

**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**

*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**

*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: 4 credits**

#### **Indian Classical Literature**

*Course Objectives:* The recommended syllabus familiarises 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.

1. Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989)
2. Vyasa 'The Dicing' and 'The Sequel to Dicing', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
3. Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasi Das, 1962).
4. 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. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105. **SG**
3. J.A.B. Van Buitenen, 'Dharma and Moksha', 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.

*Learning Outcome:* 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. Parallelly, 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.

### **Majorcourse 4: 4 credits** **European Classical Literature**

*Course Objectives:* It was any way imperative to route an intensive reading in early, medieval and early modern British literature through ancient and classical Greco-Roman literature and culture. The broadly representative selection, along with the semester-to-semester revisions we make to break the monotony and to sync the selection with changing thrusts in subsequent papers, ensures that students probe intensively in patterns of thought, motifs and representational strategies. Class presentations in related subjects are encouraged to ensure independent and shared explorations beyond the texts designated for detailed study.

1. Homer, *The Iliad*
2. Sophocles, *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).
3. Plautus, *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
4. Virgil, *The Aeneid*
5. Sappho, Selections from Sappho's writings

### **Suggested Topics and Background Prose Readings for Class Presentations** **Topics**

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

### **Readings (for students)** (with some guidance from the teachers named)

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

**Learning Outcome:** We would like to think that the course we design and then implement after revisions provides an optimal balance between broad historical overview and close textual explorations. Students move on from this course with a nuanced grounding in the remarkable maturity and modernity of classical literature and the classical underpinnings of much modern works and even contemporary writing today.

### **SEMESTER III: 2 majors**

#### **MJEN5: 4 credits**

#### **Indian Poetry in English**

*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: 4 credits**  
**Indian Drama in English**

(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: 4 credits**  
**Indian Fiction in English**

*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 – 14<sup>th</sup> to 17<sup>th</sup> 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.

#### **MJEN9:4 credits**

##### **British Poetry and Drama: 17th and 18th Centuries**

**Teaching Objectives:** This paper aims to pick up from the earlier paper concentrating on 14<sup>th</sup> to 16<sup>th</sup> 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.

## **MJEN10:4 credits**

### **British Literature – 18<sup>th</sup> Century**

**Teaching Objectives:** This paper aims to pick up from the earlier paper concentrating on 14<sup>th</sup> to 16<sup>th</sup> 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: 3 majors**

#### **MJEN11:4 credits**

#### **British Romantic Literature**

**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.

#### **MJEN12:4 credits**

#### **British Literature – 19<sup>th</sup> Century**

**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.

### **MJEN13:4 credits**

#### **British Literature – The Early 20<sup>th</sup> Century**

**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: 4 credits**

#### **British Literature Post 1950's**

*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.

## MJEN15:4 credits American Literature

*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 16:4 credits**

#### **Postcolonial Literatures**

*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. Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

*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: 4 credits**

##### **Research Methodology**

*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: 4 credits**

##### **Popular Literature**

*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: 4 credits**

#### **Modern European Drama**

*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: 4 credits**

**Women's Writing**

*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**

#### **MJEN20:4 credits**

#### **Literary Criticism**

1. William Wordsworth: Preface to the *Lyrical Ballads* (1802)  
S.T. Coleridge: *BiographiaLiteraria*. Chapters IV, XIII and XIV
2. Virginia Woolf: Modern Fiction  
T.S. Eliot: "Tradition and the Individual Talent" 1919  
"The Function of Criticism" 1920
3. I.A. Richards: *Principles of Literary Criticism* Chapters 1,2 and 34.  
London 1924 and *Practical Criticism*.London, 1929
4. Cleanth Brooks: "The Heresy of Paraphrase", and "The Language of Paradox" in *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)  
Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995

#### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics**

Summarising and Critiquing  
Point of View  
Reading and Interpreting  
Media Criticism  
Plot and Setting  
Citing from Critics' Interpretations

#### **Suggested Readings**

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press,1971
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

**Major 21:4 credits****Literary Theory I**1. Marxism

Two Thinkers

2. Feminisma. Selections from Simone de Beauvoir, *The Second Sex*b. Selections from Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity***Major 22:4 credits****Literary Theory II**3. Poststructuralism

Any two thinkers

4. Postcolonial Studiesa. 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.**Multidisciplinary Courses****SEMESTER I: 1 multidisciplinary****Multidisciplinarycourse 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 Gupt, "Theory of Imitation" in *Dramatic Concepts*. DK Print, 2006.
- Bharucha, Rustom. *The Theatre of Kanhailal*. 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](http://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/](http://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 19<sup>th</sup> 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 19<sup>th</sup> 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**