

**UNIVERSITY OF DELHI  
MASTER OF ARTS**

(Effective from Academic Year 2019-20)

**PROGRAMME BROCHURE**



[M A English](#) Revised Syllabus as approved by Academic Council on [XXXX](#), 2018 and

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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 Dhaura 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 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.

### **Definitions**

(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 same department. Students of other Department 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 semester.
- (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. 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 be 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 **83** credits for the completion of course and the award of degree.


**Course Credit Scheme**

Semester	Core Courses			Elective Course			Open Elective Course			Total Credits
	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	
I	02	(4+1) x 2	10	02	(4 + 1) x 2	10	Nil			20
II	02	(4+1) x 2	10	02	(4 + 1) x 2	10	01	4 x 1	4	24
III	02	(4+1) x 2	10	02	(4 + 1) x 2	10	Nil			20
IV	02	(4+1) x 2	10	01	5 x 1 = 5	5	01	4 x 1	4	19
<b>Total Credits for the Course</b>			<b>40</b>			<b>35</b>			<b>08</b>	<b>83</b>

**Semester I/II/III/IV (individually for each semester)**

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
<b>Total credits in core course</b>		<b>40</b>			

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
Elective course 5	4		1	5
Elective course 6	4		1	5
Elective course 7	4		1	5
Total Credits in Elective Courses	35			
Number of Open Electives	Credits in each open elective			
	Theory			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 83				

- \* 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 semester examination and 30 marks for internal assessment.

**List of Core Courses**

1. LLC I (Medieval) (CORE)
2. LLC II (Early Modern World) (CORE)
3. LLC III (16<sup>th</sup> and 17<sup>th</sup> Century Drama) (CORE)
4. Criticism and Theory I (CORE)
5. LLC IV (Long 18<sup>th</sup> Century) (CORE)
6. LLC V (Long 19<sup>th</sup> Century) (CORE)
7. LLC VI (Long 20<sup>th</sup> century) (CORE)
8. Post-independence Indian Literature (CORE)

**List of Elective Courses**

9. Classical to Pre-modern Literatures (ELECTIVE)
10. Poetry 1 (ELECTIVE)
11. Aesthetics and Literature (ELECTIVE)
12. Politics, Philosophy and Literature (ELECTIVE)
13. Introduction to the Study of Language (ELECTIVE)
14. Poetry 2 (ELECTIVE)
15. Fiction (ELECTIVE)
16. Literature of the Americas (ELECTIVE)
17. Postcolonial Literatures and Theory (ELECTIVE)
18. Research Methodology (ELECTIVE)
19. Criticism and Theory 2 (ELECTIVE)
20. Gender Studies (ELECTIVE)
21. Dissertation (ELECTIVE)
22. Religion and Literature (ELECTIVE)

**List of Open Elective Courses**

23. Dalit Studies (OPEN ELECTIVE)
24. Visual Studies (OPEN ELECTIVE)
25. Discursive Prose (OPEN ELECTIVE)
26. Violence and Memory Studies (OPEN ELECTIVE)
27. Disability Studies (OPEN ELECTIVE)

### **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 eighty 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 supervisions 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 rule

### **CGPA Calculation**

As per University Examination rule.



### **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**

**Core: Life, Literature and Culture I Medieval Literature**

**Marks 70**

**Duration 03 hours**

**Course Objectives**

1. To explain how Medieval modes of thought give way to the rise of early modernity.
2. To understand the early developments of modes of representation.

**Course Learning Outcomes**

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

**Contents**

**Unit I** Marie de France, *Lais* (‘Guigemar’ and ‘Equitan’)

Thomas Malory, *Morte de Artur*

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."

Nigel de Longchamps, *A Mirror of Fools*

Geoffrey Chaucer, ‘The Wife of Bath’s Prologue and Tale,’ ‘The Nun’s Priest’s Tale’.

**Unit II** “Wakefield Master”, *The Second Shepherd’s Play*

**Unit III** William Langland, *Piers Plowman*

**Unit IV** Letter, Treatises and autobiographies

*Letters of Abelard and Heloise*

Andreas Capellanus, *De Amore*

*The Book of Margery Kempe*

**Suggested Readings** Derek Brewer, C S Lewis, Umberto Eco

**Teaching Plan**

Week 1: Introduction to Unit I

Week 2: Textual Analysis of Marie de France

Week 3: Textual Analysis of Malory

Week 4: Textual Analysis of *A Mirror of Fools*

Week 5: Introduction to Unit II

Week 6: Medieval theatre and prescribed plays

Week 7: Introduction to Unit III

Week 8: Textual Analysis of Langland

Week 9: Introduction to Unit IV

Week 10: Textual Analysis of *Abelard and Heloise*

Week 11: Medieval mysticism

Week 12: Textual Analysis of *De Amore*

Week 13: Textual Analysis of *The Book of Margery Kempe*

Week 14: Conclusion

**MASTER of ARTS (ENGLISH)**

**Semester I**

**Core: Life, Literature and Culture II Early Modern World**

**Marks 70**

**Duration 03 hours**

**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.

**Contents**

**Unit I** Thomas More: *Utopia*

Erasmus: *Adagia* (Selections)

**Unit II** Edmund Spenser: April Eclogue *Shepherd's Calendar*

Letter to Raleigh

*The Faerie Queene* Books 3 and 6

Baldassare Castiglione *The Book of the Courtier* (Selections)

**Unit III** Michel de Montaigne: *Apology for Raymond Sebond* (Selections)

William Shakespeare: Sonnets 18, 29, 73, 94, 110, 129, 130, 138

Metaphysical Poetry: Selections from John Donne, Andrew Marvell, George Herbert

**Unit IV** Charles I: *Eikon Basilike*

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

Gerard Winstanley: 'The Law of Freedom'

**Suggested Readings** Christopher Hill, Helen Vendler, Jean Starobinski, Stephen Greenblatt, Louis Adrian Montrose, Edward Saccone

**Teaching Plan**

Week 1: More

Week 2: More

Week 3: More + Erasmus

Week 4: Spenser

Week 5: Spenser + Castiglione

Week 6: Montaigne + Shakespeare sonnets

Week 7: Metaphysical Poets

Week 8: Metaphysical Poets

Week 9: Metaphysical Poets

Week 10: Milton

Week 11: Milton

Week 12: Winstanley

Week 13: *Eikon Basilike*

Week 14: Winstanley

**MASTER of ARTS (ENGLISH)**  
**Semester I**  
**Elective: Classical to Pre-modern Literatures**

**Marks 70**

**Duration 03 hours**

**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

**Contents**

**Unit 1** Aeschylus's *The Oresteia*

Thucydides's *From A History of the Peloponnesian War*

**Unit 2** Bhasa's *Svapna-vasavadattam* or, *The Vision of Vasavadatta*

Anandavardhana's *The First Flash*

**Unit 3** From Horace, Juvenal and Marcus Aurelius

<b>Unit 4</b> Imru al Qais	: <i>The Muallaqa</i>
Moulana Jalauddin Rumi	: <i>Out beyond the ideas of wrongdoing and rightdoing, If everyone could see what love is, In slaughterhouse of love, Separation, Candlelight becomes moth</i>
Amir Khurso	: <i>A Tale of Four Darvesh (selections), Come Colour me in your hue, The Fine Lads of Delhi</i>
Hasan Shah	: <i>The Nautch Girl</i>
Mirza Muhammad Rafi	: <i>Qasida-e- Shahrashob</i> (Trans. Mark Pegor)
Quli Qutub Shah	: <i>Without my Love, Let us celebrate basant, My Birthday</i>

**Suggested Readings** Paul Smith, Robert Erwin, Keith, A J Arberry

**Teaching Plan**

- Week 1: Introduction to Aeschylus  
Week 2: Textual Analysis of *The Oresteia*  
Week 3: Introduction to Thucydides  
Week 4: Textual Analysis of *A History of the Peloponnesian*  
Week 5: Introduction to Bhasa  
Week 6: Textual Analysis of *Svapna-vasavadattam*  
Week 7: Anandvardhana  
Week 8: Roman Satire and Satirists  
Week 9: Textual Analysis of Prescribed writers  
Week 10: Introduction of Imru al Qais, Rumi  
Week 11: Khurso and Shah  
Week 12: Shah, Rafi and Quli Qutub Shah

*Department of English, University of Delhi*

Week 13: Textual Analysis

Week 14: Conclusion

**MASTER of ARTS (ENGLISH)**

**Semester I**

**Elective: Poetry I**

**Marks 70**

**Duration 03 hours**

**Course Objectives**

1. To uncover the radical potential of poetry.
2. To lay the foundations of genre based study embedded in historical context.

**Course Learning Outcomes**

1. A foundational level of fluency with the basics of poetry will have been achieved.
2. A basic understanding of strategies of poetic organisation will have been laid down.

**Contents**

**Unit I** Lyric Poetry

Sappho, Fragment 31

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

Selections from Ghalib, Mir Taqi Mir, Firaq Gorakhpuri

**Unit II** Meditative Poetry

Henry Vaughan, The Retreat

Hopkins, Windhower, 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 III** Ballad

Goethe, Erlkonig

From Bishop Percy's Reliques, The Ballad of Chevy Chase

--The Wife of Usher's Well

Coleridge, The Rime of the Ancient Mariner

The Ballad of John Henry (Blues Ballad)

**UNIT IV** Elegy

Catullus, Carmen 101

Alphonse De Lamartine, The Lake

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

Selections from Marsiya, Sher Ashob

**Suggested Readings**

Rene Wellek, Genre Theory, The Lyric and Erlebnis  
Susan Stewart, from Poetry and the Fate of Senses (Introduction and Chapter I)  
Aamir Mufti, Towards A Lyric History of India  
Loius Martz, The Poetry of Meditation  
Martin Heidegger, Poetically, Man Dwells  
Plato, Ion  
David Buchan, from Ballad and the Folk  
Susan Manning, Antiquarianism, Balladry, and the Rehabilitation of Romance.  
Peter Sacks, English Elegies  
Jahan Ramzani, Poetry of Mourning, The Modern Elegy from Hardy to Heaney  
W.E. B. Du Bois, The Sorrow Songs (Chapter VII, The Souls of Black Folks)

**Teaching Plan**

Week 1: Possibilities of poetry  
Week 2: Introduction to Lyric Poetry  
Week 3: Textual analysis of all poem in the unit I  
Week 4: Textual analysis of all poem in the unit I  
Week 5: Introduction to meditative poetry  
Week 6: Textual analysis of all poem in the unit II  
Week 7: Textual analysis of all poem in the unit II  
Week 8: Introduction to Ballad  
Week 9: Textual analysis of all poem in the unit III  
Week 10: Textual analysis of all poem in the unit III  
Week 11: Introduction to Elegy  
Week 12: Textual analysis of all poem in the unit IV  
Week 13: Textual analysis of all poem in the unit III  
Week 14: Conclusion

**MASTER of ARTS (ENGLISH)**  
**Semester I**  
**Elective: Aesthetics and Literature**

**Marks 70**

**Duration 03 hours**

**Course Objectives**

1. An interdisciplinary understanding of the fields indicated in the title.
2. An understanding of the principles of critical analysis in the shaping of the literature.

**Course Learning Outcomes**

1. A foundational competence in the basic principles involved in this kind of interdisciplinary study.
2. A basic fluency in the language and principles of critical analysis.

**Contents**

**Unit I Foundational Texts I**

Longinus, *On the Sublime*  
Johann Joachim Winckelmann, *Reflections on the Imitation of Greek Works in Painting*  
Rabindranath Tagore, from *Sadhana*  
Immanuel Kant, from *Critique of Judgment*  
Edmund Burke, *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*  
Friedrich Schiller, *On the Aesthetic Education of Man*  
Krishna Chandra Bhattacharya, *The Concept of Rasa*  
Ananda Coomaraswamy, *Figures of Speech or Figures of Thought/ The Dance of Shiva*  
Arindam Chakraborty, *Refining the Repulsive: Toward an Indian Aesthetics of the Ugly and the Disgusting*

**Unit II Defining Form**

Walter Pater, from *The Renaissance*  
Arthur Danto, from *The Transfiguration of the Commonplace*  
Roger Scruton, *Art and Imagination*  
Maurice Merleau Ponty, from *The Visible and the Invisible*  
Susan Langer, *Feeling and Form*  
Jacques Ranciere, from *Aesthetics and Its Discontents*

**Unit III Aesthetics and the Social**

Mikhail Bakhtin, "Author and Hero in Aesthetic Activity," *Art and Answerability: Early Philosophical Essays*  
Filippo Marinetti, *Futurist Manifesto*  
Terry Eagleton, *The Ideology of Aesthetics*  
Elaine Scarry, from *On Beauty and Being Just*  
Gopal Guru, *Aesthetics of Touch and Skin: An Essay in Contemporary Indian Political Phenomenology*  
Tridip Suhrud, *Towards a Gandhian Aesthetics*



**Unit IV Art Practice**

Selected Letters of John Keats Lucy Aikin

Mukund Lath, Thoughts on Svara and Rasa: Music as Thinking/Thinking as Music

Benodbehari Mukhopadhyaya, The Artist Realizing the Body in Movement: Gestures of Freedom in the Dance Aesthetics of Rabindranath Tagore, Satyajit Ray and Kumar Shahani.

**Suggested Readings** Ernst Gombrich, Ananda Coomaraswamy, Norman Bryson, and Naomi Woolf

**Teaching Plan**

Week 1: Laying of foundational principles

Week 2: The sublime and The Beautiful

Week 3: Definitions of form

Week 4: The 19th and early 20th century in western Europe

Week 5: Aesthetics and the social world

Week 6: The Middle 20th century in western world

Week 7: The Middle 20th century in India

Week 8: Aesthetics and politics

Week 9: The late 20th century in India

Week 10: The theory and practice of art

Week 11: The body in performance

Week 12: Application to visual possibility

Week 13: Movement and freedom in theory

Week 14: Conclusion

**MASTER of ARTS (ENGLISH)**  
**Semester I**  
**Elective: Politics, Literature and Philosophy**

**Marks 70**

**Duration 03 hours**

**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.

**Contents**

**Unit I** Selections from Plato, Machiavelli, and Hobbes

**Unit II** Selections from Dante's *Divine Comedy*,

Commentaries on the Gita by M.K. Gandhi and B.R. Ambedkar

**Unit III** Shakespeare's *Richard III*

**Unit IV** Selections from Martin Luther King and Malcolm X

Hansda Sowvendra Shekhar's *The Adivasi Will Not Dance*

**Suggested Readings** Quintin Skinner, Srinivas Iyengar, Derek Traversi, and G N Devy

**Teaching Plan**

Week 1: Reading of foundational texts

Week 2: Defining political across cultural studies

Week 3: Reading literature as politics I: history, strategy and intrigue in unit II

Week 4: Reading literature as politics II: loss, victory and language in unit II

Week 5: Strategies of political survival in unit III

Week 6: Politics and theatre in unit III

Week 7: The question of Political ethics I: Classical Europe

Week 8: The question of Political ethics II: Early Modern India

Week 9: Literature and the margins I

Week 10: Literature and the margins II

Week 11: Marginality and speech making

Week 12: Marginality and short fiction

Week 13: Strategy and literature

Week 14: Conclusion

**MASTER of ARTS (ENGLISH)**

**Semester II**

**Core: Life, Literature and Culture III 16<sup>th</sup> and 17<sup>th</sup> Century Drama**

**Marks 70**

**Duration 03 hours**

**Course Objectives**

1. This course will familiarise students with drama of the 16th and 17th centuries with a focus on the plays of Shakespeare.
2. Both comedy and tragedy 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 the tragedy and the 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.

**Contents**

**Unit I** *A Midsummer Night's Dream*

**Unit II** *Hamlet*

**Unit III** *King Lear*

Montaigne (selections)

**Unit IV** Ben Jonson: *Volpone*

**Suggested Readings** Stephen Greenblatt, Janet Adelman, Coppelia Kahn

**Teaching Plan**

Week 1: *Midsummer Night's Dream*

Week 2: *Midsummer Night's Dream*

Week 3: *Midsummer Night's Dream*

Week 4: *Hamlet*

Week 5: *Hamlet*

Week 6: *Hamlet*

Week 7: *Hamlet*

Week 8: *King Lear*

Week 9: *King Lear*

Week 10: *King Lear*

Week 11: *King Lear* + Montaigne

Week 12: Jonson

Week 13: Jonson

Week 14: Jonson

**MASTER of ARTS (ENGLISH)**

**Semester II**

**Core: Criticism and Theory I**

**Marks 70**

**Duration 03 hours**

**Course Objectives**

1. To develop students' understanding about the principles of Indian as well as Western European philosophy and aesthetic theory..
2. To trace the evolution of these principals from the Classical to the Romantic and Modern periods.

**Course Learning Outcomes**

To build on students' understanding about the principals of Indian and Western European philosophy and aesthetic theory.

**Contents**

**Unit I**

Bhartrhari –"On Syntax and Meaning" from *Vakyapadiya*

Anandavardhana "Dhwani: Structure of Poetic Meaning" from *Dhvanyaloka*

Kuntaka –"Language of Poetry and Metaphor" from *Vakrokti-Jivita*

**Unit II**

Plato *The Republic* Book X

Aristotle *The Poetics*

**Unit III**

William Wordsworth –"Preface to Lyrical Ballads" (1802).

S T Coleridge *Biographia Literaria*, Chapters IV, XIII, and XIV.

P B Shelley –"A Defence of Poetry"

Matthew Arnold –"A Study of Poetry"

**Unit IV**

I A Richards –"Metaphor" and "The Command of Metaphor"

Boris Eichenbaum –"The Formal Method"

Cleanth Brooks –"The Formalist Critics"

Northrop Frye –"Archetypes of Literature"

**Suggested Readings:**

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

Devy, G. N. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman, 2002.

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**

Week 1: –On Syntax and Meaning”

Week 2: "Dhwani: Structure of Poetic Meaning”

Week 3: –Language of Poetry and Metaphor”

Week 4: A parallel study in Indian and Western Aesthetics.

Week 5: *The Republic*, Book X

Week 6: *The Poetics*

Week 7: *The Poetics*

Week 8: –Preface to *Lyrical Ballads*”

Week 9: *Biographia Literaria*

Week 10: Shelley

Week 11: Arnold

Week 12: Richards + Eichenbaun

Week 13: Brooks

Week 14: Frye

**MASTER of ARTS (ENGLISH)**

**Semester II**

**Elective: Introduction to the Study of Language**

**Marks 70**

**Duration 03 hours**

**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 I Approaches to the study of language**

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

**Unit II Language Ideology and Policy**

- (a) Language, ideology and power Kilroy; Bourdieu –Economy of linguistic exchanges”; and Chapters 1 & 2 of Eckert and McConnell-Ginet
- (b) Language policy and planning: Wright and Austin
- (c) English in the new order: Phillipson; Pandit; and Raghavan

**Unit III Elements of English I Sounds and words**

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

**Unit IV Elements of English II Structure and meaning**

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

**Suggested Readings:** Adrian, Richard A Demers, Robert M Harnish, Granville Austin, Peter Ladefoged, Penelope Eckert.

**Teaching Plan**

Week 1: Approaches to the study of language

Week 2: Approaches to the study of language

Week 3: Approaches to the study of language

Week 4: Approaches to the study of language

Week 5: Language Ideology and Policy

Week 6: Language Ideology and Policy

Week 7: Language Ideology and Policy

Week 8: Elements of English I: Sounds and words

Week 9: Elements of English I: Sounds and words

Week 10: Elements of English I: Sounds and words

Week 11: Elements of English I: Sounds and words

Week 12: Elements of English II: Structure and meaning

Week 13: Elements of English II: Structure and meaning

Week 14: Elements of English II: Structure and meaning

**MASTER of ARTS (ENGLISH)**

**Semester II**

**Elective: Poetry II**

**Marks 70**

**Duration 03 hours**

**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 I Narrative Poetry**

Isaiah, Chapters 1-10  
Byron, *Don Juan*, Cantos 1 and 2  
J. R. R. Tolkien, Song about Old Troll  
Edgar Allen Poe, The Raven  
Robert Frost, 'Out, Out'  
H.W. Longfellow, 'Paul Revere's Ride'

**Unit II Nonsense Poetry**

Edward Lear, The Owl and the Pussycat  
Lewis Carroll, Jabberwocky  
Mervyn Peake, Rhymes Without Reason  
T.S. Eliot, 'Macavity', 'The Naming of Cats'  
Theodore Roethke, I Am! Says the Lamb: a joyous book of sense and nonsense verse.  
Sukumar Ray, *Abol Tabol* (translated by Sukanta Chaudhuri)  
Michael Heyman, 'An Indian Nonsense Naissance' in *The Tenth Rasa: An Anthology of Indian Nonsense*. New Delhi: Penguin, 2007.  
Colin West, The Book of Nonsense  
Pink Floyd, Piper at the Gates of Dawn

**Unit III Modernist Poetry**

T S Eliot, *The Waste Land*  
Dylan Thomas, 'The force that through the green fuse', 'A Refusal to Mourn the Death, by Fire, of a Child in London', 'Poem in October' in *The Dylan Thomas Omnibus* (London: Phoenix Giants, 1995)  
Elizabeth Bishop, 'Questions of Travel', 'Arrival at Santos', 'Crusoe in England' in *The Complete Poems 1927-1979* (New York: FSG)  
Nissim Ezekiel, 'Urban'  
Arun Kolatkar, 'Heart of Ruin'  
Namdeo Dhasal, 'New Delhi, 1985'



#### Unit IV Performance/ Slam Poetry

Grace Nichols, "Hurricane hits England," "Picasso, I want my face back," "See a long memoried woman"

Benjamin Zephaniah, "Money," "Dis poetry," "Talking Turkeys"

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

Kate Tempest, "My Shakespeare"

Rafeel Ziadeh, "We Teach Life, Sir"

All poems are performed by the poets (and by others) and all recordings are available on YouTube

#### 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, 1–14. Berlin: de Gruyter, 2005

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*.

George Orwell, "Nonsense Poetry," in *Shooting an Elephant and Other Essays*.

Wim Tigges, *An Anatomy of Literary Nonsense*

Emile Cammaerts, *The Poetry of Nonsense*

Gilles Deleuze, *The Logic of Sense*

"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

Week 1: Narrative Poetry

Week 2: Narrative Poetry

Week 3: Narrative Poetry

Week 4: Narrative Poetry

Week 5: Nonsense Poetry

Week 6: Nonsense Poetry

Week 7: Nonsense Poetry

Week 8: Nonsense Poetry

Week 9: *Modernist Poetry*

Week 10: *Modernist Poetry*

Week 11: *Modernist Poetry*

Week 12: Performance/Slam Poetry

Week 13: Performance/Slam Poetry

Week 14: Performance/Slam Poetry

**MASTER of ARTS (ENGLISH)**

**Semester II**

**Elective: Fiction**

**Marks 70**

**Duration 03 hours**

**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 I:** Jane Austen, *Persuasion*

**Unit II:** Charles Dickens *Bleak House*

**Unit III:** Milan Kundera's *The Unbearable Lightness of Being*

**Unit IV:** Rohinton Mistry's *A Fine Balance*

**Suggested Readings**

**Teaching Plan**

Week 1: *Persuasion*

Week 2: *Persuasion*

Week 3: *Persuasion*

Week 4: *Persuasion*

Week 5: *Bleak House*

Week 6: *Bleak House*

Week 7: *Bleak House*

Week 8: *Bleak House*

Week 9: *The Unbearable Lightness of Being*

Week 10: *The Unbearable Lightness of Being*

Week 11: *The Unbearable Lightness of Being*

Week 12: *A Fine Balance*

Week 13: *A Fine Balance*

Week 14: *A Fine Balance*

**MASTER of ARTS (ENGLISH)**  
**Semester II**  
**Elective: Literatures of the Americas**

**Marks 70**

**Duration 03 hours**

**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 not limited to the United States.

**Contents**

**Unit I**

Herman Melville, *Moby Dick*

F. Scott Fitzgerald, "The Diamond as Big as Ritz," "The Ice Palace"

Amy Tan, "Rules of the Game," "Two Kinds"

Hector St John de Crevecoeur, *Letters from An American Farmer*, Letters 3 and 9

**Unit II**

Ralph Ellison, *Invisible Man*

James Baldwin, *The Fire Next Time*

**Unit III**

Gabriel Garcia Marquez, *One Hundred Years of Solitude*

Jorge Luis Borges, "The Garden of Forking Paths" and "Funes the Memorious", in *Labyrinths*, Trans. Donald A. Yates and James E. Irby (New Directions, 1962)

Armonia Somers, "The Fall," and Marta Lynch, "Latin Lover," in Alberto Manguel, ed. *Other Fires* (New York: Clarkson Potter, 1986)

Octavio Paz, *The Labyrinth of Solitude*

**Unit IV**

Lorraine Hansberry, *A Raisin in the Sun*

Arthur Miller, *Tragedy of the Common Man*

**Suggested Readings**

Richard Wright, F O Matthiessen, A N Kaul

**Teaching Plan**

Week 1: Herman Melville

Week 2: Herman Melville

Week 3: F. Scott Fitzgerald and Amy Tan.

Week 4: Hector St John de Crevecoeur

Week 5: Ralph Ellison

Week 6: James Baldwin

Week 7: Gabriel Garcia Marquez

Week 8: Gabriel Garcia Marquez

Week 9: Jorge Luis Borges

Week 10: Armonia Somers

Week 11: Octavio Paz

Week 12: Lorraine Hansberry

Week 13: Lorraine Hansberry

Week 14: Arthur Miller

**MASTER of ARTS (ENGLISH)**  
**Semester II**  
**Open Elective: Dalit Studies**

**Marks 70**

**Duration 03 hours**

**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 I:** G. Kalyan Rao's *Untouchable Spring* (Translated from Telugu by Alladi Uma and M. Sridhar. New Delhi: Orient BlackSwan, 2010.)

B.R. Ambedkar's *Annihilation of Caste* (Bombay: Thacker and Co, 1946)

**Unit II:** Baby Kamble's *The Prisons We Broke* (Translated from Marathi by Maya Pandit. New Delhi: Orient BlackSwan, 2011)

Sharmila Rege's *Against the Madness of Manu: B.R. Ambedkar's Writings on Brahmanical Patriarchy*. New Delhi: Navayana, 2013)

**Unit III:** Premanand Gajvee's *The Strength of Our Wrists* (Translated from Marathi by Shanta Gokhale and M.D. Hatkanangalekar. New Delhi: Navayana, 2013.)

Jotiba Rao Phule's *Gulamgiri (Collected Works of Mahatma Jotirao Phule. Volumes I. Translated by P.G. Patil. Bombay: Education Department, Government of Maharashtra, 1991.)*

**Unit IV:** Poetry: Namdeo Dhasal's "Mandakini Patil: A Young Prostitute: The Collage I Intend" (Marathi), Nirav Patel's "The Song of Our Shirt" (Gujarati), M.R. Renukumar's "The Question Paper" (Malayalam), Lal Singh Dil's "The Outcasts" (Punjabi), Balbir Madhopuri's "My Old Man" (Punjabi), Mohandas Namishrai's "We will Fight" (Hindi), Rajni Tilak's "Beat of a Thousand Feet" (Hindi), Challapalli Swaroopa Rani's "Water" (Telugu), and Basudev Sunani's "Prayer" (Odia).

Sharankumar Limbale's *Towards an Understanding of Dalit Aesthetics: 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.

Kumar, Raj. *Dalit Personal Narratives: Reading Caste, Nation and Identity*. New Delhi: Orient BlackSwan, 2010.

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.

Webster, John C.B. *The Dalit Christians: A History*. Delhi: Indian Society of Promoting Christian Knowledge, 1996.

**Teaching Plan**

Week 1: Dalit aesthetics

Week 2: Kalyan Rao

Week 3: B R Ambedkar

Week 4: Jotiba Rao Phule

Week 5: Baby Kamble

Week 6: Sharmila Rege

Week 7: Premanand Gajvee's *The Strength of Our Wrists*

Week 8: Premanand Gajvee's *The Strength of Our Wrists*

Week 9: Jotiba Rao Phule's *Gulamgiri*

Week 10: Jotiba Rao Phule's *Gulamgiri*

Week 11: Individual poets

Week 12: Individual poets

Week 13: Individual poets

Week 14: Conclusion

**MASTER of ARTS (ENGLISH)**  
**Semester II**  
**Open Elective: Visual Studies**

**Marks 70**

**Duration 03 hours**

**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 I** Renaissance, Mannerism, Baroque:

Masaccio, Leonardo da Vinci, Titian, Caravaggio

Alberti: *On Painting*

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

Reynolds, *Discourses* (Selections)

**Unit III** Impressionism and Post-Impressionism:

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

Roger Fry

**Unit IV** 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** Kenneth Burke, Pelican History of Art, Partha Mitter, Tapati Guha Thakurta

**Teaching Plan**

Week 1: Masaccio

Week 2: Leonardo da Vinci

Week 3: Titian and Caravaggio

Week 4: Alberti

Week 5: Reynolds

Week 6: Kauffman

Week 7: Constable and Turner

Week 8: Manet and Monet

Week 9: Degas and Cezanne

Week 10: Cassatt, Van Gogh, and Roger Fry

Week 11: Raja Ravi Verma and Christopher Pinney

Week 12: Abanindranath Tagore and E B Havell

Week 13: Amrita Sher-gil

Week 14: M F Hussain and Atul Dodia

**MASTER of ARTS (ENGLISH)**  
**Semester II**  
**Open Elective: Disability Studies and Literary Representations**

**Marks 70**

**Duration 03 hours**

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 I: Disability Theory**

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

**Unit II: Life Narratives**

- Chib, Malini. *One Little Finger*. SAGE Publications, 2011.
- Sullivan, Tom. *If You Could See What I Hear*. Harper Collins. 1989.

**Unit III: Fiction**

- Collins, Wilkie. *Poor Miss Finch*. Fascimile Publisher. 1872.
- Premchand, Munshi. *Rangbhoomi*. trans. Manju Jain. Penguin. 2012.

**Unit IV: Short Stories and Poetry**

□ Short Stories:

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.

□ Poetry:

Deets, Richard M. Christina's Courage. *Disabled World*. 15 Mar. 2012. [www.disabled-world.com/communication/poetry/christinas-courage.php](http://www.disabled-world.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.



**Teaching Plan:**

- ☐ Week 1-3: Unit 1
- ☐ Week 4-7: Unit 2
- ☐ Week 8-10: Unit 3
- ☐ Week 11-14: Unit 4

**Suggested Readings:**

- ☐ Addlakha, Renu. Disability Studies in India: Global Discourses, Local Realities. 2013.
- ☐ Colin Barnes, Geof 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.

**MASTER of ARTS (ENGLISH)**

**Semester III**

**Core: Life, Literature and Culture IV The Long Eighteenth Century**  
**Marks 70** **Duration 03 hours**

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

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

**Unit II** Jean Jacques Rousseau: *Julie, or, The New Heloise* (1761)

**Unit III** Hannah More: –Slavery: A Poem” (1788)

Helen Maria Williams: –The Bastille: A Vision” (1790?)

Anna Seward: "To the Poppy"(1789)

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

Anna Laetitia Barbauld: "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 IV** William Wordsworth: *The Prelude* (1805)

**Suggested Readings** Eric Hobsbawm, Basil Willy, Ian Jack, Jurgen Habermas and Martha Nussbaum

**Teaching Plan**

Week 1: Introduction to Unit I

Week 2: Textual Analysis of Alexander Pope: *Eloisa to Abelard*

Week 3: Textual Analysis of Alexander Pope: *Eloisa to Abelard*

Week 4: Textual Analysis of Samuel Johnson: *The History of Rasselas*

Week 5: Textual Analysis of Samuel Johnson: *The History of Rasselas*

Week 6: Introduction to Unit II

Week 7: Textual Analysis of Jean Jacques Rousseau: *Julie*

Week 8: Textual Analysis of Jean Jacques Rousseau: *Julie*

Week 9: Introduction to Unit III

Week 10: Textual Analysis of Hannah More, Helen Maria Williams, Anna Seward

Week 11: Charlotte Smith, Anna Laetitia Barbauld

Week 12: Mary Robinson, Felicia Dorothea Hemnas

*Department of English, University of Delhi*

Week 13: Introduction to William Wordsworth: *The Prelude*

Week 14: Textual Analysis of *The Prelude*

**MASTER of ARTS (ENGLISH)**

**Semester III**

**Core: Life, Literature and Culture V The Long Nineteenth Century**

**Marks 70**

**Duration 03 hours**

**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 20<sup>th</sup> 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.

**Contents**

**Unit I** George Elliot: *Middlemarch*

**Unit II** Bankim Chatterji: *Anandmath*

**Unit III** Walt Whitman: “Song of Myself”

John Keats: “The Eve of St. Agnes”

**Unit IV** Henrik Ibsen: *A Doll’s House*

**Suggested Readings** Geoffrey Hartmann, Gillian Beer and Marilyn Butler

**Teaching Plan**

Week 1: Introduction to Unit I

Week 2: Textual Analysis of George Elliot: *Middlemarch*

Week 3: Textual Analysis of George Elliot: *Middlemarch*

Week 4: Introduction to Unit II

Week 5: Textual Analysis of Bankim Chatterji: *Anandmath*

Week 6: Textual Analysis of Bankim Chatterji: *Anandmath*

Week 7: Introduction to Unit III

Week 8: Textual Analysis of Walt Whitman: “Song of Myself”

Week 9: Textual Analysis of Walt Whitman: “Song of Myself”

Week 10: Textual Analysis of John Keats: “The Eve of St. Agnes”

Week 11: Textual Analysis of John Keats: “The Eve of St. Agnes”

Week 12: Introduction to Unit IV

Week 13: Textual Analysis of Henrik Ibsen: *A Doll’s House*

Week 14: Textual Analysis of Henrik Ibsen: *A Doll’s House*

**MASTER of ARTS (ENGLISH)**  
**Semester III**  
**Elective: Postcolonial Literatures and Theory**

**Marks: 70**

**Duration: 03 Hrs.**

**Course Objectives:**

1. Students will get a critical introduction to the fascinating yet highly contested field of postcolonial literatures and theory.
2. 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 I:** Edward Said, from *Culture and Imperialism*, pp. xi-xxxi; 1-14 & 61-72

Robert Young, *Postcolonialism: An Historical Introduction* (Excerpts) Frantz Fanon, Selections from *The Wretched of the Earth*: –On Violence,” –Conclusion,” Colonial Violence and Mental Disorders,” and Jean Paul Sartre’s –Preface.”

**Unit II:** J.M. Coetzee, *Age of Iron*

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

**Unit III:** Fred D’Aguiar, *Feeding the Ghosts*

Derek Walcott, –Afar Cry from Africa”

Selected narratives from *We Mark your Memory: Writings from the Descendants of Indenture*, Eds. David Dabydeen, Maria del Pilar Kaladeen and Tina K. Ramnarine.

**Unit IV:** M.K. Gandhi, *Hind Swaraj* (Excerpts)

Sri Aurobindo –What is Nationalism” (1909)

Rabindranath Tagore, *The Home and the World* (1916)

Tanika Sarkar, –Many Faces of Love, Country, Woman and God in *The Home and the World*” (CP) OR chapter from *Hindu Wife, Hindu Nation*.

**Suggested Readings:**

Ania Loomba, –Challenging Colonialism: Nationalisms and Pan-Nationalisms,” *Colonialism/ Postcolonialism*.  
Ania Loomba, –Feminism, Nationalism and Postcolonialism,” *Colonialism/ Postcolonialism*.  
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.  
Vijay Mishra, *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*.  
Anne McClintock, –Family Feuds: Gender, Nationalism, and the Family,” *Feminist Review* 44 (1993): 61-80.

**Teaching Plan:**

Week 1: Introduction to Unit I and Textual Analysis of Edward Said  
Week 2: Textual Analysis of Frantz Fanon  
Week 3: Textual Analysis of Robert Young  
Week 4: Introduction to Unit II  
Week 5: Textual Analysis of J.M. Coetzee, *Age of Iron*  
Week 6: Textual Analysis of –Apartheid Thinking”  
Week 7: Introduction to Unit III  
Week 8: Textual Analysis of Fred D’Aguiar, *Feeding the Ghosts*  
Week 9: Textual Analysis of Derek Walcott and Cyril Dabydeen  
Week 10: Introduction to Unit IV and textual analysis of *Hind Swaraj*  
Week 11: Textual analysis of Ania Loomba, –Challenging Colonialism”  
Week 12: Textual Analysis of Tagore, *The Home and the World*  
Week 13: Textual Analysis of Ania Loomba, –Feminism, Nationalism and Postcolonialism”  
Week 14: Textual Analysis of Tanika Sarkar, –Many Faces of Love, Country, Woman and God in *The Home and the World*”

**MASTER of ENGLISH**  
**Semester III**  
**Elective: Research Methodology**

**Marks 70**

**Duration 03 Hours**

**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 for internal assessment
- Term Paper for final evaluation

**Contents**

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

- o Textual Analysis as a Research Method (Catherine Belsey)
- o Archival Methods (Carolyn Steedman)
- o Discourse Analysis (Gabriele Griffin),
- o Creative Writing as a Research Method (Jon Cook)

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

- o Research question
- o Review of literature
- o Data collection- Primary and Secondary Sources

**Unit III** Components and Requirements

- o Research Proposal/ Synopsis
- o Research Paper
- o Thesis/Dissertation
- o Research tools
- o MLA Style Sheet (Latest Edition)
- o Chicago Manual of Style (Latest Edition)
- o Ethics in Research and Plagiarism

#### **Unit IV**

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" (From *Visions of Politics*, Volume 1 By Quentin Skinner)

Peter Winch's "Can we understand ourselves?" (From *Philosophical Investigations* 20: 3 July, 1997)

#### **Teaching Plan**

Week 1-4: Unit 1

Week 5-8: Unit 2

Week 9-11: Unit 3

Week 12-14: Unit 4



**MASTER of ARTS (ENGLISH)**  
**Semester III**  
**Elective: Criticism and Theory II**

**Marks: 70**

**Duration: 03 Hrs.**

**Course Objectives:**

1. To build on the foundations laid by the relevant core course.
1. 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 twentieth and twenty-first century theoretical approaches.
2. Students will acquire skills in the handling of theoretical issues related to the study of literature and culture.

**Contents:**

**Unit I: Structuralism, Post-structuralism, New Formalism**

Tzvetan Todorov, "Structural Analysis of Narrative" (Excerpt)

Vladimir Propp, "Morphology of the Folk-Tale" (Excerpt)

Jacques Derrida, "That Dangerous Supplement", *Of Grammatology*, tr. Gayatri Chakravorty Spivak.

Roland Barthes, "The Death of the Author"

Marjorie Levinson, "What is New Formalism?"

**Unit II: Marxism and Literature**

Karl Marx, Excerpt from *Grundrisse*

Leon Trotsky, "The Formalist School of Poetry and Marxism," *Literature and Revolution*.

Mikhail Bakhtin, "Rabelais and his World"

Fredric Jameson, "Narrative as a Socially Symbolic Act," *The Political Unconscious* (Excerpt)

**Unit III: Theorizing 'Minority' and Minor Literature**

Deleuze, Gilles and Felix Guattari "What is a Minor Literature?"—*Kafka: Towards a Minor Literature*.

Arjun Appadurai, *Fear of Small Numbers* (Excerpt)

Aamir Mufti, "Secularism and Minority: Elements of a Critique"

B.R. Ambedkar, "Representation of Minorities"

Anupama Rao, "Dalits as a Political Minority," *The Caste Question: Dalits and the Politics of Modern India*.

**Unit IV: Postcolonial Feminism and Queer Theory: Implications for Literary and Cultural Studies in India**

Ratna Kapur, *Erotic Justice: Law and the New Politics of Postcolonialism* (Excerpt)

Nivedita Menon, "Recovering Subversion," *Recovering Subversion: Feminist Politics Beyond the Law*.

Michel Foucault, *The History of Sexuality* Volume I (Excerpt)

Eve Kosofsky Sedgwick, "Epistemology of the Closet" (Excerpt)

Ruth Vanita, "Thinking Beyond Gender in India"

Akhil Katyal, *The Doubtfulness of Sexuality: Idioms of Same-Sex Desire in Modern India* (Excerpt)

**Suggested Readings:**

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

Gauri Viswanathan, *—Conversion to Equality,*” *Outside the Fold: Conversion, Modernity, and Belief.*

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

Sharmila Rege, *—Adalit Feminist Standpoint,*—*Gender and Caste*, Ed. Anupama Rao.

Zakia Pathak and Rajeswari Sunder Rajan, *—Shahbano,*—*Feminists Theorize the Political*, ed.

Judith Butler and Joan Scott.

*—Rape and Sexual Violence,*” Justice J.S. Verma Committee Report, January 23, 2013.

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

**Teaching Plan**

Week 1-4: Unit 1

Week 5-8: Unit 2

Week 9-11: Unit 3

Week 12-14: Unit 4 & overview

**MASTER of ARTS (ENGLISH)**  
**Semester III**  
**Elective: Gender Studies**

**Marks 70**

**Duration 03 hours**

**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.
3. The student will be taught to interpret a text and read social change through the lens of gender.

**Contents**

**Unit I** Woolf: *Orlando*

Judith Butler: *Gender Trouble* (Selections)

**Unit II** Azar Nafisi: *Reading Lolita in Tehran*

Bama: *Karukku*

**Unit III** Poetry

HD

Silvia Plath

Kamla Das

Amrita Pritam

Sujata Bhatt

**Unit IV** Alan Hollinghurst: *Line of Beauty*

Radhika Chopra, Caroline Osella, Filippo Osella: *South Asian Masculinity*

**Suggested Readings** Julia Kristeva, Ruth Vanita, Chandra Talpade Mohanty

**Teaching Plan**

Week 1: *Orlando*

Week 2: *Orlando*

Week 3: *Orlando*

Week 4: Butler

Week 5: Butler

Week 6: Nafisi

Week 7: Nafisi

Week 8: Bama

Week 9: Bama

Week 10: Poetry

Week 11: Poetry

Week 12: Hollinghurst

Week 13: Hollinghurst



**MASTER OF ARTS (ENGLISH)**

**Semester IV**

**Core: Life, Literature and Culture VI The Long Twentieth Century**

**Marks 70**

**Duration 03 hours**

**Course Objectives**

1. To familiarise the students with the literary trends/movements that evolved in the course of the 20<sup>th</sup> 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 I** T.S.Eliot: *Murder in the Cathedral* (1935)

Tennessee Williams: *A Streetcar named Desire*

**Unit II** L.Frank Baum: *The Wonderful Wizard of OZ* (1900)

J R R Tolkien: *The Hobbit* (1937)

**Unit III** Naguib Mahfouz: *Palace Walk* (1956)

Italo Calvino: *If on a Winter's Night a Traveller* (1979/1981)

**Unit IV**

W H Auden	: Musee de Beaux Arts, Lullaby, September 1, 1939
Dylan Thomas	: Do not go gentle into that good night, Fern Hills, Love in the asylum
Seamus Heaney	: Punishment, Tradition, Ocean's Love to Ireland
Faiz Ahmed Faiz	: Dogs, Love do not ask, Dedication/Freedom's Dawn
Sylvia Plath	: Daddy, Lady Lazarus, Medusa
Agha Shahid Ali	: Postcard from Kashmir, A Butcher, I see Kashmir from Delhi at Midnight

**Suggested Readings** Leon Edel, WV Spanos, CS Lewis, Bruce King, Christopher Finn

**Teaching Plan**

Week 1: Introduction to Unit I

Week 2: Textual Analysis of *Murder in the Cathedral* (1935)

Week 3: Textual Analysis continued.

Week 4: Textual Analysis *A Streetcar named Desire*

Week 5: continued

Week 6: Textual analysis of *The Wonderful Wizard of OZ* (1900)

Week 7: continued

Week 8: Textual Analysis *The Hobbit* (1937)

Week 9: continued

Week 10: Textual Analysis of *Palace Walk* (1956)

Week 11: continued

Week 12: Textual Analysis of Italo Calvino: *If on a Winter's Night a Traveller* (1979/1981)

*Department of English, University of Delhi*

Week 13: Auden, Thomas, Heaney and Plath

Week 14: Faiz and Agha Shahid Ali

**MASTER of ARTS (ENGLISH)**  
**Semester IV**  
**Core: Post-independence Indian Literature**

**Marks 70**

**Duration 03 hours**

**COURSE OBJECTIVES**

To introduce students to literary texts from a range of regional, cultural, social, and political locations within India since Independence and to inculcate in students an in-depth understanding of some of the major issues shaping this literary production.

**Unit I :**

Ahmed Ali *‘Our Lane’* [1936] Trans from Urdu by the author. *The Journal of South Asian Literature*, Vol 33/34 issue 1-2 (1998-99): 218-239 [SHORT STORY]  
Qurratulain Hyder *My Temples, too*, 1948 [NOVEL]  
Aijaz Ahmad *‘In the Mirror of Urdu: Recompositions of Nation and Community, 1947-65’*, Indian Institute of Advanced Study, Shimla, 1993. [ESSAY]

**Unit II :**

Srilal Shukla *Raag Darbari* (1967), tr. Gillian Wright, New Delhi: Penguin. [NOVEL]  
Partha Chattarjee *‘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. [ESSAY]

**Unit III:**

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

**Unit IV:**

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’* *‘SARPA SATRA’* (2004) in Arun Kolatkar: *Collected Poems in English* ed. Arvind Krishna Mehrotra, Bloodaxe Books: Northumberland, 2017, pp.186-214.  
Namdeo Dhasal (i) *‘Mandakini Patil: A Young Prostitute: The Collage I Intend’*, tr. Dilip Chitre, in *Poetry Festival India*, ed. Shrikant Verma (New Delhi: ICCR, 1985), pp. 122-25;  
(ii) *‘From Tuhi Yatta Kanchi: Fever’*, tr. Dilip Chitre, *Ibid.*, p. 126;  
(iii) *‘A Notebook of Poems’*, tr. Santosh Bhoomkar, in *A Tree of Tongues*, ed. E. V. Ramakrishnan (Shimla: Indian Institute of Advanced Study, 1999);  
(iv) *‘Autobiography’*, tr. Santosh Bhoomkar, *Ibid.*  
(v) *‘An Ode to Ambedkar: 1978’*, in *A Current of Blood*, Sel and Tr. from Marathi by Dilip Chitre (New Delhi: Navayana, 2016), pp. 49-53.  
Arvind Krishna Mehrotra *‘What is an Indian Poem?’* in *The Bloodaxe Book of Contemporary Indian Poets* ed. Jeet Thayil, Bloodaxe Books Ltd., 2008, pp. 397-399.

**Suggested Readings:** Kumkum Sangari, Thomas Blom Hansen, Laetitia Zecchini, Dilip Chitre, Jahan Ramzani, Sharan Kumar Limbale, Toral Gajarawala

**Teaching Plan**

Week 1-4: Unit 1

Week 5-8: Unit 2

Week 9-11: Unit 3

Week 12-14: Unit 4 & overview



**MASTER of ARTS (ENGLISH)**

**Semester IV**

**Elective: Dissertation**

**Marks 70**

**Duration: 1 semester**

**Course Objectives**

1. To familiarise the students with the literary trends/movements that evolved in the course of the 20<sup>th</sup> 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.

**MASTER of ENGLISH**  
**Semester IV**  
**Elective: Religion and Literature**

**Marks 70**

**Duration 03 hours**

**Course Objectives**

1. To familiarise the students with the literary trends/movements that evolved in the course of the 20<sup>th</sup> 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 I Foundational Readings (West)**

Jonathan Z. Smith, –Religion, Religions, Religious”  
Rodolf Otto, Idea of the Holy’  
E. R. Dodds, Greek and the Irrational  
Mircea Eliade *The Sacred and the Profane*  
C.S. Lewis, *The Problem of Pain*

**Unit II Foundation II (Indian subcontinent)**

Herman Oldenberg, The Religion of the Veda  
Friedhelm Hardy, Viraha Bhakti  
Diana Eck, The Deity: The Image of God  
Azafr Moin, The Millennial Sovereign: Sacred Kingship and Sainthood in Islam

**Unit III Orality, Magic, Storytelling**

Frances Yates, *The Art of Memory*  
Keith Thomas. *Religion and the Decline of Magic*  
Mary Douglas , *Purity and Danger*  
Kirin Narayan, *Saints and Scoundrels*  
Tribe/Experience (India, Africa, Native America—texts to be prescribed)

**Unit IV Experiencing Literature**

Bunyan, from *The Pilgrim’s Progress*  
Selections from Thomas Traherne, Gerard Manley Hopkins, William Blake, Dante Gabriel Rossetti, W.B. Yeats, Kabir, Mira, Iqbal, Lal Ded, and selections from Sufi poetry  
Iconography, chanting

**Suggested Readings** Charlotte Vandullie, Mark Knight, Robert Detweiler

**Teaching Plan**

Week One: Introduction - Religion and Literature  
Week Two: Discussion on Foundation Reading (West)  
Week Three: Continued  
Week Four: Continued  
Week Five: Discussion on foundation reading (Indian Subcontinent)  
Week Six: Continued  
Week Seven: Continued  
Week Eight: Continued  
Week Nine: Discussion on Orality, Magic and Storytelling  
Week Ten: Discussion  
Week Eleven: Experiencing Literature  
Week Twelve: Discussion  
Week Thirteen: Discussion  
Week Fourteen: Conclusion

**MASTER of ARTS (ENGLISH)**  
**Semester IV**  
**Open Elective: Discursive Prose**

**Marks 70**

**Duration 03 hours**

**Course Objectives**

1. To familiarise the students with the various ways in which prose writings have evolved down the ages
2. To enable the students to analyse prose writings/non fiction writings and identify the formal aspects that differentiates each genre

**Course Learning Outcomes**

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

**Contents**

**Unit I** Diary of Samuel Pepys

Charles Lamb: –Old China”, –Dream Children”, –The Praise of Chimney Sweeper”

**Unit II** John Stuart Mills: *On Liberty*

Emily Eden: Selections from *Up the Country: Letters from India*  
*Ghalib’s letters* (Selections)

**Unit III** Martin Luther King: –have a dream”,

Winston Churchill: –We shall fight”

Jawahar Lal Nehru: –Tryst with destiny”

Nelson Mandela: –Nobel acceptance speech”

Franz Fanon: –On National Culture”

**Unit IV** Amartya Sen: Selections from *The Argumentative Indian*

Andre Beteille: Selections from *Chronicles of our Times*

Chandra Talpade Mohanty: –Under the Westerner Eyes”

**Suggested Readings** Raphl Russel, Daud Rahbar, Edward Said

**Teaching Plan**

Week 1: Introduction to Unit I

Week 2: Textual Analysis of Dairy of Samuel Pyps

Week 3: continued

Week 4: Discussion on Charles Lamb’s Essays

Week 5: Textual Analysis of Mill’s On Liberty

Week 6: continued

Week 7: discussion on Emily’s Up the Country’s

Week 8: Textual Analysis of Ghalib’s Letters

Week 9: Discussions on speeches

Week 10: continued

Week 11: Textual Analysis of National Culture

Week 12: Textual Analysis of Argumentative Indian

Week 13: discussion on Andre’s essays

Week 14: Discussion on Mohanty’s essays

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

**Open Elective: Violence and Memory Studies**

**Marks 70**

**Duration 03 hours**

**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. And they will gain insights into the theoretical as well as social aspects of violent ‘events’ and how they are commemorated.

**Contents:**

**Unit I: 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, and Chapter 3.

**Unit II: Partitions of South Asia, 1947**

Sa‘adat Hasan Manto, “Open It” and “Cold Meat” in *Black Margins: Sa‘adat Hasan Manto Stories*, trans. M. Asaduddin, ed. Muhammad Umar Memon (New Delhi: Katha, 2003)  
Rajinder Singh Bedi, “Lajwanti.” *An Epic Unwritten: The Penguin Book of Partition Stories* (Delhi: Penguin, 1998), pp. 14-29.

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

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)  
Rajeswari Sunder Rajan, “Life After Rape: Narrative, Rape and Feminism,” *Real and Imagined Women: Gender, Culture and Postcolonialism* (London: Routledge, 1993)

**Unit III: Partitions of South Asia, 1971**

Willem van Schendel, “Partition Studies” *The Bengal Borderland* pp. 24-38.

Yasmin Saikia, “Beyond the Archive of Silence: Narratives of Violence of the 1971 Liberation War of Bangladesh,” *History Workshop Journal* 58 (2004): 274-286.

Saleha Chowdhury, “The Daughter,” *Fault Lines: Stories of 1971*, Eds. Niaz Zaman and Asif Farrukhi

Mahmud Rahman, –Kerosene,” Killing the Water: Stories.

Kamila Shamsie, Kartography

Marianne Hirsch, –Marked by Memory: Feminist Reflections on Trauma and Transmission.”

Extremities: Trauma, Testimony, and Community (Urbana and Chicago: University of Illinois Press, 2002), pp. 71-91.

#### **Unit IV: Israel/Palestine**

Ghassan Kanafani, –Returning to Haifa.” Palestine’s Children; Returning to Haifa and Other Stories. Trans. Barbara Harlow and Karen E. Riley (Boulder, London: Lynne Rienner Publishers, 2000), pp. 149-196.

Amos Oz, Judas. Trans. Nicholas de Lange (London: Chatto & Windus, 2014).

Edward Said, The Question of Palestine.

Ana Douglass and Thomas A. Vogler, Witness and Memory: The Discourse of Trauma (New York & London: Routledge, 2003), pp. 1-53

**Suggested Readings:** Carthy, Edward Said, Aamir Mufti

#### **Teaching Plan:**

Week 1: Introduction to Unit I

Week 2: Discussion on The Holocaust

Week 3: Continued

Week 4: Continued

Week 5: Discussion on Partition of South Asian

Week 6: Continued

Week 7: Continued

Week 8: Discussion of Partition of South Asia 1971

Week 9: Continued

Week 10: Continued

Week 11: Discussion on Palestine

Week 12: Continued

Week 13: Continued

Week 14: Conclusion