

4 YEAR UNDERGRADUATE PROGRAMME IN ENGLISH

UNIVERSITY OF DELHI

DEPARTMENT OF ENGLISH

(YEAR UNDERGRADUATE PROGRAMME

(Courses effective from Academic Year 2013-14)



SYLLABUS OF COURSES TO BE OFFERED

Discipline Courses I, Discipline Courses II

& Applied Courses

Note: The courses are uploaded as sent by the Department concerned. The scheme of marks will be determined by the University and will be corrected in the syllabus accordingly. Editing, typographical changes and formatting will be undertaken further.

Year Undergraduate Programme Secretariat

fouryearprog@gmail.com

4 YEAR UNDERGRADUATE PROGRAMME IN ENGLISH

DISCIPLINE COURSES I

Paper Titles

1. European Classical Literature
2. Indian Writing in English
3. British Poetry and Drama: 14th to 17th Centuries
4. Popular Literature
5. British Poetry and Drama: 17th and 18th Centuries
6. American Literature
7. British Literature: 18th Century
8. British Romantic Literature
9. British Literature: 19th Century
10. Women's Writing
11. Indian Classical Literature
12. British Literature: The Early 20th Century
13. Modern European Drama
14. Postcolonial Literatures
15. Modern Indian Writing in English Translation
16. British Literature after the 1960s
17. Research Methodology
18. Nineteenth Century European Realism
19. Literary Theory
20. Research

NOTE: The Suggested Topics and Background Readings are NOT meant for compulsory classroom teaching. They should be used by students for making class presentations and may be discussed by teachers during tutorials. Additional material may also be used by teachers and students for the purpose.

Every semester Teaching will be spread over 16 weeks including 2 weeks for review.

4 YEAR UNDERGRADUATE PROGRAMME IN ENGLISH

.....DISCIPLINE COURSES I

Paper 1: European Classical Literature

1. Homer *The Odyssey*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985).
2. Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).
3. Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
4. Ovid *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).
- Horace *Satires I: 4*, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

Suggested Topics and Background Prose Readings for Class Presentations

Topics

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

Readings

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

DISCIPLINE COURSES I

Paper 2: Indian Writing in English

1. R.K. Narayan	<i>Swami and Friends</i>
2. Anita Desai	<i>In Custody</i>
3. H.L.V. Derozio	'Freedom to the Slave'
	'The Orphan Girl'
Kamala Das	'Introduction'
	'My Grandmother's House'
Nissim Ezekiel	'Enterprise'
	'The Night of the Scorpion'
Robin S. Ngangom	The Strange Affair of Robin S. Ngangom'
	'A Poem for Mother'
4. Mulk Raj Anand	'Two Lady Rams'
Salman Rushdie	'The Free Radio'
Rohinton Mistry	'Swimming Lesson'
Aravind Adiga	'The Sultan's Battery'

Suggested Topics and Background Prose Readings for Class Presentations

Topics

Indian English

Indian English Literature and its Readership

Themes and Contexts of the Indian English Novel

The Aesthetics of Indian English Poetry

Modernism in Indian English Literature

Readings

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

DISCIPLINE COURSES I

Paper 3: British Poetry and Drama: 14th to 17th Centuries

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|------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Geoffrey Chaucer | <i>The Wife of Bath's Prologue</i> |
| Edmund Spenser | Selections from <i>Amoretti</i> :
Sonnet LXVII 'Like as a huntsman...'
Sonnet LVII 'Sweet warrior...'
Sonnet LXXV 'One day I wrote her
name...' |
| John Donne | 'The Sunne Rising'
'Batter My Heart'
'Valediction: forbidding mourning' |
| 2. Christopher Marlowe | <i>Doctor Faustus</i> |
| 3. William Shakespeare | <i>Othello</i> |
| 4. William Shakespeare | <i>Twelfth Night</i> |

Suggested Topics and Background Prose Readings for Class Presentations

Topics

Renaissance Humanism

The Stage, Court and City

Religious and Political Thought

Ideas of Love and Marriage

The Poet in Society

Readings

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

DISCIPLINE COURSES I
Paper 4: Popular Literature

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|--------------------------------------|-------------------------------------------------|
| 1. Lewis Carroll | <i>Through the Looking Glass</i> |
| 2. Agatha Christie | <i>The Murder of Roger Ackroyd</i> |
| 3. Shyam Selvadurai | <i>Funny Boy</i> |
| 4. Durgabai Vyam and
Subhash Vyam | <i>Bhimayana: Experiences of Untouchability</i> |

Suggested Topics and Background Prose Readings for Class Presentations

Topics

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

Readings

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

DISCIPLINE COURSES I

Paper 5: British Poetry and Drama: 17th and 18th Centuries

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|----|----------------|------------------------------|
| 1. | John Milton | <i>Paradise Lost: Book 1</i> |
| 2. | John Webster | <i>The Duchess of Malfi</i> |
| 3. | Aphra Behn | <i>The Rover</i> |
| 4. | Alexander Pope | <i>The Rape of the Lock</i> |

Suggested Topics and Background Prose Readings for Class Presentations

Topics

Religious and Secular Thought in the 17th Century

The Stage, the State and the Market

The Mock-epic and Satire

Women in the 17th Century

The Comedy of Manners

Readings

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

DISCIPLINE COURSES I

Paper 6: American Literature

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|----|---------------------|--------------------------------------------------------------------------------------------------------|
| 1. | Nathaniel Hawthorne | <i>The House of the Seven Gables</i> |
| 2. | Toni Morrison | <i>Beloved</i> |
| 3. | Edgar Allan Poe | 'The Purloined Letter' |
| | F. Scott Fitzgerald | 'The Crack-up' |
| | William Faulkner | 'Dry September' |
| 4. | Anne Bradstreet | 'The Prologue' |
| | Walt Whitman | Selections from <i>Leaves of Grass</i> :
'O Captain, My Captain'
'Passage to India' (lines 1–68) |
| | Sherman Alexie | 'Crow Testament'
'Evolution' |

Suggested Topics and Background Prose Readings for Class Presentations

Topics

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

Readings

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

DISCIPLINE COURSES I

Paper 7: British Literature: 18th Century

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|---------------------|------------------------------------------------------------|
| 1. William Congreve | <i>The Way of the World</i> |
| 2. Jonathan Swift | <i>Gulliver's Travels</i> (Books III and IV) |
| 3. Samuel Johnson | 'London' |
| Thomas Gray | 'Elegy Written in a Country Churchyard' |
| 4. Laurence Sterne | <i>The Life and Opinions of Tristram Shandy, Gentleman</i> |

Suggested Topics and Background Prose Readings for Class Presentations

Topics

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

Readings

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

DISCIPLINE COURSES I

Paper 8: British Romantic Literature

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|-------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. William Blake | 'The Lamb',
'The Chimney Sweeper' (from <i>The Songs of Innocence</i> and <i>The Songs of Experience</i>)
'The Tyger' (<i>The Songs of Experience</i>)
'Introduction' to <i>The Songs of Innocence</i> |
| Robert Burns | 'A Bard's Epitaph'
'Scots Wha Hae' |
| 2. William Wordsworth | 'Tintern Abbey'
'Ode: Intimations of Immortality' |
| Samuel Taylor Coleridge | 'Kubla Khan'
'Dejection: An Ode' |
| 3. Lord George Gordon
Noel Byron | 'Childe Harold': canto III, verses 36–45
(lines 316–405); canto IV, verses 178–86
(lines 1594–674) |
| Percy Bysshe Shelley | 'Ode to the West Wind'
'Ozymandias'
'Hymn to Intellectual Beauty' |
| John Keats | 'Ode to a Nightingale'
'To Autumn'
'On First Looking into Chapman's Homer' |
| 4. Mary Shelley | <i>Frankenstein</i> |

Suggested Topics and Background Prose Readings for Class Presentations

Topics

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

Readings

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

DISCIPLINE COURSES I

Paper 9: British Literature: 19th Century

1. Jane Austen	<i>Pride and Prejudice</i>
2. Charlotte Bronte	<i>Jane Eyre</i>
3. Charles Dickens	<i>Hard Times</i>
4. Alfred Tennyson	'The Lady of Shalott'
	'Ulysses'
	'The Defence of Lucknow'
Robert Browning	'My Last Duchess'
	'The Last Ride Together'
	'Fra Lippo Lippi'
Christina Rossetti	'The Goblin Market'

Suggested Topics and Background Prose Readings for Class Presentations

Topics

Utilitarianism

The 19th Century Novel

Marriage and Sexuality

The Writer and Society

Faith and Doubt

The Dramatic Monologue

Readings

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man* in *The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
3. John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

DISCIPLINE COURSES I
Paper 10: Women's Writing

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|-----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Emily Dickinson | 'I cannot live with you' |
| | 'I'm wife; I've finished that' |
| Sylvia Plath | 'Daddy' |
| | 'Lady Lazarus' |
| Eunice De Souza | 'Advice to Women' |
| | 'Bequest' |
| 2. Alice Walker | <i>The Color Purple</i> |
| 3. Charlotte Perkins Gilman | 'The Yellow Wallpaper' |
| Katherine Mansfield | 'Bliss' |
| Mahashweta Devi | 'Draupadi', tr. Gayatri Chakravorty Spivak |
| (Calcutta: Seagull, 2002) | |
| 4. Mary Wollstonecraft | <i>A Vindication of the Rights of Woman</i> (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38. |
| | 'A Testimony of our Inexhaustible Treasures', in <i>Pandita Ramabai Through Her Own Words: Selected Works</i> , tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324. |
| Ramabai Ranade | |
| | Excerpts from <i>Amar Jiban</i> in Susie Tharu and K. Lalita, eds., <i>Women's Writing in India</i> , vol. 1 (New Delhi: OUP, 1989) pp. 191–2. |
| Rassundari Debi | |

Suggested Topics and Background Prose Readings for Class Presentations

Topics

The Confessional Mode in Women's Writing

Sexual Politics

Race, Caste and Gender

Social Reform and Women's Rights

Readings

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

DISCIPLINE COURSES I

Paper 11: Indian Classical Literature

1. Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
2. Vyasa 'The Dicing' and 'The Sequel to Dicing', 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
3. Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).
4. Ilango Adigal 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3.

Suggested Topics and Background Prose Readings for Class Presentations

Topics

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

Readings

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

DISCIPLINE COURSES I

Paper 12: British Literature: The Early 20th Century

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|----|----------------|-----------------------------------------------------------------------------------------------|
| 1. | Joseph Conrad | <i>Heart of Darkness</i> |
| 2. | D.H. Lawrence | <i>Sons and Lovers</i> |
| 3. | Virginia Woolf | <i>Mrs Dalloway</i> |
| 4. | W.B. Yeats | 'Leda and the Swan'
'The Second Coming'
'No Second Troy'
'Sailing to Byzantium' |
| | T.S. Eliot | 'The Love Song of J. Alfred Prufrock'
'Sweeney among the Nightingales'
'The Hollow Men' |

Suggested Topics and Background Prose Readings for Class Presentations

Topics

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

Readings

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

DISCIPLINE COURSES I

Paper 13: Modern European Drama

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|----|----------------|-----------------------------------|
| 1. | Henrik Ibsen | <i>Ghosts</i> |
| 2. | Bertolt Brecht | <i>The Good Woman of Szechuan</i> |
| 3. | Samuel Beckett | <i>Waiting for Godot</i> |
| 4. | Eugene Ionesco | <i>Rhinoceros</i> |

Suggested Topics and Background Prose Readings for Class Presentations

Topics

Politics, Social Change and the Stage

Text and Performance

European Drama: Realism and Beyond

Tragedy and Heroism in Modern European Drama

The Theatre of the Absurd

Readings

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

DISCIPLINE COURSES I

Paper 14: Postcolonial Literatures

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|---------------------------|--------------------------------------|
| 1. Chinua Achebe | <i>Things Fall Apart</i> |
| 2. Gabriel Garcia Marquez | <i>Chronicle of a Death Foretold</i> |
| 3. Bessie Head | 'The Collector of Treasures' |
| Ama Ata Aidoo | 'The Girl who can' |
| Grace Ogot | 'The Green Leaves' |
| 4. Pablo Neruda | 'Tonight I can Write' |
| | 'The Way Spain Was' |
| | 'Ode to a Tomato' |
| Derek Walcott | 'A Far Cry from Africa' |
| | 'Goats and Monkeys' |
| | 'Names' |
| David Malouf | 'Revolving Days' |
| | 'Wild Lemons' |
| | 'The Martyrdom in Room no 14' |

Suggested Topics and Background Prose Readings for Class Presentations

Topics

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

Readings

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

DISCIPLINE COURSES I

Paper 15: Modern Indian Writing in English Translation

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

Suggested Topics and Background Prose Readings for Class Presentations

Topics

The Aesthetics of Translation

Linguistic Regions and Languages

Modernity in Indian Literature

Caste, Gender and Resistance

Questions of Form in 20th Century Indian Literature

4 YEAR UNDERGRADUATE PROGRAMME IN ENGLISH

Readings

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

DISCIPLINE COURSES I

Paper 16: British Literature after the 1960s

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

Suggested Topics and Background Prose Readings for Class Presentations

Topics

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

Readings

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

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DISCIPLINE COURSES I

Paper 17: Research Methodology

Unit I: Practical Criticism

Unit II: Conceptualizing and Drafting Research Proposals

Unit III: On Style Manuals

Unit IV: Notes, References, and Bibliography

DISCIPLINE COURSES I

Paper 18: Nineteenth Century European Realism

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

Suggested Topics and Background Prose Readings for Class Presentations

Topics

History, Realism and the Novel Form

Ethics and the Novel

The Novel and its Readership in the 19th Century

Politics and the Russian Novel: Slavophiles and Westernizers

Readings

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

DISCIPLINE COURSES I
Paper 19: Literary Theory

1. Marxism

- a) Antonio Gramsci, 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.
- b) Louis Althusser, 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy and Other Essays* (New Delhi: Aakar Books, 2006) pp. 85–126.

2. Feminism

- a) Elaine Showalter, 'Twenty Years on: A Literature of Their Own Revisited', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.
- b) Luce Irigaray, 'When the Goods Get Together' (from *This Sex Which is Not One*), in *New French Feminisms*, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10.

3. Poststructuralism

- a) Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science', tr. Alan Bass, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988) pp. 108–23.
- b) Michel Foucault, 'Truth and Power', in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.

4. Postcolonial Studies

- a) Mahatma Gandhi, 'Passive Resistance' and 'Education', in *Hind Swaraj and Other Writings*, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.
- b) Edward Said, 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.
- c) Aijaz Ahmad, "'Indian Literature": Notes towards the Definition of a Category', in *In Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

Suggested Background Prose Readings and Topics for Class Presentations

Topics

The East and the West

Questions of Alterity

Power, Language, and Representation

The State and Culture

Readings

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).

2. Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).

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DISCIPLINE COURSES I

Paper 20: Research

Unit I: Using Oral and Archival Sources

Unit II: Digital Humanities

Unit III: Writing a Term Paper

DISCIPLINE COURSES II

AIM: The aim of the courses in this syllabus is to acquaint students from other Discipline =courses with various types and contexts of literature that would meet, as far as possible, their trans-disciplinary expectations.

Paper Titles

- 1. Individual and Society**
- 2. Crime and Literature**
- 3. Literature and Film**
- 4. Cultural Diversity in India**
- 5. Reading World Literature**
- 6. Literature of the Partition**

NOTE: Suggested Topics and Background Prose Readings are NOT meant for compulsory classroom teaching. They should be used by students for their class presentations and can be discussed in tutorials by the teachers. Additional material may also be used by the teachers and students.

DISCIPLINE COURSES II
Paper 1: Individual and Society

Selections from Vinod Sood, et. al., eds., *Individual and Society: Essays, Stories and Poems* (Delhi: Pearson, 2005).

Unit 1: Caste/Class

1. Jotirao Phule, 'Caste Laws'
2. Premchand, 'Deliverance'
3. Omprakash Valmiki, 'Joothan'
4. Hira Bansode, 'Bosom Friend'

Unit 2: Gender

1. Virginia Woolf, 'Shakespeare's Sister'
2. Rabindranath Tagore, 'The Exercise Book'
3. Marge Piercy, 'Breaking Out'
4. Eunice De Souza, 'Marriages Are Made'
5. Ambai, 'Yellow Fish'

Unit 3: Race

1. Roger Mais, 'Blackout'
2. Wole Soyinka, 'Telephone Conversation'
3. Langston Hughes, 'Harlem'
4. Maya Angelou, 'Still I Rise'

Unit 4: Violence and War

1. Wilfred Owen, 'Dulce et Decorum Est'
2. Henry Reed, 'Naming of Parts'
3. Sa'adat Hasan Manto, 'The Dog of Tetwal'
4. Amitav Ghosh, 'Ghosts of Mrs Gandhi'

Unit 5: Living in a Globalized World

1. Roland Barthes, 'Toys'
2. Imtiaz Dharkar, 'At the Lahore Karhai'
3. Edward Brathwaite, 'Colombe'

DISCIPLINE COURSES II
Paper 2: Crime and Literature

- | | |
|-----------------------|--------------------------------------|
| 1. Wilkie Collins | <i>The Woman in White</i> |
| 2. Arthur Conan Doyle | <i>The Hound of the Baskervilles</i> |
| 3. Raymond Chandler | <i>The Big Sleep</i> |
| 4. H.R.F. Keating | <i>Inspector Ghote Goes by Train</i> |

Suggested Topics and Readings for Class Presentation

Topics

Crime across the Media
Constructions of Criminal Identity
Cultural Stereotypes in Crime Fiction
Crime Fiction and Cultural Nostalgia
Crime Fiction and Ethics
Crime and Censorship

Readings

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

DISCIPLINE COURSES II
Paper 3: Literature and Film

Unit 1: James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.

Unit 2: William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).

Unit 3: Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).

Unit 4: Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

Suggested Topics and Background Prose Readings for Class Presentations

Topics

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

Readings

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

Other films that may be used for class presentations:

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angoor* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkara* (dir. Vishal Bhardwaj, 2006) respectively.
2. Jane Austen, *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004).
3. *Rudaali* (dir. Kalpana Lajmi, 1993) and *Gangor* or 'Behind the Bodice' (dir. Italo Spinelli, 2010).

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4. Ruskin Bond, *Junoon* (dir. Shyam Benegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *Saat Khoon Maaf* (dir. Vishal Bhardwaj, 2011).
5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean (1984).

Note:

- (a) For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- (b) To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:
 1. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
 2. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
 3. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
 4. J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
 5. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).

DISCIPLINE COURSES II

Paper 4: Cultural Diversity in India

Selections from Sukrita Paul Kumar, et. al., eds., *Cultural Diversity, Linguistic Plurality and Literary Traditions in India* (New Delhi: Macmillan, 2005).

Unit 1: Overview

Unit 2: Linguistic Plurality within Sufi and Bhakti Tradition

Unit 3: Language Politics: Hindi and Urdu

Unit 4: Tribal Verse

Unit 5: Dalit Voices

Unit 6: Writing in English

Unit 7: Womanspeak: Examples from Kannada and Bangla

Unit 8: Literary Cultures: Gujarati and Sindi

Suggested Topics and Background Prose Readings for Class Presentations

Topics

Multilingualism and Language Hierarchies

Oral Traditions

Dalit and Tribal Cultures

Sufi and Bhakti Traditions

Indian Writing in English

Readings

1. Jawaharlal Nehru, 'The Variety and Unity of India' and 'The Epics, History, Tradition and Myth', in *The Discovery of India* (Bombay: Asia Publishing House, 1961) pp. 61–3, 99–106.
2. U.R. Ananthamurthy, 'Tradition and Creativity', ed. A.J. Thomas, *Literature and Culture* (Calcutta: Papyrus, 2002).
3. Shashi Deshpande, 'Where do we belong: Regional, National or International?', and 'Why Am I a Feminist', in *Writing from the Margins and Other Essays* (New Delhi: Viking, 2003) pp. 82–5.
4. Rustom Barucha, 'Thinking through Culture: A Perspective for the Millennium', and Gopal Guru, 'Dalits in Pursuit of Modernity', in *India: Another Millennium*, ed. Romila Thapar (New Delhi: Penguin, 2000) pp. 66–84, 123–36.
5. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.
6. Sheldon Pollock, ed., *Literary Cultures in History* (New Delhi: OUP, 2003) pp. 1–36.

DISCIPLINE COURSES II
Paper 5: Reading World Literature

1. V.S. Naipaul, *Bend in the River* (London: Picador, 1979).
2. Marie Clements, *The Unnatural and Accidental Women*, in *Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003).
3. Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008).
Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985).
4. Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.
Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132-3.
Kishwar Naheed, 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.
Shu Ting, 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).
Jean Arasanayagam, 'Two Dead Soldiers', in *Fussilade* (New Delhi: Indialog, 2003) pp. 89-90.

Suggested Topics and Background Prose Readings for Class Presentations

Topics

The Idea of World Literature

Memory, Displacement and Diaspora

Hybridity, Race and Culture

Adult Reception of Children's Literature

Literary Translation and the Circulation of Literary Texts

Aesthetics and Politics in Poetry

Readings

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

DISCIPLINE COURSES II

Paper 6: Literature of the Partition

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
2. Amitav Ghosh, *The Shadow Lines*.
3.
 - a. Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.
 - b. Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.
 - c. Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.
 - d. Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.
4.
 - a. Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.
 - b. Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.
 - c. Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.

Suggested Topics and Readings for Class Presentation

Topics

Colonialism, Nationalism, and the Partition
Communalism and Violence
Homelessness and Exile
Women in the Partition

Background Readings and Screenings

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

Films

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

APPLIED COURSES

Aims

The four Applied Courses are designed to equip students with professional skills to supplement the knowledge acquired through Discipline Courses I and II. These courses are expected to foster certain practical skills. The pedagogy will emphasize an active engagement with precise tasks and goals, within a workshop-like environment.

Paper Titles

- 1. Academic Writing and Composition**
- 2. Media and Communication Skills**
- 3. Text and Performance**
- 4. English Language Teaching**

NOTE: The Suggested Readings are NOT meant for compulsory classroom teaching. They should be used by students for making class presentations and may be discussed by teachers during tutorials. Additional material may also be used by teachers and students.

APPLIED COURSES

Paper 1: Academic Writing and Composition

Topics

Unit 1: Introduction to the Writing Process

Unit 2: Introduction to the Conventions of Academic Writing

Unit 3: Writing in one's own words: Summarizing and Paraphrasing

Unit 4: Critical Thinking: Syntheses, Analyses, and Evaluation

Unit 5: Structuring an Argument: Introduction, Interjection, and Conclusion

Unit 6: Citing Resources; Editing and Peer Review

Suggested Readings

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

Assessment: 100 marks

Continuous Assessment

Class interaction

···: 25 marks

Projects and Viva Voce: (Individual/Group projects on any two areas within the prescribed topics. Viva voce will be conducted by one external examiner and two faculty members.

.....: 25 marks

End Semester Assessment

···: 50 marks

This end semester assessment will be group-based and will be made by a board of examiners comprising one external examiner and two faculty members. Each

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group will be evaluated on the basis of the research paper that they have produced through the semester, with an opportunity for editing/revising the same a fortnight before the external assessment. The evaluation board shall evaluate the groups after examining their research papers and interviewing them. The following criteria for evaluation shall apply:

- Conceptual and linguistic competence writing on an academic subject
- Ability to organize material and develop an argument
- Critical skills

.....FYZfYbVb[žYX]hb[žV]V]c[fUd\ nžYHW

APPLIED COURSES

Paper 2: Media and Communication Skills¹

Topics

Unit 1: Introduction to Mass Communication

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

Topics for Student Presentations:

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

Unit 2: Advertisement

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

Topics for Student Presentations:

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

Unit 3: Media Writing

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

Topics for Student Presentations:

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

Unit 4: Introduction to Cyber Media and Social Media

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

Topics for Student Presentations:

¹ **Note:** Most prescribed topics will rely on examples from contemporary print, television, social media, besides cyberspace. The presentation topics are merely suggestive. Teachers should encourage students to make class presentations on other subjects within the same unit.

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- a) Case studies of prominent Facebook/Twitter campaigns/writing a blog, etc.

Unit 5: Media Ethics

1. Code of Conduct for Print and Electronic Media
2. Ethics of 'Sting Operations'

Topics for Student Presentations:

- a) Analysing case studies on media ethics
- b) Coverage in print and electronic media (national and international) of events such as terror attacks.
- c) Team projects in investigative journalism.

Unit 6: Corporate Communications/Media Management

Topics for Student Presentations:

- a) Organizing a press conference/writing press releases.

Suggested Readings

1. Kewal J. Kumar, *Mass Communication in India* (New Delhi: Jaico, 3rd edn, 2007).
2. Paranjoy Guha Thakurta, *Media Ethics: Truth, Fairness, and Objectivity* (New Delhi: OUP, 2011).
3. K.M. Srivastava, *News Reporting and Editing* (New Delhi: Sterling, 2003, rpt. 2008).
4. Sangeeta Sharma and Raghuvir Singh, *Advertisement: Planning and Implementation* (New Delhi: Phi Learning Private Limited, 2006, rpt. 2010).

Assessment: 100 marks

Continuous Assessment

Class Presentations : 25 marks

Projects and Viva Voce: (individual/group projects on any two areas within the prescribed topics. Viva voce will be conducted by two external and one faculty member. : 25 marks

End Semester assessment : 50 marks

APPLIED COURSES

Paper 3: Texts and Performance

Topics

Unit 1: Introduction

1. Introduction to theories of Performance
2. Historical overview of Western and Indian theatre
3. Forms and Periods: Classical, Contemporary, Stylized, Naturalist

Topics for Student Presentations:

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

Unit 2: Theatrical Forms and Practices

1. Types of theatre, semiotics of performative spaces, e.g. proscenium 'in the round', amphitheatre, open-air, etc.
2. Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization

Topics for Student Presentations:

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

Unit 3: Theories of Drama

1. Theories and demonstrations of acting: Stanislavsky, Brecht
2. Bharata

Topics for Student Presentations:

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

Unit 4: Theatrical Production

1. Direction, production, stage props, costume, lighting, backstage support.
2. Recording/archiving performance/case study of production/performance/impact of media on performance processes.

Topics for Student Presentations:

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

Unit 5: Reading Performance

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1. Performance as art and culture: reading and analyzing performance as play-text and cultural text. Protocols of reviewing plays.
2. Examining events of daily life as performances, e.g. rituals, sport, spectacle.

Topics for Student Presentations:

- a) Reviews of live performances
- b) Performative aspects of events from daily life such as religious ceremonies, conversations, news shows, etc.

Unit 6: Writing Plays and Adaptations

1. Script writing, adapting prose and poetry for performance, e.g. lyrics, drama, mime, dance, etc.
2. Examining multiple performance possibilities for the same text.

Topics for Student Presentations:

- a) Dramatic adaptations of prose and poetry
- b) Script writing
- c) Theatrical performances
- d) Critical discussion of adaptations

Suggested Readings

1. Richard Schechner, *Performance Studies: An Introduction* (London: Routledge, 2002).
2. Marvin Carlson, *Performance: A Critical Introduction* (London: Routledge, 2004).
3. Nemichandra Jain, *Indian Theatre: Tradition, Continuity and Change* (Delhi: Vikas, 1992, rpt).

Assessment: 100 marks

Internal: Practical production skills tested by external examination: 25 marks

Project: practical or research-based : 25 marks

External: Written Test : 50 marks

APPLIED COURSES

Paper 4: English Language Teaching

Unit 1: Knowing the Learner

Unit 2: Structures of English Language

Unit 3: Methods of teaching English Language and Literature

Unit 4: Materials for Language Teaching

Unit 5: Assessing Language Skills

Unit 6: Using Technology in Language Teaching

Suggested Readings

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

Assessment: 100 marks

Continuous Assessment

: 50 marks

The students will be evaluated through:

- Class participation : 5 marks
- Teacher, peer, and student feedback :10 marks
- Lesson plans and learning aids, etc. :10 marks
- Project presentation :10 marks
- Practice teaching sessions :15 marks

End Semester Examination

: 50 marks

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There will be one end semester practical examination to evaluate the acquired teaching skills acquired by the students. The evaluation board shall comprise two external examiners and one internal faculty member.

- Interview and Viva :25 marks
- Assessment of log/diary/lessons plans/learning aids/posters, etc. : 25 marks

NOTE: There will be no external written examination at the end of the semester.