Unit 1

George Elliot: *Middlemarch*

Harriet Taylor: 'The Enfranchisement of Women,' *John Taylor Mill and Harriet Taylor Mill, Essays on Sex Inequality*, ed. Alice Rossi (Chicago: Chicago University Press, 1970)

Unit 2

Bankim Chandra Chatterjee: *Ananda Math* Trans. Julius J Lipner

Unit 3

Walt Whitman: *Song of Myself*

John Keats: “The Eve of St. Agnes”

Unit 4

Henrik Ibsen: *A Doll’s House*

Suggested Readings:

Raymond Williams, *Culture and Society* (New York: Columbia University Press. 1958).

Mary Poovey, *Uneven Developments: the Ideological Work of Gender in Mid-Victorian England* (Chicago: University of Chicago Press, 1988).

Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference*. (Princeton: Princeton UP, 2000).

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)**Semester III****ENG XI (Elective): Classical to Pre-modern Literatures****Marks 100
05****Credits****Course Objectives**

1. To introduce the students to ideas of classicism across languages and regions.
2. To open the argument to include the pre-modern world.

Course Learning Outcomes

1. Students will have gained theoretical knowledge of different definitions of antiquity
2. Students will have gained a sense of how antiquity moves through to the pre-modern

Unit 1

Aeschylus' *The Oresteia* Trans. Robert Fagles, Penguin Classics.

Unit 2

Bhasa: 'Svapna-vasavadattam or, The Vision of Vasavadatta', *Thirteen Plays of Bhasa*, tr. A.C. Woolner and Lakshman Swarup, Motilal Banarasidas, 1985, pp. 37-70.

Anandavardhana: 'The First Flash', in the *Dhvanyalok* of Anandavardham, ed. and tr. K. Krishnamoorthy, Motilal Banarasidas, 1974, pp. 2-37

Unit 3

Horace: *The Complete Odes and Epodes with the 'Centennial Hymn'*, tr., with notes, by W.G. Shepherd, with an introduction by Betty Radice (Penguin Books, 1983): Book 1: Odes 9, 11,25; Book 2: Ode 14; Book 3: Ode 30.

Horace: *Satires and Epistles; Persius: Satires*, tr. Niall Rudd (Penguin Books, 1997): Horace. Book I, Satire 9.

Juvenal: *Sixteen Satires*, tr., with an Introduction and Notes by Peter Green (Penguin Books, rev. ed. 1998) Satire 3.

Marcus Aurelius: From *Meditations*, tr. , Gregory Hays (London: Weidenfeld & Nicolson, 2003): Book 5; Book 7; Book 9.

Unit 4

Imru al Qais: 'The Muallaqa', *The Seven Odes* by AJ Arberry, Macmillan Company.

Amir Khurso : 'Come Colour Me in Your Hue', 'The Fine Lads of Delhi', 'Mother, Today There is Colour', 'When Our Eyes Met', 'I Have Become You', 'Ghazal 1', 'Ghazal 155', 'Ghazal 257', 'Ghazal 417', Ghazal 490', 'Ghazal 1719', *In the Bazar of Love: The Selected Poetry of Amir Khurso* by Paul E Losensky and Sunil Sharma, Penguin India.

'Of Hamza, Muqbil, and Amar becoming blessed and acquiring occult gifts', 'Of Amir Hamza's First Tryst with the apogee of elegance princess Mehr-Nigar', 'Of Amir's departure for Mecca, and of his

attaining Martyrdom in the victorious service of the prophet Muhammad; and the culmination of the dastan', 'Of the return journey of the lord of the auspicious planetary conjunction from the lands of QAF to the confines of Earth', *The Adventures of Amir Hamza* (Lakhnavi and Bilgrami) Trans. Musharraf Ali Farooqi, Aleph Book, India

Suggested Readings

Myth and Tragedy in Ancient Greece, Jean-Pierre Vernant, trans. Janet Lloyd, Zone Books, *Black Athena*, Martin Bernal. Rutgers University Press.

A Rasa Reader: Classical Indian Aesthetics, Sheldon Pollock, Columbia University Press.

Sanskrit Play Production in Ancient India, edited by Tarla Mehta, Motilal Banarsidass Publisher.

Early Islamic Poetry and Poetics edited by Suzanne Pinckney Stetkevych, Routledge.

Abundance from the Desert: Classical Arabic Poetry by Raymond Farrin, Syracuse University Press.

Amir Khusraw: The Poet of Sultans and Sufis by Sunil Sharma, Oneworld Publisher.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

ENG XII (Elective): Poetry I**Marks 100
05****Credits****Course Objectives:**

To uncover the radical potential of poetry.

To lay the foundations of genre based study embedded in historical context.

Course Learning Outcomes:

A foundational level of fluency with the basics of poetry will have been achieved.

A basic understanding of strategies of poetic organisation will have been laid down.

Unit 1 Lyric PoetrySappho, Fragment 31. From, *Sappho: A New Translation*. Trans. Mary Barnard (University of California Press: Berkeley, 1999).

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

T. E. Hulme, Embankment

Bob Dylan, Visions of Johanna, Like a Rolling Stone

Ann Carson, Apostle Town

Ghalib, My naive heart, what ails you, what?

My wails need a lifetime to reach the heart, wait, O wait

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

From *Hazaron Khawaishen Aisi: The Wonderful World of Urdu Ghazals* selected, edited and translated by Anisur Rahman, Harper Collins (2018)**Unit 2 Meditative Poetry**

Henry Vaughan, The Retreat

G M Hopkins, The Windhover, The Candle Indoors

Friedrich Holderlin, The Course of Life Rabindranath Tagore, Aguner Paroshmoni (The Philosopher's Stone of Fire)

Seamus Heaney, Digging

Lal Ded: Poems: "I will weep and weep for you, my Soul", "My Guru gave me but one precept", "When can I break the bonds of shame?", "Who can stop the eaves' drip during the frost?", "Thou art the earth, Thou art the sky", "Hoping to bloom like a cotton flower"

Unit 3 Ballad

'The Ancient Ballad of Chevy-Chase', Thomas Percy's Reliques of Ancient English Poetry

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

The Ballad of John Henry (performed by Pete Seeger)

<https://www.youtube.com/watch?v=A9Zt0O2lyhk>Goethe: 'The Erl-King' (trans. Walter Scott) [https://literaryballadarchive.com/PDF/Scott_8 Erl-King_f.pdf](https://literaryballadarchive.com/PDF/Scott_8_Erl-King_f.pdf)

ST Coleridge: The Rime of the Ancient Mariner,
<https://resources.saylor.org/wwwresources/archived/site/wp-content/uploads/2014/05/ENGL404-Coleridge-The-Rime-of-the-Ancient-Mariner.pdf>

Unit 4 Elegy

Catullus, Carmen 101

John Donne, The Autumnal (Elegy IX)

Ben Jonson, Elegy on His Son

Alfred Tennyson, Break, Break, Break

W.B. Auden, In Memory of W.B. Yeats

The Battle of Karbala: A Marsiya of Anis translated into English Verse with an Introduction by David Matthews, Rupa & Co (1994)

Selected Stanzas: 1-11(Page no 35-38), 24-46 (Page no 41-47), 148-165 (Page no 74-79), 177-194 (Page no 82-86)

Suggested Readings:

Rene Wellek, "Genre Theory, The Lyric and Erlebnis" from *Discriminations: Further Concepts of Criticism*. (New Haven, Yale University Press, 1970.)

Susan Stewart, Preface and Chapter I: In the Darkness, *Poetry and the Fate of Senses*. (University of Chicago Press, 2002)

Aamir Mufti, "Towards A Lyric History of India", *Boundary 2*, Volume 31, Number 2, Summer 2004, pp. 245-274, Duke University Press

Loius Lohr Martz, *The Poetry of Meditation*. (New Haven, Yale University Press, 1955)

Martin Heidegger, "...Poetically, Man Dwells..." from *Poetry, Language, Thought*. Trans. Albert Hofstadter (New York: Harper and Row, 1971)

Plato, *Ion*. <<https://www.gutenberg.org/files/1635/1635-h/1635-h.htm>>

Susan Manning, "Antiquarianism, Balladry and the Rehabilitation of Romance", James Chandler (ed.) *The Cambridge History of English Romantic Literature*. (Cambridge University Press, 2009)

Peter Sacks, *The English Elegy: Studies in the Genre from Spenser to Yeats*. (Johns Hopkins Press, 1985)

Jahan Ramzani, *The Poetry of Mourning, The Modern Elegy from Hardy to Heaney*, (University of Chicago Press, 1994)

W.E. B. Du Bois, Chapter VII, The Sorrow Songs from *The Souls of Black Folks*, 1903
<<https://www.gutenberg.org/files/408/408-h/408-h.htm>>

Teaching Plan:

Unit 1: 13 Weeks

Unit 2: 13 Weeks

Unit 3: 13 Weeks

Unit 4: 13 Weeks

MASTER of ARTS (ENGLISH)**Semester III****ENG XIII (Elective): Aesthetics and Literature****Marks 100
05****Credits****Course Objectives**

1. To study the ways in which art and literature is understood by engaging with aspects of form, beauty, taste, rhythm and feeling as well as with symbols, icons, allegory and other rhetorical ways, in order to appreciate the disinterested study of art and literature.
2. To analyse and understand the social and practical dimensions of aesthetics.

Course Learning Outcomes

1. To inculcate disinterested and critical study of art and literature.
2. An appreciation of the ways in which different cultural modes of aesthetic studies function so that a comparative framework can be generated and fostered.

Unit 1 Foundational Texts

Longinus, *On the Sublime* (Translations: A.O. Prickard or Thomas R.R. Stebbing)

Rabindranath Tagore, "The Significance of a Poem," "Literary Creation" and "Sense of Beauty" (The Oxford Tagore Translations, ed. Sukanta Chaudhuri).

Friedrich Schiller, *On the Aesthetic Education of Man* (Letters 6,11, 12, 13,14, 15, 16 , 21)

Arindam Chakrabarti, "Refining the Repulsive: Toward an Indian Aesthetics of the Ugly and the Disgusting." (*Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy and Art*).

Unit 2 Defining Form

Arthur C. Danto, from *The Transfiguration of the Commonplace: A Philosophy of Art* (Chapters 1, 3, 4, 6, 7)

Maurice Merleau Ponty, from *The Visible and the Invisible* (Chapter 4—The Intertwining-the Chiasm).

Susanne K. Langer, from *Feeling and Form* (Part I, "The Art Symbol").

Jacques Ranciere, from *Aesthetics and Its Discontents* (Introduction and Part I-Politics of Aesthetics)

Unit 3 Aesthetics and the Social

Mikhail Bakhtin, "Author and Hero in Aesthetic Activity," *Art and Answerability: Early Philosophical Essays*

Filippo Tommaso Marinetti, *Manifesto of Futurism*

Elaine Scarry, from *On Beauty and Being Just* (Parts I and II)

Tridip Suhrud, *Towards a Gandhian Aesthetics* (*Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy and Art*)

Unit 4 Art Practice

John Keats

On Shakespeare and “Eternal Poetry”: Letter to J. H. Reynolds, 17, 18 April 1817

On the Imagination and “a Life of Sensations rather than of Thoughts”: Letter to Benjamin Bailey, 22 November 1817

On Negative Capability: Letter to George and Tom Keats, 21, 27 December 1817

On the Aims of Poetry: Letter to J. H. Reynolds, 3 February 1818
On Axioms and the Surprise of Poetry: Letter to John Taylor, 27 February 1818

Mukund Lath, “Thoughts on Svara and Rasa: Music as Thinking/Thinking as Music” (*Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy and Art*).

Benodbehari Mukhopadhyaya, *Chitrkar: The Artist* (translated by K. G. Subramanyan. Calcutta, Seagull Books, 2006)

Suggested Readings

Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas on the Sublime and the Beautiful* (1757) www.gutenberg.org

Gotthold Ephraim Lessing, *Laocoon* (1766) www.archive.org

VS Sethuraman, *Indian Aesthetics: An Introduction* (Trinity P, 2000)

Teaching Plan:

Unit 1: *Foundational Texts* (13 Weeks)

Unit 2: *Defining Form* (13 Weeks)

Unit 3: *Aesthetic and the Social* (13 Weeks)

Unit 4: *Art Practice* (13 Weeks)

MASTER of ARTS (ENGLISH)

Semester III

ENG XIV (Elective): Politics, Literature and Philosophy

**Marks 100
05**

Credits

Course Objectives:

1. To amalgamate the three strands, politics, literature and philosophy.
2. To understand the principles of interdisciplinary study with regard to the three disciplines mentioned in the title.

Course Learning Outcomes:

1. The students will have achieved a basic understanding of the common principles underlined these three disciplines
2. A basic understanding of the intermingling of the philosophies of literature and politics will have been established.

Unit 1:

Sophocles. *Antigone*. Trans. Diana J. Rayor. Cambridge UP, 2011. Print.

Hobbes, Thomas. "Chapter 13" and "Chapter 14." *Leviathan*. Norton; 2020. Print.

Unit 2:

Dante. *The Divine Comedy*. Trans. C. H. Sisson Oxford UP; 2008. Print.

Dante. *Monarchy*. Trans. & Ed. Prue Shaw. Cambridge UP, 1996. Print.

Unit 3:

Machiavelli, Niccolò. *The Prince*. Trans. Peter Bondanella. Ed. Maurizio Viroli. Oxford UP; 2008. Print.

Shakespeare: *King Richard III*. Ed. James R. Siemon. Bloomsbury; 2009. Print.

Unit 4:

Martin Luther King Jr., "I have a Dream," *The Norton Anthology of African American Literature*. Volume 2, Third edition. Norton; 2014. Pp. 69-72. Print.

Malcolm X, "The Ballot or the Bullet," *The Norton Anthology of African American Literature*. Volume 2, Third edition. Norton; 2014. Pp. 79-90. Print.

Shekhar, Hansda Sowvendra. "They Eat Meat," "November is the Month of Migrations," "Getting Even," "Baso-jhi" and "The Adivasi will not Dance." *The Adivasi Will Not Dance*. Speaking Tiger; 2017. Print.

Suggested Readings:

Quentin Skinner, *Visions of Politics* vol.2 (Cambridge UP, 2002)

PE Easterling and BMW Knox, eds., *The Cambridge History of Classical Literature* vol. 1: Greek Literature (Cambridge UP, 1985)

CM Bowra, *Sophoclean Tragedy* (Oxford UP, 1965)

Jonathan N. Badger, *Sophocles and the Politics of Tragedy: Cities and Transcendence* (Routledge, 2013)

Leo Strauss, *The Political Philosophy of Hobbes* (U of Chicago P, 1952)

Patricia Springborg, ed. *The Cambridge Companion to Hobbes* (Cambridge UP, 2012)

Peter Saccio, *Shakespeare's English Kings: History, Chronicle and Drama* (Oxford UP, 2000)

EMW Tillyard, *Shakespeare's History Plays* (Vintage, 1975)

Joan M. Farrante, *The Political Vision of the Divine Comedy* (Princeton UP, 1984)

Paul Stern, *Dante's Philosophical Life* (Pennsylvania UP, 2018)

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester III

ENG XV (Elective): Research Methodology

**Marks 100
05**

Credits

Course Objectives

1. To familiarize students with the basic concepts of research on the post-graduate level before heading towards higher dimensions of research.
2. To enable students to understand various paradigms of research, its tools, ethics and challenges related to English studies and related fields and develop creative and academic skills in them.

Course Learning Outcomes

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

1. apply proper research methods pertinent to English studies and related fields
2. formulate their own research questions and write research papers.

Evaluation

- Presentations /Research Proposals for internal assessment
- Term Paper for final evaluation

Contents

Unit 1

What is literary research? (This Unit Incorporates following essays from Research Methods in English Studies: Gabriele Griffin)

Textual Analysis as a Research Method (Catherine Belsey)

Archival Methods (Carolyn Steedman)

Discourse Analysis (Gabriele Griffin),

Creative Writing as a Research Method (Jon Cook)

Unit 2

Introduction to research methodology (Research, Hypothesis. Analysis of data and interpretation)

Research question

Review of literature

Data collection- Primary and Secondary Sources

Unit 3

Components and Requirements

- Research Proposal/ Synopsis
- Research Paper
- Thesis/Dissertation

Research tools

- MLA Style Sheet (Latest Edition)
- Chicago Manual of Style (Latest Edition)

Ethics in Research and Plagiarism

Unit 4

Workshop and Presentation 1

Workshop and Presentation 2

*The students will be divided into smaller groups for presentations

Suggested Readings

Research Methods in English Studies: Gabriele Griffin

Research Methodology: Methods and Techniques: C. R. Kothari

Research Methods in English: M.P. Sinha

Academic Writing 1: Paragraph: Alice Savage and Mausod Shafiei

Academic Writing: A Handbook for International Students: Stephen Bailey

MLA handbook for Writers of Research Papers: Latest edition

The Chicago Manual of Style: Latest edition

Quentin Skinner's "Motives, Intentions and Interpretation", *Visions of Politics*,
Volume 1 By Quentin Skinner)

Peter Winch's "Can we understand ourselves?", *Philosophical Investigations* 20: 3 July,

Teaching Plan

Unit 1: 13 Weeks

Unit 2: 13 Weeks

Unit 3: 13 Weeks

Unit 4: 13 Weeks

MASTER of ARTS (ENGLISH)

Semester III

ENG XVI (Open Elective): Visual Studies

**Marks 100
04**

Credits

Course Objectives

1. To train students to understand the social and cultural history within which works of art develop and change
2. To train students to interpret visuality and to read visual politics

Course Learning Outcomes

1. A training in new ways of reading non-verbal social and cultural history
2. A training in interdisciplinary mode of thought

Contents

Unit 1 Renaissance, Mannerism, Baroque:

Masaccio, Leonardo da Vinci, Titian, Caravaggio

Alberti: *On Painting* trans. John R Spencer (Yale UP, 1956)

Unit 2 18th and 19th Century: Reynolds, Kauffman, Constable, Turner

Joshua Reynolds, *Discourses* III, IV and VII (www.archive.org)

Unit 3 Impressionism and Post-Impressionism:

Manet, Monet, Degas, Cezanne, Mary Cassatt, Van Gogh

Roger Fry

Unit 4 India in the 19th and 20th Century: Raja Ravi Verma, Abanindranath Tagore, Amrita Sher-gil, MF Hussain, Atul Dodia

E B Havell, Christopher Pinney

Suggested Readings

EF Gombrich, *Art and Illusion: A Study in the Psychology of Pictorial Representation* (Princeton UP, 1961) www.scribd.com

Kenneth Burke, *The Nude: A Study in Ideal Form* (Princeton UP, 1958)

Nicholas Mirzoeff, *An Introduction to Visual Culture* (London and New York: Routledge, 1992)

WJT Mitchell, *What Do Pictures Want?* (U of Chicago P, 2005)

Partha Mitter, *Art and Nationalism in Colonial India: 1850-1922* (Cambridge UP, 1994)

Tapati Guha Thakurta, *The Making of a New 'Indian' Art: Aesthetics and Nationalism in Bengal c 1850-1920* (Cambridge South Asian Studies 52, 1992)

Teaching Plan

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester III

ENG XVII (Open Elective): Gender Studies

**Marks 100
04**

Credits

Course Objectives

1. This course will familiarise students with theorising about gender, be it feminism, queer studies or masculinity studies.
2. This course will introduce students to literary texts that prioritise issues of gender, both in India and the West.

Course Learning Outcomes

1. The student's knowledge of gender theory, its evolution from feminism to queer theory and masculinity studies will be strengthened.
2. The student will be taught to identify gender politics at work within a text.
3. The student will learn to interpret a text and read social change through the lens of gender.

Unit 1

Virginia Woolf: *Orlando*

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

Monique Wittig: *Bodily Disintegration and Fictive Sex*

Bodily Inscriptions, Performative Subversions pp. 79-92, 111-141

Unit 2

Azar Nafisi: *Reading Lolita in Tehran*

Bama: *Karukku*

Unit 3 Poetry

(i) HD:

“Eurydice”

“Helen”

(ii) Adrienne Rich:

“Aunt Jennifer's Tigers”

“Snapshots of a Daughter-in-law”

(iii) Amrita Pritam:

“Meeting the Self”

“Image”

“The Scar of a Wound”

“Words/ Meanings”

(iv) Kamala Das:

“The Dance of the Eunuchs”

“The Stone Age”

“The Old Play House

“Freaks”

(v) Sujata Bhatt:

“White Asparagus”

“Language”

“My Mother's Way of Wearing a Sari”

Unit 4

Alan Hollinghurst: *The Line of Beauty*

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)

Ruth Vanita and Saleem Kidwai, eds. *Same-sex Love in India: Readings from Literature and History* (New York: St Martin's P, 2000)

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

MASTER OF ARTS (ENGLISH)

Semester IV

ENG XVIII (Core): The Long Twentieth Century

**Marks 100
05**

Credits

Course Objectives

1. To familiarise the students with the literary trends/movements that evolved in the course of the 20th Century
2. To enable the students to analyse texts and identify the generic distinctions across prominent milieus and regions

Course Learning Outcomes

1. An understanding of what constitutes twentieth century will have been established.
2. The foundations of representation and genre will also have been established.

Contents:

Unit 1

T.S.Eliot: *Murder in the Cathedral* (1935)
Tennessee Williams: *A Streetcar named Desire* (1947)

Unit 2

L.Frank Baum: *The Wonderful Wizard of OZ* (1900)
J R R Tolkien: *The Hobbit* (1937)

Unit 3

James Joyce: *A Portrait of the Artist as a Young Man* (1916)
Ernest Hemingway: *For Whom the Bell Tolls* (1940)

Unit 4

W H Auden: *Musee de Beaux Arts, Lullaby, September 1, 1939*
Dylan Thomas: *Do not go gentle into that good night, Love in the asylum*
Anne Michaels, *Memoriam, A Height of Years from The Weight of Oranges* (McClelland & Stewart Inc., 1986)
Faiz Ahmed Faiz: *Dogs, Love do not ask, Freedom's Dawn* Faiz translated by Victor G Kiernan (1971)
Agha Shahid Ali: *Postcard from Kashmir, A Butcher, I see Kashmir from Delhi at Midnight*
Anne Michaels, *Memoriam, A Height of Years from The Weight of Oranges* (McClelland & Stewart Inc., 1986)

Suggested Readings:

The Hybrid Muse: Postcolonial Poetry, Jahan Ramzani, University of Chicago.
Twentieth Century Poetry: Selves and Situations, Peter Robinson, Oxford University Press.
Aestheticism & Modernism: Debating Twentieth-century Literature 1900-1960, Richard Danson Brown, Suman Gupta, Routledge

The Popular & the Canonical: Debating Twentieth-century Literature 1940-2000, David Johnson, Routledge.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester IV

ENG XIX (Core):: Dalit Studies**Marks 100
05****Credits****Course Objectives**

- (1) To train the students in a multi-genre approach to Dalit writings
- (2) To move toward an understanding of a Dalit aesthetic

Course Learning Outcomes

- (1) A raising of social and cultural consciousness with regard to the need for liberation and change
- (2) A movement toward a new kind of literary and social history

Contents:

Unit 1: G. Kalyan Rao: *Untouchable Spring* (Translated from Telugu by Alladi Uma and M. Sridhar. New Delhi: Orient BlackSwan, 2010.)
B.R. Ambedkar: *Annihilation of Caste* (Bombay: Thacker and Co, 1946)

Unit 2: Baby Kamble: *The Prisons We Broke* (Translated from Marathi by Maya Pandit. New Delhi: Orient BlackSwan, 2011)
Sharmila Rege: *Against the Madness of Manu: B.R. Ambedkar's Writings on Brahmanical Patriarchy*. New Delhi: Navayana, 2013)

Unit 3: Premanand Gajjee: *The Strength of Our Wrists* (Translated from Marathi by Shanta Gokhale and M.D. Hatkanangalekar. New Delhi: Navayana, 2013.)
Jotiba Rao Phule: *Gulamgiri* (Collected Works of Mahatma Jotirao Phule. Volumes I. Translated by P.G. Patil. Bombay: Education Department, Government of Maharashtra, 1991.)

Unit 4: Poetry: Namdeo Dhasal: 'Mandakini Patil: A Young Prostitute: The Collage I Intend' (Marathi)
Nirav Patel: 'The Song of Our Shirt' (Gujarati)
M.R. Renukumar: 'The Question Paper' (Malayalam)
Lal Singh Dil: 'The Outcasts' (Punjabi)
Balbir Madhopuri: 'My Old Man' (Punjabi)
Mohandas Namishrai: 'We will Fight' (Hindi)
Rajni Tilak: 'Beat of a Thousand Feet' (Hindi)
Challapalli Swaroopa Rani: 'Water' (Telugu)
Basudev Sunani: 'Prayer' (Odia).
Sharankumar Limbale: *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. (Translated from Marathi by Alok Mukherjee. New Delhi: Orient Longman, 2004.)

Suggested Readings:

Abraham, Joshil K. and Misrahi-Barak, Judith. *Dalit Literatures in India*. (Ed.) New Delhi: Routledge, 2016.
Basu, Swaraj. *Readings on Dalit Identity: History, Literature and Religion*. New Delhi: Orient BlackSwan, 2016.

Nagaraj, D.R. *The Flaming Feet and Other Essays: The Dalit Movement in India*. Ranikhet: Permanent Black, 2010.

Sinha, Archana and Alam, Mukhtar. *Dalit Muslims – Double Exclusion: A Study on the Dalit Muslims in Selected States of India*. Delhi: Indian Social Institute, 2010.

Teaching Plan

Unit 1: 13 Weeks

Unit 2: 13 Weeks

Unit 3: 13 Weeks

Unit 4: 13 Weeks

MASTER of ARTS (ENGLISH)

Semester IV

ENG XX (Elective): Introduction to the Study of Language

**Marks 100
05**

Credits

Course Objectives

1. To familiarise the students to the approaches to the study of language and
2. To impart to the students a linguistic perspective to the study of English.

Course Learning Outcomes

1. After the successful completion of the course, a student should be able to understand and, to an extent, analyse both the social and formal aspects of language in general and English in particular.

Contents

Unit 1 Approaches to the study of language

- (a) The properties of language, its origin and evolution
Fromkin et al: Chapters 1 & 2
Pinker: Chapters 1, 2 & 3
- (b) Major thinkers: Pre-Saussurean; Saussure and structuralism; and Chomsky and the biolinguistic approach
Walton: Chapter 2
Sanders: Chapters 4, 5, & 8
Smith: Chapter 1
- (c) Language varieties and linguistic diversity
Fromkin et al: Chapter 5
Akmajian: Chapter 7
Wardaugh: Chapters 2 & 7

Unit 2 Language Ideology and Policy

- (a) Language, ideology and power
Milroy: Ideology of standard language
Eckert and McConnell-Ginet: Chapters 1 & 2
- (b) Language policy and planning
Wright: Language policy and language planning
- (c) English in the new order
Phillipson: English in the New World Order

Unit 3 Elements of English I Sounds and words

- (a) Segmental aspects: articulation and classification of English speech sounds
Fromkin et al: Chapter 6
- (b) Syllable and suprasegmental features: stress, intonation, and rhythm
Fromkin et al: Chapter 6
- (c) Word: Morpheme, structure of words, and word formation
Fromkin et al: Chapter 3

Unit 4 Elements of English II Structure and meaning

- (a) Syntactic categories, constituents and structure of sentence
Fromkin et al: Chapter 4
- (b) Theories of meaning, meaning relationships, compositionality of meaning
Fromkin et al: Chapter 5
Chierchia and McConnell-Ginet: Chapter 1
- (c) Pragmatics and Discourse Analysis
Hall et al: Chapter 4
Akmajian et al: Chapter 9
Meyer: Chapter 3

Suggested Readings:

- Akmajian**, Adrian, Richard A Demers, and Robert M Harnish. 2010. *An introduction to language and communication*. Cambridge, MA: MIT Press. (Sixth edition)
- Austin**, Granville. 1966. Language and the Constitution: The half-hearted compromise. In Granville Austin, *The Indian Constitution: Cornerstone of a nation*, New Delhi: Oxford University Press. Also in Asha Sarangi ed. 2009. *Language and politics in India*. New Delhi: Oxford University Press.
- Bourdieu**, Pierre. 1991. The Production and reproduction of legitimate language. Chapter I of *Language and symbolic power*. Cambridge: Polity.
- Chierchia**, Gennaro and Sally McConnell-Ginet. 1990. Meaning and Grammar, Second Edition An Introduction to Semantics. The MIT Press Cambridge, Massachusetts London, England
- Eckert**, Penelope and Sally McConnell-Ginet. 2003. *Language and Gender*. Cambridge University Press.
- Fromkin**, Victoria, Robert Rodman, and Nina Hyams. 2017. *An introduction to the study of language*. Boston, MA: Cengage. (Eleventh Edition)
- Hall**, Christopher J, Patrick H Smith and Rachel Wicaksono. 2011. *Mapping applied linguistics: A guide for students and practitioners*. New York: Routledge.
- Hymes**, Dell. 1996. Speech and Language: On the Origins and Foundations of Inequality among Speakers. Chapter 3 of *Ethnography, linguistics, narrative inequality: Toward an understanding of voice*. London: Taylor and Francis.
- Kachru**, Braj. 2005. *Asian Englishes: Beyond the Canon*. Aberdeen: Hong Kong University Press.
- Ladefoged**, Peter and Keith Johnson. 2011. *A course in phonetics*. Wadsworth, Cengage Learning
- Meyer**, Charles F. 2009. *Introducing English linguistics*. Cambridge: Cambridge University Press.
- Milroy**, James. 2007. Ideology of standard language. In Carmen Llamas, Louise Mullany, and Peter Stockwell eds. *The Routledge companion to sociolinguistics*. London: Routledge.
- Pandit**, Maya. 2014. Global vs. Local: Problematizing the cultural politics of English. In Alladi Uma, K Suneetha Rani and D Murali Manohar eds. 2014. *English in the dalit context*. Hyderabad: Orient BlackSwan.
- Phillipson**, Robert. 2000. English in the new world order: Variations on a theme of linguistic imperialism and “world” English. In Thomas Ricento ed. *Ideology, politics, and language policies*. Amsterdam: John Benjamins.
- Pinker**, Steven. 2003 *The Language Instinct*. Penguin.
- Sanders**, Carol. 2004. *The Cambridge Companion to Saussure*. Cambridge University Press.
- Smith**, Neil. 1999. *Chomsky: Ideas and ideals*. Cambridge: Cambridge University Press.
- Walton**, David. 2012. *Doing cultural theory*. London: Sage.
- Sonntag**, Selma K. 2001. Ideology and policy in the politics of the English language in North India. In Thomas Ricento ed. *Ideology, politics, and language policies*. Amsterdam: John Benjamins.
- Wardaugh**, Ronald. 2006. *An introduction to sociolinguistics*. Malden, MA: Blackwell.

Wright, Sue. 2007. Language policy and language planning. In Carmen Llamas, Louise Mullany, and Peter Stockwell eds. *The Routledge companion to sociolinguistics*. London: Routledge.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)

Semester IV

ENG XXI (Elective):: Poetry II

**Marks 100
05**

Credits

Course Objectives:

- (1) This course, like Poetry I, is organised by genre and takes forward some of the arguments and possibilities of poetry and poetics outlined in the earlier course.
- (2) The idea is not to study poetry purely in terms of periods but also in terms of styles, stylistics, and performance. The critical/theoretical readings enhance, contextualize, and complicate some of the arguments and themes of the course.

Course Learning Outcomes:

- (1) Students will gain a critical appreciation of varied genres of poetry and their contexts building upon skills and insights they acquired in Poetry I.
- (2) They will get a sense that poetry is not only written text but also the spoken word and has oral as well as aural possibilities.

Contents

Unit 1: Narrative Poetry

Isaiah, Chapters 1-10
Byron, *Don Juan*, Cantos 1 and 2
Edgar Allen Poe, "The Raven"
Henry W Longfellow, "Paul Revere's Ride"

Unit 2: Nonsense Poetry

Edward Lear, "The Owl and the Pussycat"
Lewis Carroll, "Jabberwocky"
Mervyn Peake, "Rhymes Without Reason"
Sukumar Ray, "*Tyansh Goru*," and "*Head Officer Boro Babu*" from *Abol Tabol* (translated by Sukanta Chaudhuri)

Unit 3: Modernist Poetry

W B Yeats, "Lapis Lazuli," "Byzantium"
Wallace Stevens, "Peter Quince at the Clavier"
T S Eliot, *The Waste Land*
Elizabeth Bishop, "Questions of Travel," "Arrival at Santos," in *The Complete Poems 1927-1979* (New York: FSG)

Unit 4: Performance/ Slam Poetry

Grace Nichols, "Hurricane hits England," "Weeping Women,"
Benjamin Zephaniah, "Dis poetry," "Talking Turkeys"
John Agard, "Listen Mr Oxford Don," "Put the Kettle On,"

Kate Tempest, "My Shakespeare", "Europe is Lost"
Rafeel Ziadeh, "We Teach Life, Sir", "Shades of Anger"
Mark Smith, "My Father's Coat", "Small Boy"

Suggested Readings:

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

Teaching Plan:

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

MASTER of ARTS (ENGLISH)

Semester II

ENG XXII (Elective): Literatures of the Americas

Marks 100

Credit 05

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 hemispheric 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.

Contents

Unit 1

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

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

Unit 2

Ralph Ellison, *Invisible Man* (1952; Penguin Classics, 2016)

James Baldwin, *The Fire Next Time* (Penguin Books, 1963)

Unit 3

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)

Unit 4

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)

Teaching Plan

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)**Semester III****ENG XXIII (Elective): Criticism and Theory II****Marks 100
05****Credits****Course Objectives:**

3. To build on the foundations laid by the relevant core course.
4. To enable those who wish it to develop a specialised interest in the field.

Course Learning Outcomes:

3. Students will gain familiarity with a range of twentieth and twenty-first century theoretical approaches.
4. Students will acquire skills in the handling of theoretical issues related to the study of literature and culture.

Contents:**Unit 1: Structuralism, Post-structuralism, New Formalism**

Tzvetan Todorov, "Structural Analysis of Narrative," *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 2097-2106.

Vladimir Propp, "Morphology of the Folk-Tale," *Literary Theory: An Anthology* 2nd ed., edited by Julie Rivkin and Michael Ryan (Maiden, MA: Blackwell Publishing, 2004), 72-75.

Jacques Derrida, "That Dangerous Supplement," *Of Grammatology*, trans. By Gayatri Chakravorty Spivak (Baltimore: Johns Hopkins University Press, 1976;2016),141-164.

Roland Barthes, "The Death of the Author," *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 1457-1461 & 1466-1470.

Marjorie Levinson, "What is New Formalism?," *PMLA* 122.2 (March 2007): 558-569.

Unit 2: Marxism and Literature

Karl Marx, "Grundrisse," *Literary Theory: An Anthology* 2nd ed., edited by Julie Rivkin and Michael Ryan (Maiden, MA: Blackwell Publishing, 2004), 650-653.

Leon Trotsky, "The Formalist School of Poetry and Marxism," *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 1002-1017.

Mikhail Bakhtin, "Rabelais and his World," *Literary Theory: An Anthology* 2nd ed., edited by Julie Rivkin and Michael Ryan (Maiden, MA: Blackwell Publishing, 2004), 686-692.

Fredric Jameson, "The Political Unconscious: Narrative as a Socially Symbolic Act," *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 1932-1960.

Unit 3: Theorizing 'Minority' and Minor Literature

Gilles Deleuze and Felix Guattari "What is a Minor Literature?" *Kafka: Towards a Minor Literature*, *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch (New York: Norton, 2001), 1593-1601

Arjun Appaduari, "Fear of Small Numbers," in *Fear of Small Numbers: An Essay on the Geography of Anger* (Durham and London: Duke UP, 2006), Excerpt, 49-65 & 82-85.

Aamir Mufti, "Auerbach in Istanbul: Edward Said, Secular Criticism and the Question of Minority Culture," *Critical Inquiry* 25.1 (1998): 95-125.

Unit 4: Feminist and Queer Theory: Implications for Literary and Cultural Studies in India

Nivedita Menon, "Recovering Subversion," *Recovering Subversion: Feminist Politics Beyond the Law* (Delhi: Permanent Black, 2004), 204-245.

Sharmila Rege, "A Dalit Feminist Standpoint," *Gender and Caste*, edited by Anupama Rao (New Delhi: Kali, 2003), 90-101.

Shohini Ghosh, 'The Troubled Existence of Sex and Sexuality: Feminists Engage with Censorship' in *Gender & Censorship: Essays in Contemporary Indian Feminism*, edited by Brinda Bose (New Delhi: Women Unlimited/Kali for Women, 1999; 2006), 233-259.

Akshay Khanna, *Sexualness* (New Delhi: New Text, 2016), Selections.

Suggested Readings:

Etienne Balibar, "Homo nationalis: An Anthropological Sketch of the Nation-Form," *We the People of Europe: Reflections on Transnational Citizenship*.

B.R. Ambedkar, "Representation of Minorities"

Ratna Kapur, *Erotic Justice: Law and the New Politics of Postcolonialism* (London: Glasshouse Press, 2005).

Zakia Pathak and Rajeswari Sunder Rajan, "Shahbano," *Feminists Theorize the Political*, ed. Judith Butler and Joan Scott.

Gopal Guru, "Dalit Women Talk Differently," *Gender and Caste*, Ed. Anupama Rao.

Sharmila Rege, *Writing Caste, Writing Gender: Narrating Dalit Women's Testimonies* Delhi: Zubaan Books, 2013

"Rape and Sexual Violence," Justice J.S. Verma Committee Report, January 23, 2013.

Akhil Katyal, *The Doubtfulness of Sexuality: Idioms of Same-Sex Desire in Modern India*, (New Delhi: New Text, 2016), Selections.

A. Revathi, *A Life in Transactivism*, as told to Nandini Murali.

Teaching Plan:

Unit 1: 13 weeks

Unit 2: 13 weeks

Unit 3: 13 weeks

Unit 4: 13 weeks

MASTER of ARTS (ENGLISH)**Semester IV****ENG XXIV (Elective):: Religion and Literature****Marks 100
05****Credits****Course Objectives**

1. To study the ways in which religion and literature engage with each other --- as modes of humanistic thought --- across systems of belief and geopolitical contexts, so that they continue shape the world today
2. To analyse the range of literary modes --- such as folk narrative, iconology, discursive essay, allegory and devotional lyric --- that enable such an engagement

Course Learning Outcomes

1. An ability to evaluate the continuing significance of patterned relationships that emerge in fields such as identity-construction, state formation, and aesthetic representation
2. An appreciation of the way in which different modes of rhetoric and narrative reconfigure themselves to express the changing realities of the relationship between religion and literature

Contents**Unit 1 Foundational Readings (West)**

Jonathan Z. Smith, "Religion, Religions, Religious."
 Rodolf Otto, *The Idea of the Holy* (Chapters I, II, III, IV)
 E. R. Dodds, *The Greeks and the Irrational* (Chapters I, II and VIII)
 Mircea Eliade *The Sacred and the Profane* (Introduction, Chapters 1 and II)

Unit 2 Foundation II (Indian subcontinent and the East)

Hermann Oldenberg, *The Religion of the Veda* (Chapters I and II).
 Friedhelm Hardy, *Viraha Bhakti: The Early History of Krsna Devotion in South India* (Parts One, Two, Five and Six)
 Diana Eck, "The Deity: The Image of God" (in *The Life of Hinduism*. Edt. J.S. Hawley and V. Narayanan)
 A. Azfar Moin, *The Millennial Sovereign: Sacred Kingship and Sainthood in Islam* (Chapters I and II).

Unit 3 Orality, Magic, Storytelling

Keith Thomas. *Religion and the Decline of Magic* (Prologue, Chapters 2-6, Chapter 19 and Chapter 22).
 Mary Douglas, *Purity and Danger* (Chapter 2 and Chapter 4).
 Kirin Narayan, *Storytellers, Saints and Scoundrels: Folk Narrative in Hindu Religious Teaching*. (Part I-Chapters 2; Part II-Chapter 5; Part III, Conclusions)

Unit 4 Experiencing Literature

John Bunyan, *The Pilgrim's Progress*, Part 1, (1678)
 Thomas Traherne, 'Wonder'
 William Blake 'The Divine Image' (from *Songs of Innocence*)

Dante Gabriel Rossetti 'Autumn Song'
Gerard Manley Hopkins 'Spring and Fall'
William Butler Yeats 'Crazy Jane talks to the Bishop'
Lal Ded 'I, Lalla set out to bloom like a cotton flower'

Suggested Readings

Cleanth Brooks, *Community, Religion, and Literature Essays*, University of Missouri Press, 1995.
Manav Rathi, *Postsecular Imagination: Postcolonialism, Religion, and Literature*, 2013.
Louise Lee, Mark Knight, *Religion, Literature and the Imagination: Sacred Worlds*, Bloomsbury Academic, 2009
Vasudha Dalmia & Heinrich von Stietencron, (ed.) *Representing Hinduism: The construction of religious traditions and national identity*, Delhi: Sage Publications, 1995
Will Kymlicka (ed) *The Rights of Minority Cultures*, Oxford: OUP, 1995
David George Mullan, *Religious Pluralism in the West: An Anthology Oxford*: Wiley-Blackwell, 1997
A Chapman, J Coffey and B Gregory (eds) *Seeing Things Their Way: Intellectual History and the Return of Religion*, New York: U of Notre Dame, 2009

Teaching Plan

Unit 1: 13 Weeks
Unit 2: 13 Weeks
Unit 3: 13 Weeks
Unit 4: 13 Weeks

MASTER of ARTS (ENGLISH)

Semester IV

ENG XXV (Elective):: Dissertation

Marks 100

Credits

05

Outline:

1. The ability to formulate research questions and conduct independent research
2. To write an extended analytical piece based on such research
3. To learn the basics of academic writing, including formatting as per MLA Style

Outcomes:

1. To learn organisation and argumentation
2. To attempt to formulate an original argument
3. To use secondary sources responsibly

Requirements:

Only those who have taken the Research Methodology Course will be eligible to enroll for the Dissertation.

No more than 120 students will be enrolled in any semester.

The Dissertation will be marked on 100. There is no Internal Assessment component for this course.

Further details about the Dissertation will be circulated to all enrolled students at the beginning of every semester.

MASTER of ARTS (ENGLISH)

Semester IV

ENG XXVI (Open Elective): Discursive Prose

**Marks 100
04**

Credits

Course Objectives

To familiarise the students with the various ways in which prose writings have evolved down the ages

To enable the students to analyse prose writings/non fiction writings and identify the formal aspects that differentiates each genre

Course Learning Outcomes

An understanding of what constitutes prose writings will have been established.

The foundations of representation and genre will also have been established.

Contents:

Unit I: Environmental Humanities

Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable*. Penguin Books. 2016 (Selections)

Arundhati Roy, “The Greater Common Good” from, *The Algebra of Infinite Justice*, Penguin Books, 2001

Chakrabarty, Dipesh. “The Climate of History: Four Theses.” *Critical Inquiry*. 35.1. (2009): 197-222.

Unit II: Medical Humanities

Samuel Pepys: *Eyewitness Accounts: London’s Great Plague*. Amberley Publishing, 2014 (Selections)

Michel Foucault, “The Old Age of the Clinic”, “The Lesson of the Hospitals” from, *The Birth of the Clinic: An Archaeology of Medical Perception*, (Translated from the French by A.M. Sheridan), Routledge, 1994

Michel Foucault, “Panopticism” from *Discipline and Punishment: The Birth of the Prison* (Translated from the French by Alan Sheridan), Vintage, 1995.

“Illness as Metaphor” from Susan Sontag, *Illness as Metaphor and AIDS and Its Metaphors*. Penguin Modern Classics, 1991.

Unit III: Travel Narratives

Frater, Alexander. *Chasing The Monsoon: A Modern Pilgrimage Through India*, Picador, 2011 (Selections)

Sidonie Smith, ‘The Logic of Travel and Technologies of Motion’ *Moving Lives Twentieth-Century Women’s Travel Writing*, University of Minnesota Press. 2001

Lauren Elkin, *Flâneuse: Women Walk the City in Paris, New York, Tokyo, Venice and London*. Farrar, Strauss and Giroux, 2017 (Selections)

Unit IV: Writings on Food

Gopal Guru, “Food as a Metaphor for Cultural Hierarchies”. University of Pennsylvania, 2009. <<http://casi.ssc.upenn.edu/index.htm>>

Arjun Appadurai, “How to Make a National Cuisine: Cookbooks in Contemporary India”. *Comparative Studies in Society and History* 30.1 (Jan 1988) 3-24.

Jhumpa. Lahiri, “Indian Takeout: How a family of pirates from Rhode Island brought home all the flavors of Calcutta in a single suitcase.” <<https://www.foodandwine.com/articles/indian-takeout>>

Yasmin Alibhai- Brown, *The Settler's Cookbook: A Memoir of Love, Migration and Food*. London: Portobello Books, 2008 (Selections)

Suggested Readings

Raphl Russel, Daud Rahbar, Edward Said

Pieter Vermeulen: ‘Anthropocene Agencies’, *Literature and the Anthropocene*, Routledge.

Jacques Derrida, *Memoirs of the Blind: The Self-portrait and Other Ruins*, Musée du Louvre University of Chicago Press, 1993

Pico Iyer. *Falling Off the Map: Some Lonely Places of The World..* Vintage, 1994

Carole Counihan and Penny Van Esterik (ed.) *Food and Culture: A Reader*. New York: Routledge. 2013

Bourdieu, Pierre. 1984. *Distinction: A Social Critique of the Judgement of Taste*. Cambridge, MA: Harvard University Press, 1984.

Rob Nixon, "The Anthropocene: The Promise and Pitfalls of an Epochal Era." From *Future Remains: A Cabinet of Curiosities for the Anthropocene*, (Ed.) Gregg Mitman, Marco Armiero and Robert Emmett. University of Chicago Press, 2018.

Teaching Plan:

Unit 1: Amitav Ghosh, Arundhati Roy, and Rob Nixon (13 Weeks)

Unit 2: Samuel Pepys, Atul Gawande, Michel Foucault, and Susan Sontag (13 Weeks)

Unit 3: Freter, Smith and Lauren Elkin (13 Weeks)

Unit 4: Gopal Guru, Arjun Appadurai, Jhumpa Lahiri, and Yasmin Alibhai (13 weeks)

MASTER of ARTS (ENGLISH)**Semester IV****ENG XXVII (Open Elective): Violence and Memory Studies****Marks 100
04****Credits****Course Objectives:**

This course offers an introduction to the ways in which violence is represented, remembered, and memorialized across varied contexts. The trajectory of the course ranges from the Holocaust to the Partitions in South Asia to Israel/Palestine. While each of these ‘events’ can be seen as singular, the readings will highlight continuities and disjunctions within and amongst the larger structures of violence and war. The literary and critical readings deal with themes such as trauma, exile, the idea of the refugee, borders, and the nation-state.

Course Learning Outcomes:

Students will acquire a sense of the ways in which violence is represented and remembered in specific contexts and across times. They will gain insights into the theoretical as well as social aspects of violent ‘events’ and how they are commemorated.

Contents:**Unit 1: The Holocaust**

Primo Levi, *If This Is a Man*. Trans. Stuart Woolf (London: Abacus, 1987. First Pub. 1958)

Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, pp. xiii-xx.

Unit 2: Partitions of South Asia, 1947

Ritu Menon and Kamla Bhasin, “Honourably Dead: Permissible Violence Against Women,” *Borders and Boundaries: Women in India’s Partition* (New Delhi: Kali for Women, 1998), pp. 31-64

Sa’adat Hasan Manto, “Open It” in *Black Margins: Saa’adat Hasan Manto Stories*, trans. M. Asaduddin, ed. Muhammad Umar Memon (New Delhi: Katha, 2003).

Cathy Caruth, “Introduction: The Wound and the Voice,” *Unclaimed Experience: Trauma, Narrative and History* (Baltimore: The Johns Hopkins University Press, 1996), pp. 1-9 and 113-117.

Ritu Menon and Kamla Bhasin, “Borders and Bodies: Recovering Women in the Interest of the Nation,” *Borders and Boundaries: Women in India’s Partition* (New Delhi: Kali for Women, 1998) pp. 65-130.

Rajinder Singh Bedi, “Lajwanti.” Trans. Rajinder Singh Bedi, *India Partitioned: The Other Face of Freedom*, Ed. Mushirul Hasan (New Delhi: Roli, 1995), pp. 177-189.

Jamila Hasmi, “Banished.” *An Epic Unwritten: The Penguin Book of Partition Stories from Urdu* Ed. Muhammad Umar Memon (New Delhi: Penguin, 1998), pp. 87-105.

Unit 3: Partitions of South Asia, 1971

Saleha Chowdhury, “The Daughter,” *Fault Lines: Stories of 1971*, Eds. Niaz Zaman and Asif Farrukhi, (Dhaka: The University Press, 2008), pp. 120-129.

Kamila Shamsie, *Kartography*, (Orlando: Harcourt: 2004).

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Cara Cilano, "Introduction: The Deep Wounds of Nations," *National Identities in Pakistan: The 1971 War in contemporary Pakistani Fiction* (London and New York: Routledge, 2011), pp. 1-13.

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