

NEP Four Year Course under the Department of English
Tentative Semester-Wise Breakup

Total courses to be taught
Core: 16+5 =21 (2+2+2+4+3+3)
Minor: 3+1=4)(1+0+1+0+1+0+1+0)
Multi: 3 (1+1+1)
AECC: 2 (odd/even)
SEC:3 (1+1+1)
CVAC: 2

MAJOR COURSES

SEMESTER I 2 majors

MJEN 1: 4 credits

Reading Literature: Poetry

Level 4.5 Credits: 4 Course Type: Core Duration: One Semester

Course Objectives: The course will introduce the genre of poetry to students and sub categories of Poetry like Sonnet, Lyric, Ode. It will discuss the language of poetry including issues of rhetoric and prosody while discussing the ways in which issues like class, gender, sexuality, ecology etc are discussed within poetic language. Poetry from the Global South will form an important part of the course.

Texts (Please note that the selection provided is indicative. The course Coordinator may add to the list but the total number of poems taught will be 10/12)

Shakespeare: Any 2 sonnets

Metaphysical Poetry: The Good Morrow

Seventeenth & the Eighteenth Century: Short selection from An Essay on Criticism/An Essay on Man/The Dunciad, On His Blindness, The Village Schoolmaster

Romantic Poetry: Upon Westminster bridge, Bright Star, Ozymandias, Ode to Autumn

Victorian Poetry: My Last Duchess, The Lady of Shallott, The Darkling Thrush, Pied Beauty

Modernism & the 1950's: Prufrock, The Second Coming, Ambulances, Anthem for Doomed Youth

Rabindranath Tagore: Poems from Gitanjali

Indian Poetry in English: Selected poems from Derozio, Toru Dutt, Nissim Ezekiel, Kamala Das, A K Ramanujan & Jayanta Mahapatra

The coordinators will make a selection of 10 to 12 poems across a number of sub genres/issues. The selection will be made available to students at the beginning of the course.

Suggested Reading

Cleanth Brooks and Robert Penn Warren, *Understanding Poetry* (1976)

Andrew Hodgson, *Cambridge Guide to Reading Poetry* (2021)

Terry Eagleton, *How to read a Poem* (2006)

John Lennard, *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism* (2005)
 Radhika Nath Bose and T.S. Sterling, *Elements of English Rhetoric and Prosody*
 Karl Shapiro and Robert Beum, *The Prosody Handbook: A Guide to Poetic Form* (2012)
 Sukanta Chaudhuri, *An Anthology of Elizabethan Poetry* (1983)
 George Shapiro, *Six Metaphysical Poets: A Reader's Guide* (2001)
 Patricia Meyer Spacks, *Reading Eighteenth-Century Poetry* (2009)
 Christine Gerrard, *A Companion to Eighteenth-Century Poetry* (2006)
 Paul O'Flinn, *How to Study Romantic Poetry* (1988)
 Neil Roberts, *A Companion to Twentieth-Century Poetry* (2003)
 Richard Cronin, *Reading Victorian Poetry* (2012)
 Valentine Cunningham, *Read Victorian Poetry Now: Poets, Poems and Poetics* (2011)
 M. K. Naik, *A History of Indian English Literature*, Sahitya Akademi, 1982.
 V. K. Gokak (ed.), *The Golden Treasury of Indo-Anglian Poetry*, Sahitya Akademi, 1970
 K.A. Paniker (ed.), *Modern Indian Poetry in English*, Sahitya Akademi, 1991
 Arvind Krishna Mehrotra, *An Illustrated History of Indian Literature in English*, Permanent Black, 2003
 Jeet Thayil (ed.), *The Bloodex Book of Contemporary Indian Poets*, Bloodex Book Ltd, 2008
 Bruce King, *Modern Indian Poetry in English*, Oxford University Press, 1987.

Learning Outcome: By the end of the course, students will have formed an idea of the range and variety of canonical British and early Indian poetry in English. They will have gained conceptual grounding in common forms or genres and sub-genres of poetry, the grammar of reading poetry, basics of rhythm, rhyme, prosody and rhetorical forms used in poetic composition, as also the representation of various issues in poetry across the ages, including the Indian subcontinent.

MJEN 2: 4 credits

Reading Literature: Prose

Level 4.5 Credits: 4 Course Type: Core Duration: One Semester

Course Objectives: The course will introduce the genre of prose to students and sub categories of prose like novels, essays, journalism, etc. It will discuss the language of prose including issues of rhetoric, point of view, plot, literary and non-literary languages while looking at the ways in which issues like class, gender, sexuality, ecology etc. are represented.

Texts

A pool of texts will be chosen by the coordinator covering at least two among the categories of the novel, essays, short story, journalism etc.

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Fiction:

Haroun and the Sea of Stories by Salman Rushdie OR, either *A Zoo in My Luggage* or *My Family and Other Animals* by Gerald Durrell

"The Fly" by Katherine Mansfield OR "Ha'penny" by Alan Paton

Non-fiction:

"Of Studies" by Francis Bacon

"Dream Children: A Reverie" by Charles Lamb

1 journal article (to be selected by the teacher)

From any Blog (to be selected by the teacher)

Suggested Reading:

Ian Watt: *The Rise of the Novel* (University of California Press 1957)

F.R. Leavis: *The Great Tradition* (Pelican 1948)

Deirdre David (Ed.): *The Cambridge Companion to the Victorian Novel* (Cambridge University Press 2012)

Patrick Brantlinger and William B. Thesing (Ed.): *A Companion to the Victorian Novel* (Blackwell 2005)

Gregory Castle (Ed.) *A History of the Modernist Novel* (Cambridge University Press 2015)

Deborah Parsons: *Theorists of the Modernist Novel* (Routledge 2007)

M. K. Naik: *A History of Indian English Literature* (Sahitya Akademi 2009)

Ian Reid: *The Short Story* (Routledge 1977)

For Journal & Blog:

1. Highfield, Tim, "Histories of Blogging". *The Routledge Companion to Global Internet Histories*, Eds. Goggin, Gerard and Mark McLelland. Abingdon, UK: Routledge, 2017. Chapter 22; pp. 331-342.
2. Miller, Daniel, et al. *How the World Changed Social Media*, London: University College London (UCL) Press, 2016. (selections)
3. Firth, Simon, "Baring your soul to the Web". *Salon*, June 30, 1998
<https://www.salon.com/1998/06/30/feature947645118/>
4. Frank, Anne. *The Diary of a Young Girl*. London: Puffin, 2007, reissue. (excerpts)
5. Defoe, Daniel. *A Journal of the Plague Year, 1722*. (excerpts)
6. Guevara, Ernesto 'Che'. *The Motorcycle Diaries*, 1995. (excerpts)
7. Kinney, Jeff. *Diary of a Wimpy Kid: Hard Luck*. 2013. (excerpts)

Learning Outcome: The students should have an idea about different kinds and sub genres of prose, the language and representational strategies used in of prose and the representation of various issues across the ages, including the Indian subcontinent.

SEMESTER II: 2 majors

MJEN3 - Indian Knowledge System: Classical Indian Literature in English Translation
Level 4.5 Credits: 4 Course Type: Core Duration: One Semester

Course Objectives (CO): The recommended syllabus familiarizes entry-level students with the broad rubric of genres and themes embodied in ancient and classical Indian literature. The purpose is to allow them to connect literary and cultural developments beyond boundaries of single nations, cultures and languages. Given the essential porosity of all literature, art, knowledge and culture, it is important to give students exposure to the comparatist methodology right from the outset of the three-year Honours programme. Without understanding the traffic of ideas and motifs between continents, students will not arrive at a truly contemporary reading of world literature in the ancient and classical world of the West and the East.

Pedagogical Approaches: Thematic discussion, lectures, classroom interaction, close reading and analysis of texts; initiatives on the part of the students will be encouraged

Continuous Evaluation: Continuous evaluation process will be followed. Besides the conventional written evaluation and viva voce, the concerned teachers will decide other suitable methods for this course.

Learning Outcome (LO): Given that we make judicious use of the leverage given to departments for partial modification of the syllabus on the basis of existing areas of specialization and preference among teachers, we can vouch that students successfully completing this course will have gained a selective but in-depth understanding of the particularities of Indian literature and culture and its moorings in socio-political realities of those centuries. Parallely, it will certainly have groomed them in reading the different core papers both historically and relationally. The suggested reading ensures that due importance is given to framing the discussion of literary texts against the salient critical positions articulated by theorists and critics emerging from that time-period.

Related to the Indian Knowledge System (IKS): This course is completely rooted in the IKS as it deals with the core ancient Indian Sanskrit Literary Texts in English Translation.

IKS Percentage: 100

Course Details

[Number of texts to be taught are to be selected by the concerned teacher/s for each semester.]

1. Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989)
2. Selections from the Ramayana tr. Ralph T. H. Griffith (available online)
3. Vyasa 'The Dicing' and 'The Sequel to Dicing', in *The Mahabharata*: tr. and ed.

J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.

4. Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasadass, 1962).

5. Vishnu Sharma *Panchatantra*.

Suggested Topics and Background Prose Readings for Class Presentations

Topics

The Indian Epic Tradition: Themes and Receptions

Classical Indian Drama: Theory and Practice

Alankara and Rasa

Dharma and the Heroic

Readings (for students)

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.

2. Irvati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105. **SG**

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.

SEMESTER III: 2 majors

MJEN5: Indian Poetry in English

Level 5 Credits: 4 Course Type: Core Duration: One Semester

Course Objectives: The objective of this course is to introduce students to 'Indian Poetry in English' as a historically constructed, socio-politically shaped and culturally diverse body of literature. Given constraints of time, the course has tried to incorporate poets and texts ranging from the colonial to contemporary to expose students to changes in style, technique and poetic language over time. Following are some of the questions and problematic to be explored in the course:

- Is there a distinct body of poetry to be defined as 'Indian English Poetry'? Is Indian Poetry in English coterminous with Indian English Poetry?
- To trace the complicated legacy of English in India
- To critically investigate 'Indianness' as a political and cultural category and the role of English in its construction
- How does poetry absorb and articulate complex cultural negotiations?
- To trace the historical trajectory of poetry written by Indians in English in colonial India

- To chart the growth of Indian Poetry in English in post-Independence India and in a translational, global context
- Questions of caste, gender and ethnicity in the context of Indian Poetry in English

1. Toru Dutt, 'Our Casurina Tree', 'Baugmaree'
2. Michael Madhusudan Dutt, "Oft like a sad imprisoned bird I sigh", "The Slave"
3. Nissim Ezekiel, 'Case Study', 'Poet, Lover, Birdwatcher'
4. Agha Shahid Ali, 'I See Kashmir from New Delhi at Midnight', 'Beyond English'
5. Suniti Namjoshi, 'All the Words', 'If Somehow I Might...'

Suggested Topics for Background Discussion:

1. History, development and features of Indian English poetry
2. Place of Indian Poetry in English in post-colonial Indian
3. Representation of marginality
4. Indian English poetry and the Diaspora

Learning Outcome: The course will hopefully enable students:

- To formulate a critical understanding and overview of Indian Poetry in English
- To critically evaluate important poets and their contribution to Indian Poetry in English
- To familiarise themselves with poetic techniques, stylistic and linguistic experiments undertaken by Indian poets writing in English
- To contextualise specific poems in terms of their socio-political and historical conditions
- To navigate complex relation between local, national and global dynamics of language
- To critically ascertain the relation of English with other Indian languages

Major course 6: Indian Drama in English

Level 5 Credits: 4 Course Type: Core Duration: One Semester

(Any four)

Badal Sarkar
Girish Karnad
Vijay Tendulkar
Mahesh Dattani
G.C. Tongbra
Utpal Dutt
Mohan Rakesh
Mahesh Elkunchwar
Malini Bhattacharya

SEMESTER IV: 4 majors

MJEN7: Indian Fiction in English**Level 5 Credits: 4 Course Type: Core Duration: One Semester**

Course Objectives: The course aims at introducing to students the history of the development of Indian Fiction in English as a part of the history of modern colonial and post-colonial Indian culture. Literary aspects of the field like themes, forms, and styles of the texts will be discussed in tandem with political, cultural and ideological changes and evolutions in the life of the people of the Indian subcontinent, erstwhile India. Major debates in the domain will be introduced.

One novel each from the following three components will be offered:

Early days: Mulk Raj Anand, *Untouchable*/ RK Narayan, *Waiting for the Mahatma*/ Khushwant Singh, *Train to Pakistan*

Middle phase: Shashi Tharoor, *The Great Indian Novel*/ Anita Desai, *Fire on the Mountain*/ Amitav Ghosh, *The Shadow Lines*/ Arundhati Roy, *God of Small Things*

Late and recent stage: Arvind Adiga, *The White Tiger*/ Kiran Desai, *The Inheritance of Loss*/ Salman Rushdie, *Luka and the Fire of Life*/ Amitav Ghosh, *The Hungry Tide*/ Shovon Chowdhury, *The Competent Authority*

Three short stories from the following collections to be selected by the instructor:

Ruskin Bond, *The Night Train at Deoli and Other Stories*

AK Ramanujan, *A Flowering Tree and Other Oral Tales from India*

Jhumpa Lahiri, *Interpreter of Maladies*

Vasudhendra, *Mohanaswamy*

Suggested Reading

Meenakshi Mukherjee, *Twice born Fiction: Themes and Techniques of the Indian Novel in English* (1971)

_____ *Realism and Reality: The Novel and Society in India* (1985)

_____ *The Perishable Empire: Essays on Indian Writing in English* (2001)

Salman Rushdie, *Imaginary Homelands* (1991)

Harish Trivedi et al (eds.), *The Nation across the World: Postcolonial Literary Representations* (2007)

AK Ramanujan, "Is There an Indian Way of Thinking? An Informal Essay" in Vinay Dharwadker (ed.), *The Collected Essays of AK Ramanujan* (1999)

GP Deshpande, "Dialectics of Defeat: Some Reflections on Literature, Theatre and Music in Colonial India," *Economic and Political Weekly*, Vol 22, No. 50 (1987)

Learning Outcome: The students should be able to develop an idea about the nature of our lived modernity and the ways in which literature has sought to engage with it discursively. They will also be sensitised to the plural and heterogenous texture of Indian subjectivity whose unique strength has been a constructive merger of multiple indigenous and foreign traditions.

MJEN8: 4 credits

British Poetry and Drama – 14th to 17th Centuries

Course Objectives: The course content spanning three centuries of British poetry and drama is meant to showcase the thematic and generic intersections between medieval and early modern British poetic and dramatic traditions. The background reading charts the necessary philosophical context in Renaissance perspectives on the human condition, with a view to annotating the thematic and rhetorical structures underlying individual literary exercises. We make sure that students laterally explore other works by the same writers through independent projects. The priority is laid upon using the texts as a platform for wide-ranging discussions in the key tenets of medieval and Renaissance literature.

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

Suggested Topics and Background Prose Readings for Class Presentations Topics

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

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

Learning Outcome: It is believed that the student passing on from the course will have gained a reasonably secure toehold in a staggeringly varied corpus of literature that cannot be adequately represented within the limited purview of a semester syllabus. Students will also have learned to look beyond traditional historiographic labels and demarcations and recognized the fluidity of interactions and influences between successive centuries of literary practices even within national boundaries.

MJEN9:British Poetry and Drama: 17th and 18th Centuries
Level 5 Credits: 4 Course Type: Core Duration: One Semester

Teaching Objectives: This paper aims to pick up from the earlier paper concentrating on 14th to 16th century British Poetry and Drama. The chronological methodology of studying British literature in clusters of centuries as opposed to cultural historical labels means that writers from the early and the late seventeenth century are read alongside those from early and late eighteenth century. New alignments and influences emerge as a result of this approach. As the Suggested Reading will indicate, themes for theoretical overview include categories as excitingly variant as gender, women, religion, and market forces. This pattern, consistently followed in other papers as well, help merge literature studies with culture studies in an interdisciplinary pedagogy.

1. John Milton *Paradise Lost: Book 1*
2. Ben Jonson *Volpone*
3. John Dryden *MacFlecknoe*
4. Alexander Pope, *The Rape of the Lock*

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 (for students)

1. The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Mark*
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.

MJEN10:British Literature – 18th Century
Level 5 Credits: 4 Course Type: Core Duration: One Semester

Teaching Objectives: This paper aims to pick up from the earlier paper concentrating on 14th to 16th century British Poetry and Drama. The chronological methodology of studying British literature in clusters of centuries as opposed to cultural historical labels means that writers from the early and the late seventeenth century are read alongside those from early and late eighteenth century. New alignments and influences emerge as a result of this approach. As the Suggested Reading will indicate, themes for theoretical overview include categories as excitingly variant as

gender, women, religion, and market forces. This pattern, consistently followed in other papers as well, help merge literature studies with culture studies in an interdisciplinary pedagogy.

Pool of texts

1. Joseph Addison and Richard Steele, *Coverley Papers*
2. Jonathan Swift, *Gulliver's Travels*, Book I
3. Thomas Gray, "Elegy Written in a Country Churchyard"
4. Daniel Defoe, *Robinson Crusoe*
5. William Congreve, *The Way of the World*
6. Samuel Johnson, 'London'
7. Thomas Gray, 'Elegy Written in a Country Churchyard'
8. Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*

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.

Learning Outcomes: The student completing this course will have consolidated her grounding in seventeenth- and eighteenth-century literature and culture through two successive papers.

SEMESTER V:

MJEN11:British Romantic Literature

Level 5.5 to 6 Credits: 4 Course Type: Core Duration: One Semester

Teaching Objectives: The course is heavily invested in the most substantial segment of Romantic literature, namely poetry, covering all the major names. At the same time, it accommodates a seminal piece of prose fiction by a woman Romantic.

1. William Blake, "Introduction", "The Lamb", "The Chimney Sweeper", "The Tyger" from *The Songs of Innocence and Experience*
2. William Wordsworth, "Tintern Abbey" and "Ode: Intimations of Immortality"
3. Samuel Taylor Coleridge, "Kubla Khan" and "Dejection: An Ode", SPB
4. Percy Bysshe Shelley, "Ode to the West Wind", "Ozymandias", Hymn to Intellectual Beauty
5. John Keats, "Ode to a Nightingale", "To Autumn"
6. Mary Shelley, *Frankenstein*

Suggested Topics and Background Prose Readings for Class Presentations Topics

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

Readings

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

Learning Outcome: The course is expected to have groomed students in strategies of close engagement with Romantic poetry and Romantic critical theory.

MJEN12:British Literature – 19th Century

Level 5.5 to 6 Credits: 4 Course Type: Core Duration: One Semester

Teaching Objectives: This is a justifiably ambitious paper comprising a wide range of verse and prose classics from the long nineteenth century. The suggested reading indicates the felt necessity of balancing the literary content with landmark texts in seminal social, economic and political theory that have since shaped reading in fundamental ways.

1. Jane Austen *Pride and Prejudice*
2. Charlotte Bronte *Jane Eyre*
3. Charles Dickens *Hard Times*
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.

Learning Outcome: The course module will have given students a fair amount of exposure to a spectrum of nineteenth century texts and genres. In addition, it will have introduced students to the beginnings of Marxian and Darwinian thought.

MJEN13: British Literature – The Early 20th Century
Level 5.5 to 6 Credits: 4 Course Type: Core Duration: One Semester

Course Objectives: The syllabus is intended to provide students extensive textual grounding in major early twentieth century novelists and the two most significant poets. In addition, pioneering critical and theoretical works are also introduced in order that later critical and theoretical trends can be traced back to their origins.

1. Joseph Conrad *Heart of Darkness*
2. James Joyce, *Portrait of the Artist as A Young Man*
3. W.B. Yeats, 'Leda and the Swan', 'The Second Coming', 'No Second Troy', 'Sailing to Byzantium'
4. T.S. Eliot 'The Love Song of J. Alfred Prufrock', 'Sweeney among the Nightingales', 'The Hollow Men'
5. John Osborne, *Look Back in Anger*

Suggested Topics and Background Prose Readings for Class Presentations

Topics

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

Readings(for students)

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', to *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

Learning Outcome: Students are expected to have conceptualised Modernism and its multiple refractions from the carefully selected poetic and fictional texts. Additionally, they will have been taught to differentiate between twentieth century literature and Modernist writing.

SEMESTER VI:3 Majors

MJEN 14: British Literature Post 1950's

Level 5.5 to 6 Credits: 4 Course Type: Core Duration: One Semester

Course Objectives: To introduce new fiction in a post-war period with reference to the growth of various kinds of novels including magic realism, fantasy, postcolonial, dystopic, historical, and so on. The course will approach novels/short stories from a postmodernist framework and will try to map the ways the form incorporates other media and ideas in an increasingly multicultural world-view.

Learning Outcome: Students will be able to critically differentiate between kinds of fiction from Britain since the 1950s with reference to growth and structures of fiction in other parts of the world. They will be able to access these texts from popular, postmodern and postcolonial theoretical frameworks.

I. NOVELS:

Any three novels from the following pool of texts will be offered each year (authors and/or novels beyond the list may also be offered):

1. Evelyn Waugh, *Sword of Honour* trilogy (any one text) (1952, 1955, 1961)
2. J.R.R. Tolkien, *Lord of the Rings* trilogy (any one text) (1954, 1954, 1955)
3. William Golding, *Lord of the Flies* (1954)
4. Kingsley Amis, *Lucky Jim* (1954)
5. Graham Greene, *Our Man in Havana* (1958)
6. V.S. Naipaul, *A House for Mr. Biswas* (1961)
7. Anthony Burgess, *A Clockwork Orange* (1962)
8. Jean Rhys, *Wide Sargasso Sea* (1966)
9. Gerald Durrell, *Birds, Beasts and Relatives* (1969)
10. P.D. James, *An Unsuitable Job for a Woman* (1972)
11. Doris Lessing, *The Memoirs of a Survivor* (1974)
12. Iris Murdoch, *The Sea, the Sea* (1978)
13. Salman Rushdie, *Midnight's Children* (1989)
14. Kazuo Ishiguro, *The Remains of the Day* (1989)
15. A.S. Byatt, *Possession: A Romance* (1990)
16. Philip Pullman, *His Dark Materials* trilogy (any one text) (1995, 1997, 2000)

17. J.K. Rowling, *Harry Potter and the Philosopher's Stone* (1997)
18. Zadie Smith, *White Teeth* (2000)
19. Ian McEwan, *Atonement* (2001)
20. Monica Ali, *Brick Lane* (2003)
21. Hilary Mantel, *Wolf Hall* (2009)
22. Ali Smith, *Companion Piece* (2022)

II. SHORT-STORIES

Any two short stories will be offered each semester to be decided by the department/teachers from among the above and/or following authors:

H.E. Bates, Roald Dahl, Jhumpa Lahiri, Francis King, Peter Lovesey, Angela Carter, Elizabeth Bowen, Muriel Spark, J. G. Ballard, Sally Vickers.

MJEN15:American Literature

Level 5.5 to 6 Credits: 4 Course Type: Core Duration: One Semester

Course Objectives: The course is designed to accommodate milestones in the literary map of America from its inception to the present in the areas of poetry, prose fiction and drama alike. The selection is aimed to provide a base for demonstrating the broad historical trends in the representation of American culture in its literary works.

1. Edward Albee: *The Zoo Story*
2. Toni Morrison *Beloved*
3. Edgar Allan Poe 'The Purloined Letter'
4. Walt Whitman Selections from *Leaves of Grass*: 'O Captain, My Captain', 'Passage to India' (lines 1–68), Alexie Sherman Alexie 'Crow Testament', 'Evolution'
5. Two poems each from Robert Frost and Sylvia Plath
6. Non-fictional prose: Abraham Lincoln, "The Gettysburg Address" and Martin Luther King, "I Have A Dream"

Suggested Topics and Background Prose Readings for Class Presentations

Topics

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

Readings(for students)

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.

Learning Outcome: The completed course will have acquainted the student with landmark texts across the gamut of American literature and helped them locate in these texts key moments in America's journey of becoming as a nation.

MJEN 16: Postcolonial Literatures

Level 5.5 to 6 Credits: 4 Course Type: Core Duration: One Semester

Course Objectives: In this module, the focus returns to non-British literatures of the world originating in erstwhile British colonies that have become classics in English translation.

1. Chinua Achebe *Things Fall Apart*
2. Gabriel Garcia Marquez *Chronicle of a Death Foretold*
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' Derek Walcott 'A Far Cry from Africa' 'Names' David Malouf 'Revolving Days' 'Wild Lemons' Mamang Dai 'Small Towns and the River' 'The Voice of the Mountain'

Suggested Topics and Background Prose Readings for Class Presentations Topics

De-colonization, Globalization and Literature

Literature and Identity Politics

Writing for the New World Audience

Region, Race, and Gender

Postcolonial Literatures and Questions of Form

Readings

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngũgĩ 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).

Learning Outcome: As a concluding core paper, Postcolonial Literatures (in the plural) serves to bring the undergraduate course full circle in terms of addressing texts that 'write back' to British and European canonical and popular writings across centuries. Taken as a whole, the undergraduate syllabus for Honours in English is expected to leave the outgoing, final semester student with a well-rounded understanding of the specificities of British Literature even as its

overlap with successive movements and moments in world literature is systematically traced and critically assessed.

SEMESTER VII: 3 majors (optionals) or 1 major plus Dissertation

MJEN17:Research Methodology

Level 5.5 to 6 Credits: 4 Course Type: Core Duration: One Semester

Course Objectives: This course is aimed at introducing undergraduate students to the fundamental elements and aspects of research writing, including ways in which a research topic is selected, a research question is formulated, an abstract is worded, a research paper is structured, and citations are organised.

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

Long Essay + Short Notes (in the final end-semester exams)

Learning Outcome: Undergraduates who have by this got a grounding in a range of canonical texts will learn to think about the research scope of these texts in ways distinct from the requirements of an essay-type examination answer.

MJEN18:Popular Literature

Level 5.5 to 6 Credits: 4 Course Type: Core Duration: One Semester

Course Objectives:

The course is intended to help students develop a critical understanding of the different constituent categories of writing within the broad rubric of popular literature and also learn to differentiate between popular literature and its alternative, i.e. canonical literature, using parameters theorized under Suggested Reading.

1. Lewis Carroll *Through the Looking Glass*
2. Agatha Christie *The Murder of Roger Ackroyd*
3. One story from Issac Asimov, *I, Robot*
4. DurgabaiVyam and SubhashVyam*Bhimayana: Experiences of Untouchability/* Autobiographical Notes on Ambedkar (For the Visually Challenged students)**SB**

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(for students)

1. ChelvaKanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, MalashriLal, AlamgirHashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.
2. SumathiRamaswamy, '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.

Learning Outcome: The syllabus can be expected to have introduced undergraduate students to notable texts in popular literature from across expatriate sub-continental cultures as well as from Britain with special reference to children's literature, detective fiction, subaltern literature and mainstream fiction.

MJEN19: Modern European Drama

Level 5.5 to 6 Credits: 4 Course Type: Core Duration: One Semester

Course Objectives: This course is designed to introduce students focally to the major divergences in twentieth century developments in drama and theatrical practices with special reference to the Theatre of Ideas, Absurdist drama and Epic Theatre. Understandably, the cluster is pan-European in thrust and the texts are taught intensively in authoritative English translation.

1. Henrik Ibsen, *A Doll's House*
2. Bertolt Brecht, *Life of Galileo*
3. Samuel Beckett, *Waiting for Godot*
4. Eugene Ionesco, *Rhinoceros*

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.

Learning Outcome: The projections for the student successfully completing this paper are that she will have acquired a broad and in-depth knowledge of the salient trends in drama.

MJEN 20: Women's Writing

Level 5.5 to 6 Credits: 4 Course Type: Core Duration: One Semester

Course Objectives: In this paper, the objective is to cover a cross-section of global women's writing from the late eighteenth century onwards, with a view to configuring the beginnings of the woman identity in literature and then tracing Indian ramifications of literature by women writers about the woman condition.

1. Mary Wollstonecraft, *A Vindication of the Rights of Woman* (New York: Norton, 1988; chap. 1, pp. 11 – 19; chap. 2, pp. 19 – 38)
2. Rassundari Debi, excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1, (new Delhi: OUP, 1989, pp. 191 – 192.
3. Ashapura Devi *PrathamPratiruti* (The First Promise) Translated by Indira Chowdhury. [Selections especially the section where Satyabati teaches herself to read) could be a piece to be read with Rashasundari Devi (who is also an autodidact)
4. Charlotte Perkins Gilman, 'The Yellow Wallpaper', short story.
5. Ismat Chughtai *Amar Bel* (available in English in the selection *The Quilt and Other Stories* and also as audio story read by Fawad Khan)
6. Emily Dickinson, 'I cannot live with you', 'I'm wife; I've finished that'
7. Sylvia Plath, 'Lady Lazarus'
8. Eunice de Souza, 'Advice to Women', 'Bequest'
9. Kavita Singa: Iswarke Eve (Eve Speaks to God) [In Vol II of Susie Tharu and K Lalitha Ed. *Women Writing in India*]

Topics

The Confessional Mode in Women's Writing

Sexual Politics

Race, Caste and Gender

Social Reform and Women's Rights

Readings(for students)

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. KumkumSangari and SudeshVaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. Chandra TalapadeMohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

Learning Outcome: Students are expected to have gained intensive grounding in issues surrounding representation of the woman condition and the politics of women's writing.

SEMESTER VIII: 3 majors (optionals) or 2 majors plus Dissertation

MJEN 21 – Literary Criticism: Selections from the Indian Knowledge System and Western Tradition

Level: 4.5 Credits: 4 Course Type: Elective Duration: One Semester

Course Objectives (CO):

1. To introduce students to key critical concepts and categories from Indian aesthetic and Western literary traditions.
2. To encourage comparativist insights into the trajectories of aesthetic theories in Indian poetics and Western literary criticism.
3. To explore foundational texts and thinkers in both traditions with a focus on categories like *Rasa*, *Sphota*, *Dhvani*, Catharsis, Sublime, and the roles played by ideas of unity, clarity, form, and content in the art of poetry.
4. To understand the dialogic tensions, similarities, and divergences between the Indian and Western aesthetic and literary paradigms.
5. To situate Indian theoretical frameworks within the broader Indian Knowledge System (IKS), and the Western philosophical tradition of Art within the civilisational rubric of the West, underscoring their epistemological distinctiveness.
6. To encourage cross-cultural hermeneutics.

Pedagogical Approaches: Theoretical discussions, lectures, classroom interactions, close readings and analyses of texts; initiatives on the part of the students will be encouraged.

Continuous Evaluation: Continuous evaluation process will be followed. Besides the conventional written evaluation and viva voce, the concerned teachers will decide other suitable methods for this course.

Learning Outcomes (LO):

On completing the course, students will be able to analyse primary texts of literary criticism from Indian and Western canons and, at the same time, will be able to formulate ideas about the similarities and differences in the ontological, ethical, and aesthetic assumptions of both traditions. They will be able to apply critical concepts from both traditions to literary texts belonging to both traditions. They will be able to situate Indian literary theory within the framework of the Indian Knowledge System and global literary discourse. This will help them develop an understanding of a category like 'world literature'.

Relation to the Indian Knowledge System (IKS):

This course is deeply rooted in the IKS as it centres on traditional Indian knowledge frameworks such as *Rasa*, *Sphota*, *Dhvani*, and other related ideas. It also highlights the Indian critical tradition's embeddedness in larger philosophical systems of India. It attempts to posit Indian aesthetics as a self-sufficient and autonomous tradition as significant as the Western canon.

IKS Percentage: 80

Course Details

[Number of modules and texts to be taught are to be selected by the concerned teacher/s for each semester.]

Module 1:

Classical Western Theories of Poetry and the Sublime

Primary Texts: Selections from the works of Plato, Aristotle, Horace, Longinus, and others.

Module 2:

Foundational Ideas of Classical Indian Aesthetic Thought

Primary Texts: Selections from the works of Bharatamuni, Bhartrihari, Anandavardhana, Abhinavagupta, et al.

Module 3:

Developments in Modern Western Literary Criticism

Primary Texts: Selections from the works of Charles Baudelaire, Sigmund Freud, Virginia Woolf, T. S. Eliot, Walter Benjamin, Viktor Shklovsky, Stanley Fish, and others.

Module 4:

Modern Indian Aesthetic Tradition

Primary Texts: Selections from the works of Mirza Asadullah Khan Ghalib, Sri Aurobindo, Rabindranath Tagore, A K Ramanujan, Raja Rao, Bimal Krishna Matilal, Sudhir Kakar, et al.

Select Bibliography:

Anthologies for the Selection of Primary Texts:

The Norton Anthology of Theory and Criticism, William E. Cain, Laurie A. Finke, Barbara E. Johnson et al (eds.), *Literary Theory: An Anthology*, Julie Rivkin and Michael Ryan (eds.), *A Rasa Reader: Classical Indian Aesthetics*, Sheldon Pollock (trans. & ed.), *Indian Literary Criticism: Theory and Interpretation*, G. N. Devy (ed.)

Suggested Readings:

M.H. Abrams: *The Mirror and the Lamp*, *Doing Things with Texts*,

Kapil Kapoor: *Comparative Literary Theory: An Overview*, *Literary Theory: Indian Conceptual Framework*

(A larger, more comprehensive pool of texts and reference books will be provided at the time of the teaching of the course.)

Major 22: Literary Theory I

Level 5.5 to 6 Credits: 4 Course Type: Core Duration: One Semester

3. Poststructuralism

Any two thinkers

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.

Major 23: Literary Theory II

Level 5.5 to 6 Credits: 4 Course Type: Core Duration: One Semester

3. Poststructuralism

Any two thinkers

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.

MJEN 24: Indian Knowledge System and Decolonization

Level 5.5 to 6 Credits: 4 Course Type: Core Duration: One Semester

Course Objectives (CO):

1. To explore the historical, philosophical, and cultural dimensions of decolonisation in India against the backdrop of the history of British colonisation.
2. To examine the impact of colonial epistemologies on Indian education, literature, and thought.
3. To analyse literary, philosophical, and historiographical responses to colonialism from within indigenous frameworks with the help of foundational ideas and practices of the Indian Knowledge System (IKS).
4. To introduce students to the processes geared towards attempts at decolonisation, both in the spheres of ideologies and discursive practices.

Pedagogical Approaches: Theoretical discussions, lectures, classroom interactions, close readings and analyses of texts; initiatives on the part of the students will be encouraged.

Continuous Evaluation: Continuous evaluation process will be followed. Besides the conventional written evaluation and viva voce, the concerned teachers will decide other suitable methods for this course.

Learning Outcomes (LO):

On completing the course, students will be able to comprehend the philosophical and historical basis of decolonisation. They will be able to read and interpret old and modern texts with the help of the IKS framework.

They will be able to understand how IKS can help challenge or provincialise colonial modes of thought. They will be able to evaluate the possibilities of working towards putting indigenous knowledge systems into the scene of contemporary academia and culture.

Relevance to Indian Knowledge System (IKS):

The paper focuses on studying interdisciplinary knowledge within decolonised academic frameworks. It aims to engage with Indian knowledge systems cross-temporally and trace Indian epistemological points of view as valid systems of knowledge. It also tries to contextualise studies of Indian ontological frameworks by juxtaposing colonial history and indigenous traditions.

Course Modules

[Number of modules and texts to be taught are to be selected by the concerned teacher/s for each semester.]

Module 1: Counter-discourses to Colonial Epistemology

Primary Texts: Selections from Swami Vivekananda, *Address at the Parliament of Religions/Lectures from Colombo to Almora*, Mahatma Gandhi, *Hind Swaraj*, Krishna Chandra Bhattacharya, "Swaraj in Ideas," Maulana Abul Kalam Azad, *Words of Freedom: Ideas of a Nation*, etc.

Module 2: Challenging Colonial Epistemologies – Education, Race, and Literature

Primary Texts: Selections from Rabindranath Tagore, *The Centre of Indian Culture*, Verrier Elwin, *Leaves from the Jungle*, B. R. Ambedkar, *Annihilation of Caste*/ "Dr. Ambedkar's Speech

at Mahad”, A.K. Ramanujan, “Is There an Indian Way of Thinking?”/ “Three Hundred Ramayanās: Five Examples and Three Thoughts on Translation”, etc.

Module 3: Decolonising Historiography, Political Philosophy, Culture and Science

Primary Texts: Selections from A.L. Basham, *The Wonder That Was India / A Cultural History of India*, S. A. A. Rizvi, *The Wonder That Was India Vol II*, D. D. Kosambi, *An Introduction to the Study of Indian History*, M. N Srinivas, *The Remembered Village*, Ashis Nandy, *The Intimate Enemy; Loss and Recovery of Self under Colonialism/ Science, Hegemony & Violence: A Requiem for Modernity*, etc.

Module 4: Issues Related to Society – Intersectionalities of Religion, Caste, Gender, and Sexuality

Primary Texts: Selections from *Women Writing in India, Volumes I & II*, Susie Tharu & K Lalita (eds.) Rokeya Sakhawat Hossain, *Sultana's Dream: A Feminist Utopia* and *Selections from the Secluded Ones*, Writings of Pandita Ramabai and Savitribai Phule, Jotirao Phule, *Selected Writings of Jotirao Phule*, E. V. Ramasamy Periyar, *Why Were Women Enslaved?*, *Issues in Contemporary Indian Feminism: Sexualities*, Nivedita Menon (ed.), etc.

Select Bibliography:

Important Sourcebooks:

Sources of Indian Tradition Volume One: From the Beginning to 1800, *Sources of Indian Tradition Volume Two: Modern India, Pakistan, and Bangladesh*, Ainslie T. Embree, Leonard A. Gordon, Rachel Fell McDermott et al (eds.), “The Oxford India Collection Series” (including volumes on Gandhi, Tagore, Elwin, Srinivas, D. D. Kosambi, A. K. Ramanujan, and others), “The Penguin Reader Series” (including volumes on Swami Vivekananda, Sri Aurobindo, and others)

Suggested Readings:

B. D. Chattopadhyaya, *The Concept of Bharatavarsha*; Vinay Lal, *The History of History: Politics of Scholarship in Modern India*; Dipesh Chakrabarty, *Provincializing Europe*, Gauri Viswanathan, *Masks of Conquest*; Michel Danino, *Indian Culture and India's Future*; Anand Teltumbde, *Republic of Caste*; Elizabeth Jackson, *Feminism and Contemporary Indian Women's Writing*; Ramachandra Guha, *Speaking Nature: The Origins of Indian Environmentalism*.
(A larger, more comprehensive pool of texts and reference books will be provided at the time of the teaching of the course.)

Multidisciplinary Courses

SEMESTER I: 1 multidisciplinary

Multidisciplinary course 1(MDC1): 3 credits **Literature and Performance**

This course studies literary texts and the ways in which they are portrayed on stage. Through this course, the students will appreciate the subtle differences between literature (dramatic text) and performance text and how the same material takes on different dimensions and meanings when used in different media. Thereby, this course enables to study texts more practically through the use of performance studies to elicit the meaning of text. The course will focus heavily on the study of writing methods, techniques, and performance theories in relation to content, context, meaning, and intent. Apart from studying the dramatic text, there will be a lot of discussion about the body, language, music, and dance, all of which are present in performances. Other aspects of theatrical performance, such as ritual, spectacle, carnival, and magic will also be discussed in order to understand the sources of performance within the cultural context. The classes will involve lectures, brief workshops, screening documentation and classroom discussions.

Unit 1 Background: Literature and Performance

- Introduction to theatre & performance studies: some basic concepts
- Introduction to adaptation & translation theory
- Discourse on dramatic text and performance text
- Introducing some important issues on body, gender, race, resistance, caste, class in theatre and performance.

Readings:

- G.J Watson, "The Nature of Drama" from *Drama: An Introduction*
- Jean Alter, "From Text to Performance: Semiotics of Theatricality"
- Richard Schechner, "Towards a Poetics of Performance"
- Rustom Bharucha, *Pebet: A Performance Text*
- Simon Shepherd and Mike Wallis, "Performance Studies: Some Basic Concepts"

Unit 2 History of Theatre & Performance (Some selective readings)

- A) Major Concepts in Western Theatre:** Catharsis, anagnorisis, three unities, tragedy, comedy, tragicomedy, epic, documentary and agitprop, farce, melodrama, the well-made play, realism, naturalism, epic theatre, alienation effect, method acting, poor theatre, physical theatre, performance, performative, performativity, theatre of the absurd, theatre of the oppressed, etc.
- B) The Evolution of Modern Indian Theatre:** Natyashastra and other Indian theatrical traditions, rethinking the 'modern', modernity and nationalism, post-independence theatre, IPTA, the anti-modern, theatre of roots, third theatre, theatre of the earth, etc.

Unit 3 Analyzing Performance Texts (Depending upon availability/accessibility, selection of 3 plays)

Anton Chekov, Anuradha Kapur, B.V. Karanth, Badal Sircar, Bhasa, Federico Garcia Lorca, Girish Karnad, H.S. Shivaprakash, Habib Tanvir, Heiner Muller, Heisnam Kanhailal, Henrik Ibsen, Jean Anouilh, K.N. Panicker, Kalidasa, Peter Brook, Rabindranath Tagore, Ratan Thiyam, Safdar Hashmi, Samuel Beckett, Sophocles, Sudraka, Sukracharjya Rabha, Utpal Dutt, William Shakespeare, Wole Soyinka, etc.

Suggested Topics and Readings for Class Presentation:

adaptation, body movement and voice in theatre, dance, martial arts, materiality of theatre, meditation as performance text, method acting, music as text, performance, process of production, psychological acting, psychophysical acting, text, theatre of roots, theory of imitation, translation.

Suggested Reading:

- Bharat Gupta, "Theory of Imitation" in *Dramatic Concepts*. DK Print, 2006.
 Bharucha, Rustom. *The Theatre of Kanhaiyalal*. Seagull, 1992.
 Bharucha, Rustom. *Theatre and the World*. Routledge, 1993.
 Bhatia, Nandi (Ed.). *Modern Indian Theatre*. Oxford University Press, 2009.
 Bial Henry. *The Performance Studies Reader*. Routledge, 2004.
 Carlson, Marvin A. *Performance: A Critical Introduction*. Routledge, 2017
 David Wiles, "Aristotle's Poetics and Ancient Drama Theory" in *The Cambridge Companion to Greek and Roman Theatre*. CUP, 2009.
 Elam, Keir. *The Semiotics of Theatre and Drama*. Routledge, 2009.
 Leach, Robert. *Theatre Studies: The Basics*. Routledge, 2008.
 Mee, Erin B. *Theatre of Roots*. Seagull, 2008.
 Pavis, Patrice. *Analysing Performance: Theatre, Dance and Film*. Michigan Press, 2003.
 Pfister, Manfred. *Theory and Analysis of Drama*. Cambridge University Press, 1993.
 Schechner, Richard. *Performance Studies: An Introduction*. Routledge, 2002.
 Shivaprakash, H.S. *Traditional Theatres*. Wisdom Tree, 2007.
 Styan, J.L. *The Elements of Drama*. Cambridge University Press, 1963.

SEMESTER II: 1 multidisciplinary**Multidisciplinary course 2 (MDC2): 3 credits****Literature and Cinema**

1. James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249. SPB
2. William Shakespeare, *Macbeth*, and its adaptations: *Maqbool* (2003; dir. Vishal Bharadwaj, Kaleidoscope Entertainment). SG
3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); SPB
4. Rabindranath Tagore, *Nashtaneed* & Satyajit Ray, dir., *Charulata* (SG)

Multidisciplinary 2: Science Fiction and Detective Literature (Coordinator – SPB)

1. Wilkie Collins *The Moonstone*
2. Arthur Conan Doyle *The Hound of the Baskervilles*
3. Raymond Chandler *The Big Sleep*
4. Saradindu Bandyopadhyay, any two Byomkesh Bakshi stories (in English translation)

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 (for students)

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.georgeorwell.org/Raffles_and_Miss_Blandish/0.html>

3. W.H. Auden, *The Guilty Vicarage*, available at: <harpers.org/archive/1948/05/theguilty-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>>

SEMESTER III: 1 multidisciplinary

Multidisciplinary course 3(MDC3): 3 credits
Science Fiction and Detective Literature

Minor Courses

SEMESTER I/II: 1 minor

MNA 1 (MN 1): 4 credits
Reading Literature: Poetry

Course Objectives: The course will introduce the genre of poetry to students while looking at the ways in which issues like class, gender, sexuality, ecology etc are discussed within poetic language.

Indicative Selection

Shakespeare: Any 1 sonnet

William Wordsworth: The Solitary Reaper

John Keats: La Belle dame Sans Merci

Lord Tennyson: Ulysses

Rabindranath Tagore: Any 1 poem from Gitanjali

Nissim Ezekiel: The Night of the Scorpion

Kamala Das: A Hot Noon in Malabar

Learning outcome: The students should have an idea about different kinds of poetry, the language and rhythm of poetry and the representation of various issues in poetry across the ages. The coordinators will make a Selection of 6 poems across a number of sub genres/issues. The selection will be made available to students.

SEMESTER III/IV: 1 minor

Minor course 2 (MNA 2): 4 credits
Studying Literature:Drama& Prose

SEMESTER V/VI: 1 minor**Minor course 3 (MNA3): 4 credits**
Academic Writing and Composition

1. Introduction to the Writing Process
2. Writing in one's own words: Summarising and paraphrasing
3. Structuring an argument: Introduction, interjection and conclusion
4. Citing resources: Editing, Book and Media Review

SEMESTER VII/VIII: 1 minor**Minor course 4 (MNA 4): 4 credits**
Contemporary India: Women and Empowerment

1. An account of women's role in shaping modern India and of being shaped by it. This will largely be a historical account with focus on women's education, women and various professions, women and politics, women and social reform. There will be selections from these two books which are now regarded as standard text books for courses on Women's Studies.
 - a) Geraldine Forbes, *Women in Modern India* (Cambridge: Cambridge University Press, 1996) [This book traces the history of changes in women's lives from the 19th century but it also has accounts of it till modern times]
 - b) Radha Kumar, *An Illustrated History of Doing* (New Delhi: Kali for Women, 1993) [This book also traces the history of changes in women's lives from the 19th century but it also has accounts of it till modern times]
 - c) Susie Tharu and K Lalitha (eds) *Women Writing in India (Vol II)* Introduction
2. Women's Voices
 - A) Middle-class and upper caste women's writing
 - 1) Selected chapters, Begum Rokeya, *Sultana's Dream*
 - 2) Ismat Chughtai 'Amar Bel' ('The Eternal Vine') or 'Lihaf' available in the collection titled *Quilt and Other Stories*
 - 3) Selected poems, Kamala Das
 - B. Dalit women's writing
 - 1) Baby Kamble Jina Amucha, *Our Wretched Lives* (Excerpt in Tharu and Lalita's *Women Writing in India Vol II*)

Ability Enhancement Compulsory Courses

SEMESTER I/III: 1 AECC

Ability Enhancement Compulsory Course 1 (AECC1): 2 credits Language and Communication 1

Course Objectives

This course will introduce the skills of effective communication to students. It will define communication, discuss effective strategies and barriers of communication and encourage them to practice different written forms of communication.

Content:

Defining Communication, Different Forms of Communication, Barriers to Communication, Effective Communication Skills, Digital communication using social media
Business Letters, Emails, Etiquettes of communication

Learning Outcome: Together with language and Communication 2 this course will train students to understand the strategies and theories of effective communication.

SEMESTER II/IV: 1 AECC

Ability Enhancement Compulsory Course 2 (AECC2): 2 credits Language and Communication 2

Course Objectives: This course will introduce the skills of effective written communication to students. It will encourage them to practice different written forms of communication.

Course Outcomes: Together with language and Communication 2 this course will train students to understand the strategies and theories of effective communication.

Contents: Drafting notes, Precis, Comprehension

Learning Outcome:

Skill Enhancement Courses

SEMESTER I/II: 1 SEC

Skill Enhancement Course 1 (SEC1): 3 credits Essential Academic and Professional Writing and Composition

Course Objective: This course emphasizes on the practical basis learning among the students, which will help them to develop organizational skills. Therefore, it aims to familiarize the students with various forms of dialogue writing, different forms of official/ formal letter writing, notice writing, writing office memos and how to write the Minutes of the Meeting in a proper

fashion. Imparting correct strategies will help the students to learn the organizational capacity of language along with an emphasis on the appropriate use of grammar, syntax and diction.

Selection from the following will be taught at Semester I

- Dialogue Writings (Informal and Formal)
- Official/ Formal Letter Writing
- Minutes of the Meeting
- Notice Writing
- How to Write an Office Memo
- Proof Checking

Learning Outcome: At the end of the course, it is expected that the students will be well versed with necessary organizational skills, which will help them to carry on professional negotiations with precision and clarity.

SEMESTER III/IV: 1 SEC

Skill Enhancement Course 2 (SEC2): 3 credits

Essential Academic and Business Writing and Communication

SEMESTER V/VI: 1 SEC

Skill Enhancement Course 3 (SEC3): 3 credits

Advanced Academic Writing and Composition

Compulsory Value-Added Courses

SEMESTER I: 2 CVAC courses

Compulsory Value Added Course (CVAC) Tagore Studies (TS): 3 credits

Compulsory Value Added Course (CVAC) Environmental Studies (ES): 3 credits

Semester II: Internship: 4 credits