

Department of English
Proposed Syllabus M.A. in English (MAEN) 2017 onwards

Preamble

The course on English engages with literatures in English and the cultures with historical connections with English or translated into English and interprets and formulates cultural theories. The subject is also a study of not only how language is used in literature but also of the (a) intimate connection between language and culture; (b) the displacement of language by hegemonic structures; (c) the significance of language in formulating, spreading and continuing ideas; (d) the imperial-colonial debates centred on language. In its concerns with literature, the subject engages with (a) processes of creativity and of appreciation i.e., poetics and aesthetics; (b) comparative literature across languages and cultures; (c) the act of literary representation and of methodologies, traditions and schools of interpretation; (d) the connection between visual representation, verbal image building and the nature of the mimetic act; and (e) with the politics of language.

Language is multi-functional and is used in multiple contexts – communication, diplomacy, power, art and ideas amongst many others. The human being is a language animal and both memory and time (in the sense of past, present and future) are dependent on it as a medium. It is used for rhetoric, political persuasion, assertion and media.

Objectives

This postgraduate course covers several of these areas with the following objectives in mind:

- (i) to impart essential knowledge of literary forms, movements and trends in contemporary theory and interdisciplinary extensions;
- (ii) to train the students to use their expertise for careers in journalism, translation, translation for newspaper syndics, performative art and film criticism, publishing, scriptwriting and for academic careers in English, Comparative Literature and Cultural Studies Departments/Centres;
- (iii) to equip them for higher specialization in the above areas;
- (iv) to facilitate careers in creative writing;
- (v) to equip them for research in interdisciplinary areas such as tribal, diasporic, cultural, historical and anthropological fields;
- (vi) to sensitize them towards contemporary areas of conflict and human rights.

Duration

4 Semesters (2 years)

6 Courses, four credits each semester: 4 core and 2 elective. A candidate has the option of choosing 1 elective course from any other discipline relevant to the study of this course instead of 2 electives from the electives provided in MEA. In the course of two years only two electives can be opted from other disciplines.

Candidates also have the option of opting for half a course from the electives as a supportive course from any other discipline. This is also applicable to candidates from other disciplines where MAEN is concerned. Total number of credits to be earned through the two years is 96 credits.

Eligibility

Candidates with 50% marks in the qualifying examination (graduation or its equivalent as credited by the University) are eligible for appearing for the Entrance Examinations. 5% concession is applicable to reserved categories in the eligibility norms.

Admission

Through an Entrance Examination conducted on an all-India basis, in accordance with the syllabus specified

The revised syllabus lay out is as follows:

| S. N | Sub Code | Title of the course | Type of Course (C/E) | Credits | Contact hours/week | | | ESE (hour) | | Weightage (%) | | |
|------------------------|----------|---------------------------------|----------------------|---------|--------------------|------|---|------------|----|---------------|---------|-------------------------|
| | | | | | L | I.L. | P | T | P | CIE (50%) | | ESE (50%) |
| | | | | | | | | | | ST (40) | IA (10) | |
| First Semester | | | | | | | | | | | | |
| 1 | MAEN 101 | Renaissance to Restoration | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 2 | MAEN 102 | Literary Criticism | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 3 | MAEN 103 | Indian English Literature | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 4 | MAEN 104 | Culture and Society | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 5 | MAEN 105 | Structure and Use of English | E | 4 | 2 | 1 | 1 | | Pr | √ | √ | 40+10 (Practicals) |
| 6 | MAEN 106 | Comparative Literature | E | 4 | 2 | 2 | | | | √ | √ | 50 |
| 7 | MAEN 107 | Writing and Editing for Media** | E | 4 | 1 | 1 | 2 | | P | ST+P | √ | ESE+Pro 25+25 |
| Second Semester | | | | | | | | | | | | |
| 8 | MAEN 201 | Neo-classicism to Romanticism | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 9 | MAEN 202 | Indian Aesthetics | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 10 | MAEN 203 | American Literature | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 11 | MAEN 204 | Postcolonial Writings I | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 12 | MAEN 205 | English Language Teaching | E | 4 | 2 | 1 | 1 | | Pr | √ | √ | 40 + 10 (Practicals) |
| 13 | MAEN 206 | Writers of the Diaspora | E | 4 | 2 | 2 | | | | √ | √ | 50 |
| 14 | MAEN 207 | Life-writing* | E | 4 | 2 | 2 | | | | √ | √ | 50 |
| Third Semester | | | | | | | | | | | | |
| 15 | MAEN 301 | Victorian to Modern Age | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 16 | MAEN 302 | Contemporary Critical Theory I | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 17 | MAEN 303 | Modern Classics in Translation | C | 4 | 2 | 2 | | | | √ | √ | 50 |

| S. N | Sub Code | Title of the course | Type of Course (C/E) | Credits | Contact hours/week | | | ESE (hour) | | Weightage (%) | | |
|------|------------------------|-----------------------------------|----------------------|---------|--------------------|------|---|------------|---|---------------|---------|-----------------------|
| | | | | | L | I.L. | P | T | P | CIE (50%) | | ESE (50%) |
| | | | | | | | | | | ST (40) | IA (10) | |
| 18 | MAEN 304 | Gender Studies* | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 19 | MAEN 305 | Film Studies** | E | 4 | 1 | 2 | 1 | | P | ST+P | √ | 40+10 (Practicals) |
| 20 | MAEN 306 | Translation : Poetics & Practice* | E | 4 | 1 | 1 | 2 | | P | √ | √ | Pro 25+25 |
| 21 | MAEN 307 | Creative Writing** | E | 4 | 1 | 1 | 2 | | P | √ | √ | Pro 25+25 |
| | Fourth Semester | | | | | | | | | | | |
| 22 | MAEN 401 | Post war Literature | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 23 | MAEN 402 | Contemporary Critical Theory II | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 24 | MAEN 403 | African Writing in English | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 25 | MAEN 404 | Postcolonial Writings II | C | 4 | 2 | 2 | | | | √ | √ | 50 |
| 26 | MAEN 405 | Script Writing for Films** | E | 4 | 1 | 1 | 2 | | P | √ | √ | ESE+Pro 25+25 |
| 27 | MAEN 406 | Adaptations and Relocations | E | 4 | 2 | 2 | | | | √ | √ | 50 |
| 28 | MAEN 407 | Resistance Literature* | E | 4 | 2 | 2 | | | | √ | √ | 50 |
| 29 | MAEN 408 | Dissertation | E | 8 | 4 | 2 | 2 | | | 80 | 20 | 100 |

Note : The assessment of the student will be as laid down in the relevant Ordinances on Examination and Evaluation :

(a) For passing a semester, the assessment of a student shall be based on :

- (i) Continuous Internal Evaluation (CIE) of 50% marks in each course, and
- (ii) End Semester Examination (ESE) of 50% of marks in each course.

The CIE will consist of –
 (i) Sessional Tests (ST) (30%), and
 (ii) Internal Assessment (IA) (20%).

The IA shall comprise of Home Assignments (HA), Seminars/ Presentations, Viva voce/Group Discussions/Tutorials/Case Studies etc.

(b) **L:** Lectures, **I.L.:** Integrated Learning involving Seminars, Tutorials, Group Discussions, Presentations Field Works;

(c) **Pr:** Practical/**Pro:** Project.

(d) Core (C), Elective (E), Supportive and Socially Oriented (S)*

(d) **Courses requiring field work / Field Trip / Library Trip

Semester First

MAEN 101: Renaissance to Restoration

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs.for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description: This course covers the late 16th, 17th and 18th centuries and introduces the student:

1. to the Renaissance in Europe and in Elizabethan England, the Rise of Puritanism and Development of Scientific Enquiry;
2. to the major texts, authors and movements of the period;
3. the beginnings of reflective prose and literary criticism - in both its theoretical and evaluative form which surface during this period.

| Unit | |
|------|--|
| 1. | Elizabethan Period |
| 1.1 | Christopher Marlowe: <i>Dr. Faustus</i> |
| 1.2 | William Shakespeare: <i>Hamlet</i> |
| 2. | Jacobean Period |
| 2.1 | John Milton: <i>Paradise Lost Book I</i> |
| 2.2 | Francis Bacon: "Of Studies" |
| 3 | Metaphysical Poetry |
| 3.1 | John Donne: 'A Valediction: Forbidding Mourning' |
| 3.2 | Andrew Marvell: 'To His Coy Mistress' |
| 3.3 | Herbert Spencer: 'The Collar' |
| 3.4 | William Collins: 'Ode to Evening' |
| 4. | Restoration Period |
| 4.1 | Webster: <i>The Duchess of Malfi</i> |
| 4.2 | Congreve: <i>The Way of the World</i> |

Suggested Readings:

Bradley, A C. *Shakespearean Tragedy*.

Ford, Boris. General Editor. *Pelican History of Literature*.

Age of Shakespeare, Vol. 2.

From Donne to Marvell. Vol. 3.

From Dryden to Johnson. Vol. 4.

Wiley, Basil. *Seventeenth Century Background*

Eighteenth Century Background. Augustan Age

MAEN 102: Literary Criticism

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs.for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description: Literary Criticism is so designed as to introduce the student to:

- 1.The Classic literary criticism and its major theories.
- 2.It also prepares the student for more critical writings of contemporary nature.
- 3.It serves as the historical framework for study of literature.

| | | |
|------|-----|--|
| Unit | 1. | Classic Literary Criticism |
| | 1.1 | Aristotle: <i>Poetics</i> (Extracts) |
| | 1.2 | Longinus: On the Sublime (Extracts) |
| Unit | 2. | Early English Literary Criticism |
| | 2.1 | Philip Sidney: An Apology for Poetry (Excerpts) |
| | 2.2 | Alexander Pope: Essay on Criticism |
| | 2.2 | Samuel Johnson: Preface to Shakespeare |
| Unit | 3. | Eighteenth and Nineteenth Century English Criticism |
| | 3.1 | Coleridge: Biographia Literaria (Chapter IV/ the ones on Imagination) |
| | 3.2 | P.B. Shelley: A Defence of Poetry (Extracts) |
| | 3.3 | Mathew Arnold: The Function of Criticism at the Present Time |
| Unit | 4. | Modern English Literary Criticism |
| | 4.1 | T.S. Eliot: Tradition and Individual Talent |
| | 4.2 | I.A. Richards: Practical Criticism (Four Kinds of Meaning/ Two Uses of Language) |

Suggested Readings

- Blamires, Harry. *A History of Literary Criticism*.
 Brooks, Cleanth and W.K. Wimsatt. *A Short History of Literary Criticism*.
 Elam, Kier. *Semiotics of Drama*.
 Ford, Andrew. *The Origins of Criticism*.
 Murray, Penelope and T.S. Dorsch. *Classical Literary Criticism*. (Penguin Classics)
 Prasad, B. *An Introduction to Classic Criticism*.
 Styan, J.L. *Modern Drama in Theory and Practice*.
 Watson, George. *English Criticism*
 Wellek, Rene. *A History of Literary Criticism* (6 Vols.)

MAEN 103: **Indian English Literature**

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course traces the history of the development of the writing in English in India through the nineteenth century to the present, across different forms and political movements. Through this writing nation construction as well as projection of minority literatures into the mainstream is visible.

| | |
|---------|---|
| Unit 1. | Fiction |
| 1.1 | Bankim Chandra Chattopadhyay: <i>Rajmohan's Wife</i> OR G. V. Desani: <i>All About H Hatterr</i> |
| 1.2 | Amitav Ghosh: <i>The Shadow Lines</i> |
| 2 | Poetry |
| 2.1 | Early Poets: Henry Derozio "The Harp of India"; Toru Dutt "Our Casuarina Tree"; Sarojini Naidu "Village Song". |
| 2.2 | Nissim Ezekiel "Enterprise"; Jayanta Mahapatra "Monsoon Day Fable; Arvind Mehrotra "The Sale" |
| 2.3 | Adil Jussawalla, "A Song of Ekalavya"; Gieve Patel, "Post Mortem"; Mamang Dei, "An Obscure Race", <i>Indian Literature</i> 228, July-August |
| 3. | Prose |
| 3.1 | Raja Rao: Preface to <i>Kanthapura</i> |
| 3.2 | Mulk Raj Anand: "Protest in My Novels" (<i>Creating Theory : Writers on Writing</i>) |
| 3.3 | Robin S. Ngangom: "Poetry in Times of Terror". <i>Indian Literature</i> 227, May-June 2005, 168-174. |
| 4. | Drama |
| 4.1 | Girish Karnad: <i>Tale-Danda</i> |
| 4.2 | Mahesh Dattani: <i>Dance Like A Man</i> |

* All forms to be studied in their theoretical base and historical contexts

Suggested Readings:

Ramanan, Mohan. "Introduction" to *Nineteenth Century Indian English Prose*. Ed. Mohan Ramanan. New Delhi : Sahitya Akademi.

Mehrotra, Arvind K. *A Concise History of Indian Literature in English*, Macmillan, 2009.

Naik, M.K. and Shyamala Narayan. *A History of Indian Writing in English*. New Delhi : Sahitya Akademi.

Talwar, Urmil and Bandana Chakravarty. *Contemporary Indian Drama*. Rawat.

Mukherjee, Sujit. "Indo-English Literature: An Essay in Definition", *Critical Essays on Indian Writing: Presented to Armando Menezes*. Eds. M.K. Naik et al., Dharwar: 1968.

Mukherjee, Sujit. "Towards a Literary History of India", *The Idea of Indian Literature*. Ed. Sujit Mukherjee. Mysore: Central Institute of Indian Language, 1981.

Walsh, William. *Indian Literature in English*. London and New York: Longman, 1990.

K.R.S. Iyengar, *Indian Writing in English*, New Delhi: Sterling Publishers, 1985.

MAEN 104: Culture and Society

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course is primarily concerned with various aspects of cultures including cultural constructs as well as the shift which is often observed within the paradigm of culture and society. The course is designed as a 2-semester course and engages with music, art, literature and resistance. Moreover, the issues of race, class and gender will also be explored for deliberation and negotiation.

| | |
|-----|---|
| 1. | Understanding Culture |
| 1.1 | Raymond Williams, "Introduction" from <i>Culture and Society</i> |
| 1.2 | Dick Hebdige: <i>Subculture: The Meaning of Style</i> . 1979 |
| 2. | Music, Art, and Resistance |
| 2.1 | Public Enemy. "Fight the Power". <i>Fear of a Black Planet</i> . CD. 1990. |
| 2.2 | Bob Marley & The Wailers. "Get Up, Stand Up". <i>Burnin</i> . Tuff Gong, Island Records. CD. 1973. |
| 2.3 | Bob Dylan: "Blowing in the Wind" (1963) |
| 2.4 | Billie Holiday: "Strange Fruit" (1939) |
| 2.5 | Graffiti and Street Art Movement. Readings from Hebdige's <i>Subculture: The Meaning of Style</i> . |
| 3. | Race and Marginalisation |
| 3.1 | Frantz Fanon: The Fact of Blackness, <i>The Postcolonial Studies Reader</i> Eds. Ashcroft Griffiths and Tiffin. |
| 3.2 | <i>The Great Debaters</i> (2007) directed by Denzel Washington |
| 4. | Texts |
| 4.1 | Mulk Raj Anand: <i>Coolie</i> (1936) |

Suggested Readings

Andrew Milner: *Contemporary Cultural Theory: An Introduction*. Routledge, 2002.

Stuart Hall: "Notes on Deconstructing the 'Popular' " *Popular Culture: A Reader* Ed. Raiford Guins and Owayra Zaragoza Cruz. London: Sage, 2005, pp. 64-71.

Raymond Williams: *Culture and Society 1780-1950*, Pelican, 1958

Tricia Rose: *Black Noise- Rap Music and Black Culture in Contemporary America*. 1994

Dick Hebdige: *Cut N Mix: Culture, Identity, and Caribbean Music*. UK: Routledge, 1990.

"Thick Description: Towards an Interpretative Theory of Culture", *The Interpretations of Cultures* by Clifford Geertz, London: Fontana Press 1993, pp. 3-32.

Pramod K. Nayar: *An Introduction to Cultural Studies*. New Delhi: Viva Books, 2009.

MAEN 105: Structure and Use of English

The contact hours for each course shall not exceed 60. Adjustment of time be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course. Language workshops and practical must also be included for unit no. 2, 3.

Course Description: Structure and Use of English is a course designed to familiarize the students with the nuances of spoken and written English

| | |
|---------|--|
| Unit 1. | Grammar and Usage |
| 1.1 | Phrases and Clauses |
| 1.2 | Sentence Patterns and Structure |
| 1.3 | Syntax, Semantics and pragmatics |
| Unit 2. | Oral and Written Communication |
| 2.1 | Oral presentation Skills: Relevance and Unity of Ideas |
| 2.2 | Cohesion and Consistency in Writing |
| 2.3 | Proof Reading |
| Unit 3. | Scholarly Writing |
| 3.1 | Paper Writing |
| 3.2 | Synopsis Writing |
| Unit 4. | Elementary Linguistics |
| 4.1 | Vernacular and Bhashas |
| 4.2 | Sociolinguistics |
| 4.3 | Comparative Linguistics |

Suggested Readings:

1. Roach, Peter. *Phonetics & Phonology of English*. Cambridge: Cambridge University Press, 2000. Print.
2. Greenbaum & Quirk. *A University Grammar of English*, Cambridge University Press. New Delhi: Pearson India, 2002. Print.
3. Warren & Brooks. *Modern Rhetoric*. New York: Harcourt Brace & Company, 1949. Print.
4. Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. New York: The Modern Language Association of America, 2009. Print.
5. Field, Maron. *Improve Your Written English*. UK: How To Books Ltd., 2000. Print.
6. *MLA Handbook*. New York: The Modern Language Association of America, 2016. Print.
7. Hart, Chris. *Doing Your Masters Dissertation*. New Delhi: Vistaar Publication, 2005. Print
8. Feak, Christine B., and John M Swales. *Abstracts and the Writing of Abstracts*. USA: The University of Michigan Press, 2009. Print.
9. Crystal, David. *Linguistics*. London: Penguin, 1990. Print.

10. Mayorhoff, Miriam. *Introducing Sociolinguistics*. USA and Canada: Routledge, 2011.
Print.

MAEN106: Comparative Literature

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description:

The aim is to give the student an idea of the origin and development of the discipline in the west, the development of Comparative Literature in India and how to read texts from different languages through a comparative methodology.

| | |
|---------|--|
| Unit 1. | Origin and History of the discipline |
| 1.1 | Claudio Guillen “The French Hour”, “The American Hour” |
| 1.2 | Sisir Kumar Das: "Why Comparative Literature?", from <i>Comparative Literature: Theory and Practice</i> eds. S.K.Das & A. Dev. |
| Unit 2 | Debates & Challenges: |
| 2.1 | Reports to the American Comparative Literature Association (Excerpts from Levin, Green, Bernheimer, Appiah, Pratt) |
| 2.2 | David Damrosch: ‘Reading in Translation’ from <i>How to Read World Literature?</i> |
| Unit 3 | Translations |
| 3.1 | Spivak: ‘The Politics of Translation’ from Lawrence Venuti: <i>The Translation Studies Reader</i> |
| 3.2 | Bassnet: <i>Translation Studies</i> |
| 3.3 | Indian Concept of Translation (from Translation as Discovery by Sujit Mukherjee, Chapter 2 & 3) |
| Unit 4 | Application |
| 4.1 | Hadi Mohammad Ruswa: <i>Umrao Jaan Ada</i> (both translations by Khushwant Singh and by David Matthew to be read) |
| 4.2 | Phanishwarnath Renu: <i>Panchlight/ Maila Aanchal</i> |
| 4.3 | Ismat Chughtai – “Chauthi Ka Jowra” from Inner Courtyard. Ed Lakshmi Holmstrom, Rupa, 2002. |

Suggested Readings:

Weisstein, Ulrich. *Comparative Literature and Literary theory, Survey and Introduction*, Indiana University Press, Bloomington, London, Appendix 1, history

Dev, Amiya. *The Idea of Comparative Literature*

Chevrel, Yves. *Comparative Literature Today : Methods and Perspectives*

Zepetenek, Steven Totosy de. *Comparative Literature : Theory Method, Application*

Dev, Amiya and Sisir Kumar Das. eds. *Comparative Literature : Theory and Practice*,

Chanda, I. *Literary Historiography*. Literary Studies in India, Volume I, ed. Jadavpur University, Kolkata

Dasgupta, Subha C. ed. *Geneology*, Literary Studies in India, Vol. II, Jadavpur University, Kolkata

Bandyopadhyay, Sibaji. ed., *Thematology*, Literary Studies in India, Volume III, Jadavpur University, Kolkata

MAEN 107: **Writing and Editing for Media**

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

A skill-oriented course designed to impart practical training, develop sensitivity to language including grammatical correctness, punctuation, accuracy and to encourage the practice of checking on meanings, data and facts. It also discusses professional ethics.

| | |
|---------|---|
| Unit 1. | Writing for the Media |
| 1.1 | Basics concepts in communication. |
| 1.2 | What is journalism? |
| 1.3 | The angle of a story. |
| 1.4 | Newsgathering |
| 1.5 | Writing a news story |
| 1.6 | The ethics of journalism |
| 1.7 | Issue led journalism |
| 1.8 | Practical exercises in news and feature writing, writing intros, story angles and story construction. |
| 2 | Copy Editing |
| 2.1 | The basics of copy editing |
| 2.2 | Why edit? What to edit? |
| 2.3 | Grammar; using spellcheck |
| 2.4 | Editing for newspapers; 'journalese'; avoiding cliches. |
| 2.5 | Editing for journals |
| 2.6 | Editing books |
| 2.7 | Practical exercises in editing copy. |
| 3. | Introduction to video |
| 3.1 | Video processes and visual grammar |
| 3.2 | Using the camera – shot composition, camera angles, visual sequences, visualization |
| 3.3 | Basics of sound recording and lighting |
| 3.4 | Introduction to video editing |
| 3.5 | The television interview |
| 3.6 | Using quotes and sound bites. |
| 3.7 | Practical exercises in using the video camera and producing news stories. |
| 4. | Writing for Broadcast |
| 4.1 | Written versus oral communication |
| 4.2 | Differences between print and broadcast writing. |
| 4.3 | Writing news |
| 4.4 | Writing documentary scripts |
| 4.5 | Writing to pictures; using natural sound, using interviews. |
| 4.6 | Practical exercises in writing broadcast news stories |

| | |
|-----|---|
| 4.7 | Practical exercises in writing scripts for documentaries. |
| | Texts for various units |
| | Specific Chapters/documents from the following online sources will be used for different units of the course. |
| | <i>The BBC News Style Guide</i> , available online at: http://www.bbctraining.c/pdfs/newsstyleguide.pdf . |
| | <i>The News Manual</i> , available online at: http://www.newsmanual.net/the_manuals.htm |
| | <i>Training Resources</i> , available online at: http://www.mediahepgingmedia.org/contents/section/6/B4/ |
| | <i>Reuters Handbook of Journalism</i> , available online at: www.reuterslink.org/docs/reutershandbook.pdf |

Note : Field Trip / Trips required.

Suggested Readings

Fleming, Carole et al. *An introduction to journalism*, Vistaar Publications, 2006.

Strunk, William and White, Elwyn B. *The Elements of Style*, Macmillan, 1979.

Friedmann, Anthony. *Writing for visual media*, Focal Press, 2006.

http://en.wikipedia.org/wiki/American_and_British_spelling_difference.

Semester Second

MAEN 201: Neo-Classicism to Romanticism

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs.for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course is in continuation of MAEN 101 and takes the history of British literature through the late 18th century to the beginning of the nineteenth. It traces the return to nature and emotion, foregrounding of individual relationships, voices and responses. It traces the development of psychological approaches, the rise of the urban centres and the coming into being of the urban working class. The French Revolution and the Britain's concern with its growing Empire in the East are the socio-political changes to be discussed.

Literary forms such as romantic poetry, epic, Gothic fiction and theoretical approaches to art are brought into focus by the prescribed texts.

| | |
|---------|---|
| Unit 1. | Neo-classical |
| 1.1 | Alexander Pope: <i>The Rape of the Lock</i> |
| 1.2 | Swift: Last Book of <i>Gulliver Travels</i> |
| 2 | The Early Romantics |
| 2.1 | William Blake: Tyger |
| 2.2 | William Wordsworth: <i>Intimations of Immortality from Recollections of Early Childhood</i> |
| 2.3 | S.T. Coleridge: Kubla Khan |
| 3. | The Later Romantics |
| 3.1 | P.B. Shelley: 'Ode to the West Wind' |
| 3.2 | John Keats: 'Ode on a Grecian Urn' |
| 4. | Romantic Fiction |
| 4.1 | Mary Shelley: <i>Frankenstein</i> |
| 4.2 | Jane Austen: <i>Pride and Prejudice</i> |
| 4.3 | Scott: <i>Ivanhoe</i> |

Suggested Readings

Ford, Boris. General Editor. *From Blake to Byron*. Pelican History of Literature. Vol. 5.

Abrams, M.H. *The Mirror and the Lamp*.

M. Kirkham, *Jane Austen, Feminism and Fiction* (Brighton, 1983)

M Butler, *Romantics, Rebels and Reactionaries: English Literature and its Background* (Oxford,1981)

MAEN 202: **Indian Aesthetics**

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description: Indian Aesthetics works with Indian Aesthetics and introduces the student to:

1. The theoretical base of Indian art and aesthetics.
2. The practice of art in literary genres of poetry and drama.

| | | |
|---------|---|---------------------------------------|
| Unit 1. | Indian Classic Aesthetic Theories | |
| 1.1 | Rasa theory Chapter VI from <i>Natyashastra</i> | |
| | "The Theory of <i>Rasa</i> : Its Conceptual Structure" K.J. Shah | Critical essays on <i>Rasa</i> theory |
| | "The <i>Natyashastra</i> : Dramatic Mode" V.Y. Katak | |
| 1.2 | The Concept of Dhvani (a) Anandavardana's Dhanyaloka, with reference to Abhidha, lakshana, Vyanjana and Tatparya | |
| 2. | Indian Contemporary Aesthetics | |
| 2.1 | Rabindranath Tagore 'What is Art?' | |
| 2.2 | Sri Aurbindo: The Overhead Creation theory/ S. Radhakrishnan: Religious Truth and Symbolism | |
| 3. | Poetry | |
| 3.1 | Kabir (Translated by RabindraNath Tagore: Any 05 poems) | |
| 3.2 | Mira Bai (Translated by Usha Priyamvada: Any 05 poems) | |
| 4. | Drama | |
| 4.1 | Kalidas' Abhijyan Sakuntalam translated by William Jones OR | |
| 4.2 | Shudrak. <i>The Clay Cart</i> | |

Suggested Readings:

Arindam, Chakrabarti. *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*

Beckerman, Bernard. *Theatrical Presentation: Performer, Audience and Act* N.Y. Routledge, 1990.

Bhatt, G.K. - *Rasa Theory*

Burlingay, S.S. *Modern Introduction of Indian Aesthetic Theory*

Elam, Kier. *Semiotics of Drama*.

Esslin, Martin. *Fields of Drama*

Krishna Daya. *India's Intellectual Traditions: Attempts at Conceptual Reconstructions*, Revised and Enlarged Edition. Ed. by New Delhi: Indian Council of Philosophical Research (1987). The two essays marked* (by an asterisk) are from this collection.

Rabindranath Tagore- *Art and Aesthetics Bharats' Natyashastra*

Ranjan Ghosh, *Great Thinkers on Indian Art: Creativity, Aesthetic Communication and Freedom*

Sinha, M.P. and Neeraj Agnihotri. *Critical Theories: Indian and Western*

Seturaman, V.S. *Indian Aesthetics*

MAEN 203: American Literature

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description:

This course traces the shift of American Literature from its British moorings, towards an attempt at carving an identity for itself and works through transcendentalism, fictional theory and its location in modernity. It covers both the nineteenth and twentieth centuries.

| | |
|---------|---|
| Unit 1. | Prose |
| 1.1 | Ralph Emerson: "The American Scholar" |
| 1.2 | Henry James: "The Art of Fiction" |
| 2 | Fiction |
| 2.1 | F. Scott Fitzgerald: <i>The Great Gatsby</i> |
| 2.2 | Ernest Hemingway: <i>The Old Man and the Sea</i> |
| 3. | Poetry |
| 3.1 | Walt Whitman: "Passage to India" |
| 3.2 | Emily Dickenson: "This is My Letter to the World" |
| 3.3 | Wallace Stevens: "Of Modern Poetry" |
| 3.4 | Langston Hughes: "Harlem" |
| 4. | Drama |
| 4.1 | Tennessee Williams: <i>A Streetcar Named Desire</i> |
| 4.2 | Lorraine Hansberry: <i>A Raisin in the Sun</i> |

Note: Essays and poems are available in several anthologies. Download or else contact USIA (United States Information Agency, 24 Kasturba Gandhi Marg, New Delhi 110001; else OUSIP, Osmania Univ. Campus, Hyderabad. Several are available in the two Anthologies ed. by William J. Fisher et al. Eurasia Publishing House, Ram Nagar, New Delhi. 2nd ed. 1970 titled *American Literature of the Nineteenth Century & American Literature 1890-1965*. Other anthologies are *The Complete Essays and Other Writings of Ralph Waldo Emerson* (New York: Random House, 1940) Langston Hughes' *Selected Poems* (New York: Random House, 1990).

Suggested Readings:

Poirer, Richard. *A World Elsewhere*.

Tanner, Tony. *The Reign of Wonder*.

Mathiesson, F.O. *The American Renaissance*.

Ruland Richard & Malcolm Bradbury. *From Puritanism to Postmodernism*

Fisch, Audrey *The Cambridge Companion to the African American Slave Narratives*. Cambridge: Cambridge Univ Press, 2007.

Serafin, Steven R. & Alfred Bendixen. Ed. *The Continuum Encyclopaedia of American Literature* New York: Continuum, 2003

Matthews, John T. (Ed.) *A Companion to Modern American Novel 1900-1950*. West Sussex: Wiley-Blackwell, 2013.

MAEN 204: Postcolonial Writings I

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

It is intended to cover the emergence of postcolonial theory, its development and evolving dialogue with other theoretical positions. Bringing out its overlappings with diaspora studies, it introduces the writings from the South Asian world. It examines the concepts of hegemony, exploitation and resistance and explicates the important issues related to postcolonial identity.

| | |
|---------|--|
| Unit 1. | Theory |
| 1.1 | Edward Said: "Introduction" to <i>Orientalism</i> |
| 1.2 | Kwame Anthony Appiah: "The Postcolonial and The Postmodern" (<i>The Postcolonial Studies Reader</i>) |
| Unit 2 | India |
| 2.1 | Upamanyu Chatterjee: <i>English August: An Indian Story</i> |
| Unit 3. | Pakistan |
| 3.1 | Kamila Shamsie: <i>Kartography</i> |
| Unit 4. | Sri Lanka & Bangladesh |
| 4.1 | Michael Ondaatje: <i>The English Patient</i> or Shyam Selvadurai: <i>The Funny Boy</i> |
| 4.2 | Tahmima Anam: <i>A Golden Age</i> |

Suggested Readings

Ashcroft, Bill, Gareth Griffiths & Helen Tiffin. Eds. *The Postcolonial Studies Reader*. New York & London: Routledge (1995) 1997.

Gandhi, Leela. *Postcolonial Theory*. Edinburgh: Edinburgh Univ. Press.

Boehmer, Elleke. *Colonial & Postcolonial Literature* (1995). New Delhi: OUP, 2006.

Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. OUP, 2002.

Cilano, Cara N. *Contemporary Pakistani Fiction in English: Idea, Nation, State*, New York: Routledge, 2013

Bose, Sugata. "Post-Colonial Histories of South Asia: Some Reflections". *Journal of Contemporary History*. Vol. 38, No. 1, (Jan., 2003), pp. 133-146

MAEN 205: English Language Teaching

The contact hours for each course shall not exceed 60. Adjustment of time be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course. Language workshops and practicals must also be included for unit no. 2, 3 .

Course Description: English Language Teaching (ELT) is a course designed to familiarise the students with methodologies of language teaching and theories of testing and evaluation.

| | |
|---------|--|
| Unit 1. | Theory |
| 1.1 | Language Learning and Language Acquisition. |
| 1.2 | Theories of Language Learning, Behaviorism (Pavlov, Skinner), Language Acquisition Device (Chomsky), Speech Act Theory (J L Austen), Prescriptivism. |
| 1.3 | Digital Humanities |
| 2 | Linguistics and ELT |
| 2.1 | Error Analysis & Contrastive Analysis |
| 2.2 | Syntagmatic & Paradigmatic Axis |
| 2.3 | English For Special Purpose (ESP) |
| 3. | Methodology of Teaching English |
| 3.1 | Methods, Grammar – Translation Method, Direct Method, Reading Audio-Lingual Method and Audiovisual Method. |
| 3.2 | Task-based Approach & Total Participation Technique (TPT) |
| 3.3 | Communicative Language Teaching |
| 4. | Testing & Evaluation |
| 4.1 | Characteristics of good test, validity, reliability. |
| 4.2 | Testing of language elements – Grammar & Vocabulary and testing of language skills – LSRW. |
| 4.3 | Methods of evaluation |

Suggested Readings :

Bell, R.T., *An Introduction to Applied Linguistics, Approaches and Methods in Language Teaching*. London: Batsford Academic and Educational Ltd., 1981. Print.

Brumfit, C.J. and K. Johnson, *Communicative Approach to Language Teaching*. London: Oxford University Press, 1979. Print.

Stern, H.H. *Fundamental Concepts of Language Teaching*. London: Oxford University Press, 1983. Print.

Heaton, J.B. ed. *Language Testing*. Ebooks: Modern English Publication, 1982. Print.

Johnson R., and K. Morrow. *Communicative Language Teaching Issues and Applications*. London: Longman, 1984. Print.

Mackey, W.F. *Language Teaching Analysis*. London: Longmans, 1965. Print.

Widdowson, H.G. *Teaching Language as Communication*. London: Oxford University Press, 1979. Print.

Larsen-Freeman, Diane. *Techniques and Principles in Language Teaching*. New Delhi: Oxford University Press, 2000. Print.

Campbell, Russell N., and William E Rutherford. *Techniques in Testing*. USA: Oxford University Press. 1983. Print.

MAEN 206: **Writers of the Diaspora**

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs.for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course seeks to define the different kinds of diaspora – indentured labour, slavery, exile and voluntary migration; economic and political issues; and to problematise issues of identity, homeland, memory, belonging and the shifts in cultural formation.

| | |
|---------|--|
| Unit 1. | Theory |
| 1.1 | Kapil Kapoor: Theorizing Diaspora and The Indian Experience/ Robin Cohen: Introduction to The Global Diasporas |
| 1.2 | Rogers Brubaker: The ‘diaspora’ diaspora |
| 1.3 | Salman Rusdie: "Imaginary Homelands" from Rusdie's <i>Imaginary Homelands</i> . |
| 2 | Texts: Issues: Identity |
| 2.1 | HanifKureshi: "My Son the Fanatic" <i>New Writings</i> . |
| 2.2 | Rohinton Mistry: "Swimming Lessons", <i>FerozshaBagh</i> . |
| 3. | Texts: Memory: Dislocations |
| 3.1 | M G Vassanji: No New Land/ The Gunny Sack |
| 3.2 | JhumpaLahiri: Interpreter of Maladies |
| 3.3 | Rabindranath Maharaj: "Swamiji". |
| 4. | Poetry: Memory and Relocations |
| 4.1 | Joseph Brodsky: Sonnets to John Donne, Empire |
| 4.2 | Agha Shahid Ali: "Srinagar Airport", "Of Snow", "Memory", from <i>The Final Collections</i> . |

Suggested Readings:

Brah, Avtar. *Cartographies of the Diaspora*.

Braziel, Jane Evans. *Theorizing Diaspora: A Reader*.

Cohen, Robin. *Introduction to Global Diasporas*

Dufoix. *Diaspora*

Eswan, Milton J. *Diasporas in the Contemporary World*.

Jain, Jasbir. *Indian Diaspora*.

Lavie, Smadar and Ted Swedenburg, eds. *Displacement, Diaspora and Geographies Of Identity*, Durham & London: Duke University, 1996.

Mishra, Sudesh. *Diaspora*.

Mukherjee, Arunprabha. *Oppositional Aesthetics: Readings from a Hyphenated Space*. Toronto; Tsar

Parameshwaram, Uma. *Writing the Diaspora* Rawat.

MAEN 207: **Life-Writing**

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course deals with different ways in which the self is written: autobiography, biography, memoirs and letters. It is meant to evoke interest both in the literary development of these genres and the way the self defines, redefines, and expands itself. It also proposes to engage with self-analysis and authenticity/ pretence that comes through in this writing.

| | |
|---------|---|
| Unit 1. | Writing About Self and Others |
| 1.1 | James Olney: "Introduction" <i>Autobiography: Essays Theoretical and Critical</i> . Princeton Univ. Press, 1981. |
| 1.2 | V.S. Naipaul: 'Prologue to An Autobiography', 1984 (from <i>Finding the Centre</i>) |
| 2. | Different Modes |
| 2.1 | Binodini Dasi: <i>Autobiography</i> , translator Rimli Bhattacharya OR Rasa Sundari Debi: <i>Amar Jeeban Katha</i> , Writers' Workshop |
| 2.2 | Virginia Woolf: <i>Flush</i> (a biography) 1933 |
| 2.3 | Fredrick Douglass: Narrative of the life of Fredrick Douglass, an American Slave (1845) |
| 3. | Letters |
| 3.2 | Franz Kafka: <i>Letters</i> (Selected) |
| 4. | Shaping Experiences |
| 4.1 | Anne Frank: <i>The Diary of a Young Girl</i> (1947) |
| 4.2 | LalitambikaAntarjanum: <i>Cast Me Out If You Will</i> (Last section which is third person autobiography) |

Suggested Reading

Probyn, Elspeth, *Sexing the Self* (1993)

Derrida, *Memoires: For Paul de Man*.

Butterworth, Stephen, *Black Autobiography in America*, Amherst Univ. Press, 1974.

James Olney (ed.), *Autobiography: Essays Theoretical and Critical*. Princeton Univ. Press, 1981.

James Olney, *Metaphors of Self: The Meaning of Autobiography*. Princeton Univ. Press, 1972.

Anderson, Linda. *Autobiography*, New Critical Indian.

Third Semester

MAEN 301: Victorian to Modern Age

The contact hours for each course shall not exceed 60. Adjustment of time be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course works with nineteenth century concerns and movements as reflected in British writing. The industrial novel, the growth of realism, children's writing/fantasy and the imperial/colonial writing are studied. The socio-cultural background which includes the various revolutions, expansion of the Empire, Reform movements, emergence of Marxism and Darwinian concerns, is important and the above issues need to be debated.

| | |
|---------|--|
| Unit 1. | Fiction |
| 1.1 | Charles Dickens: <i>Hard Times</i> |
| 1.2 | Hardy: <i>Tess of the D'ubervilles</i> |
| 1.3 | Joseph Conrad: <i>Heart of Darkness</i> |
| 2 | Poetry |
| 2.1 | Tennyson: 'Lotus Eaters' |
| 2.2 | Robert Browning: 'Rabbi Ben Ezra' |
| 2.3 | Christina Rossetti: <i>Goblin Market</i> |
| 2.4 | G.M. Hopkins: 'Windhover' |
| 2.5 | Mathew Arnold: 'Dover Beach' |
| 3. | Prose |
| 3.1 | J.S Mill: Excerpts from <i>The Subjection of Women</i> |
| 3.2 | Virginia Woolf: 'Modern Fiction' |
| 4. | Drama |
| 4.1 | G.B. Shaw: "Saint Joan" |
| 4.2 | J.M. Synge: 'The Playboy of the Western World' |

Suggested Readings

Chakrabarty, Dipesh, *Provincialising Europe*.

Woolf, Virginia. "Elizabeth Barrett Browning" from *The Common Reader*.

Moers, Ellen. *Literary Women*. London, The Women's Press, 1978.

Ford, Boris, General Editor. *From Dickens to Hardy*, Pelican History of English Literature, Vol. VI.

MAEN 302 : Contemporary Critical Theory I

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs.for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description: Contemporary Critical Theory I provides an introduction to current critical theories and problematizes the slide of literary criticism into critical theory and interdisciplinarity. It further looks at ideological and economic interventions into literary writing and its analysis. Contemporary critical theory moves across various disciplines: anthropology, linguistics, philosophy, sociology, psychology, ecology, spatial metaphors and history.

| | |
|---------|---|
| Unit 1. | Formalisms |
| 1.1 | Viktor Shklovsky: ('Art as Technique') |
| 1.2 | Cleanth Brooks: ('The Language of Paradox') |
| 1.3 | Roman Jakobson (On theory of Literature) |
| Unit 2. | Structuralism |
| 2.1 | Roland Barthes ('From Image to Text') |
| 2.2 | Vladimir Propp (Excerpts from <i>Morphology of Folktales</i>) |
| Unit 3. | Myth Criticism |
| 3.1 | Carl Gustov Jung (The Concept of Collective Unconscious) |
| 3.2 | Northrope Frye (Excepts from <i>The Anatomy of Criticism</i>) |
| Unit 4. | Marxism |
| 4.1 | Georg Lukacs (Small excerpts from <i>The Theory of Novel</i>) |
| 4.2 | Elaine Showalter: Relationship between Marxism and Feminism |
| 4.3 | Louis Althusser (Relationship between Ideology and Society and Art) |

Suggested Reading:

Barry ,Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*.

Culler, Jonathan. (1997) *Literary Theory: A Very Short Introduction*. Oxford: Oxford University Press.

Eagleton, Terry. *After Theory*.

Eagleton, Terry. *Literary Theory: An Introduction*.

Jean-Michel Rabaté. *The Future of Theory*.

Leitch, Vincent B. *American Literary Criticism 1930s to 1980s*.

Levenson, Michael, ed. *The Cambridge Companion to Modernism*. (1999), 2003.

Lodge, David and Nigel Wood.(ed.)*Modern Criticism and Theory: A Reader*.

MAEN 303: Modern Classics in Translation

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs.for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course seeks to familiarize the student with great literatures of the world of the 19th and 20th centuries. It is expected that the modernist movement, in all complexity will be studied in a global context bringing together the various social and political changes, the emergence of new art forms, the role of technology, the concern with philosophical issues, and other emerging concerns.

| | |
|---------|--|
| Unit 1. | Drama |
| 1.1 | Mohan Rakesh: "AadheyAdhure" |
| 1.2 | Brecht: "Mother Courage and Her Children" |
| 1.3 | Pirandello: "Six Characters in Search of an Author" |
| 2 | Poetry |
| 2.1 | Rainer Maria Rilke from Selected Poems "Along the Sun Drenched Roadside", "Archaic Torso of Apollo", "Buddha in Glory", "Child in Red" |
| 2.2 | Charles Baudelaire: Destruction |
| 2.3 | Jibanand Das: "Night", "After Twenty Five Years" |
| 3. | Fiction |
| 3.1 | Franz Kafka: <i>Metamorphosis</i> |
| 3.2 | Gabriel Garcia Marquez: <i>Nobody Writes to the Colonel</i> |
| 3.3 | Mahasweta Devi: <i>HazarChurashirMaa</i> |
| 4. | Short Fiction |
| 4.1 | IsmatChughtai: "Nanhi Ki Nani" |
| 4.2 | Italo Calvino: "If on a Winter's Night a Traveler". |
| 4.3 | Premchand: "Eidgaah" |

MAEN 304: Gender Studies

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

Gender Studies sets itself a larger concern than feminism. It engages with traditional positions, their questionings in both political and national discourses, emerging androgynies which blur boundaries, transgressive desire and psychoanalytic attempts at understanding both femininity and masculinity.

| | |
|---------|--|
| Unit 1. | Questioning Tradition and Hegemony |
| 1.1 | Tarabai Shinde: "Stri Purush Tulana" (A Comparison of Men & Women) pp 223-235, Vol I From Susie Tharu and K. Lalitha ed: <i>Women Writing in India Vol I</i> OUP, New Delhi, 1991. |
| 1.2 | Virginia Woolf: "The Daughters of Educated Men" From <i>Three Guineas (Women in Patriarchy)</i> , Ed. Jasbir Jain) |
| 1.3 | Judith Butler: "Bodies that Matter" (Chapter-1)From <i>Bodies that Matter: On the Discursive Limits of "Sex"</i> (1993) |
| 2 | Colour, Gender and Nation |
| 2.1 | bell hooks: <i>Black Women and Feminism (Women in Patriarchy)</i> , Ed. Jasbir Jain) |
| 2.2 | Partha Chatterjee: "The National Resolution of the Women's Question" (from <i>Recasting Women</i> , Kali for Women) |
| 2.3 | Sara Suleri: "Women Skin Deep" |
| 3. | Literary Reflections |
| 3.1 | Edward Albee: <i>Who's Afraid of Virginia Woolf?</i> |
| 3.2 | Vaidehi: "Soliloquies of Saugandhi" <i>Contemporary Indian Short Stories (Series IV)</i> |
| 3.3 | Bessie Head: "Property" <i>Women in Patriarchy</i> |
| 4. | Gender: Cultural Dimensions |
| 4.1 | Gustav Flaubert: <i>Madame Bovary</i> |

Suggested Readings

Kakar, Sudhir. *Intimate Relations: Exploring Indian Sexuality* (1989) OUP Paperback, 1990.

McDowell, Linda. *Gender, Identity and Place*.

Irigaray, Luce. *Sexes and Genealogies*. New York: Columbia, 1993.

Tanner, Tony. *Adultery in the Novel*

Eagleton, Mary. ed. *Feminist Literary Criticism*.

Jung, C.J. Aspects of the Masculine, *The Masculine Reader*. Ed. Stephen Whitehead

Sukhantar, Ashwin. ed. *Facing the Mirror*. Penguin: 1999.

Moi, Toril. *Sexual / Textual Politics*.

Jackson Stevi & Jackie Jones. Ed. *Contemporary Feminist Theories*. New Delhi: Rawat Publications, 2011 (reprint) First published Edinburgh: Edinburgh Univ. Press, 1998

Gould, Carol C. *Gender: Key Concepts in Critical Theory*. Humanities Press International

MAEN 305: Film Studies

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description: The course aims at:

1. understanding the semiotics of visual representation;
2. critical analysis and appreciation of cinematic techniques; and
3. the transference of text to image.

| | |
|---------|---|
| Unit 1. | Theory |
| 1.1 | Herbert Read: "Towards a Film Aesthetics" |
| 1.3 | Maya Deren: "Cinematography: The Creative Use of Reality" 216-227. |
| 2 | Technology and Audience Perspective |
| 2.1 | Richard Maltby & Ian Craven: Introduction from <i>Hollywood Cinema</i> . Blackwell. Oxford, 1995. |
| 2.2 | Satyajit Ray: "An Indian New Wave." <i>Our Films, Their Films</i> . |
| 2.3 | Laura Mulvey: "Visual Pleasure & Narrative Cinema" (from <i>Film Theory and Criticism</i>). |
| 2.4 | Ritwik Kumar Ghatak: 'Sound in Film', in <i>Rows and Rows of Fences</i> , 2000. |
| 3. | Text to Image |
| 3.1 | Akira Kurosawa: <i>Rashomon/ Ran</i> with reference to text. |
| 3.2 | Satyajit Ray: <i>ShatranjKeKhiladi</i> with reference to texts. |
| 4. | Forms of Cinema: Melodrama and Spectacular with special reference to one of the following. |
| 4.1 | <i>Mughal-e-Azam / The Ten Commandments / Troy</i> . |
| 4.2 | <i>Meghe Dhaka Tara / Mother India / Rebecca</i> . |

Suggested Readings

Bazin, Andre. *The Evolution of the Language of Cinema*, and *The Virtues and Limitations of Montage*, in *What is Cinema?* Vol. 1, 2005.

Braudy, Leo and Marshall Cohen. *Film Theory & Criticism: Introductory Readings*. Oxford University Press: 2004.

Bordwell & Thompson: *Film Art and Film History Ideology of Indian Films*

Monaco, James: *How to read a Film: The World of Movies, Media, Multimedia: Language, History, and Theory*. Oxford University Press: 2000.

Stam, Robert & Toby Miller: Eds. *A Companion to Film Theory*. London: Blackwell Publishers, 1999.

Boyum, Joy Gould. *Double Exposure: Fiction & Film*: Calcutta: Seagull, 1989.

Kolker, Robert. *Film, Form and Culture*.

Ray, Satyajit. *Our Films, Their Films*. Orient Black Swan (1976), 2009.

Nandy, Ashis and Viney Lal. *Fingerprinting Popular Culture*, Delhi: OUP (2006) 2010

Nandy, Ashis. *The Secret Politics of Our Desires*. 1998.

MAEN 306: Translation: Poetics & Practice

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description:

This course aims at introducing students to some of the more important issues in what is now identified as "Translation Studies".

It would discuss the birth and growth of Translation as an art, the concepts/ theories that evolved over a long period of time, and the issues that relate to the translation of texts with formidable cultural, philosophical, and linguistic overtones/baggage.

It would also discuss how translation has become a major concern in the postcolonial world and how it is being addressed in India today.

While Unit I would provide a theoretical base to students, Unit 2 would help them read actual texts in translation to see how a text (re)configures in translation. Unit 3 concerns the practice of translation on the part of the students, where they would be free to choose a text to translate with justification for the choice made and the methodology followed.

| | |
|---------|---|
| Unit 1. | Poetics of Translation |
| 1.1 | Brief History of Translation in the East and the West |
| 1.2 | Concepts and Types of Translation |
| 1.3 | Three Major Issues : Cultural, Philosophical, Linguistic |
| 1.4 | Postcolonial Translation : Major Issues Involved |
| 1.5 | The above be discussed in light of two essays from Susan Bassnet's Translation Studies |
| 2 | Reading Translated Texts |
| 2.1 | S.H. Manto: "Toba Tek Singh" and two Ghazals of Galib |
| 2.2 | Girish Karnad: <i>Hayavadana</i> |
| 3. | Practice of Translation (Lectures, Discussions & Project) |
| 3.1 | Students will be required to undertake the actual translation of a chosen text of 2000-2500 words. |
| 3.2 | Discuss and debate the need and method of writing an introduction to the text with reference to the author and text. |
| 3.3 | Discuss the difficulties of idiom and cultural transference. |
| 3.4 | Debate the justification for the choice made and methodology of translation followed. |
| 3.5 | Discuss the requirement of notes and annotations to the text. |
| 4. | Ethics of Translation |
| 4.1 | The choice of texts as governed by audience and reception. |
| 4.2 | Translating Renu's short stories essay by Arunprabha Mukherjee. |
| 4.3 | Sandra Bermann & Michael Wood: "Introduction" to <i>Nation, Language and the Ethics of Translation</i> , Princeton Univ. Press. |
| 4.4 | Koskinen, Kaisa: "Introduction" to <i>Beyond Ambivalence: Post-modernity and the</i> |

Suggested Readings

1. Bassnett, Susan and Andre Lefevere. 1998. *Constructing Cultures: Essays on Literary Translation*. Clevedon: Multilingual Matters.
2. Bassnet, Susan and Harish Trivedi. 1999. *Postcolonial Translation*. London: Routledge.
3. Bassnett, Susan. 2000 (revised edition) *Translation Studies*. London: Routledge.
4. Catford, J.C. 1965. *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. London: OUP.
5. Christina, Schaffner. ed. 2000. *Translation in the Global Village*. Toronto: Multilingual Matters.
6. Bassnet, Susan and Harish Trivedi. 1999. *Postcolonial Translation*. London: Routledge.
7. Gentzler, Edwin, (1993) 2001. *Contemporary Translation Theories*. Clevedon: Multilingual Matters.
8. Kothari, Rita. 2003. *Translating India: The Cultural Politics of English*. Manchester: St. Jerome Publishing.
9. Niranjana, Tejaswini. 1992. *Siting Translation: History, Post-Structuralism and the Colonial Context*. Berkeley: University of California Press.
10. Rahman, Anisur. ed. 2002. *Translation: Poetics and Practice*. New Delhi: Creative Books.
11. Venuti, Lawrence, *Translation's Invisibility: A History of Translation*.
12. Venuti, Lawrence. Ed. 1992. *Rethinking Translation*. London and New York: Routledge.

MAEN 307: Creative Writing

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

The Creative Writing in English paper would provide understanding, skills and professional knowledge about the art of writing and develops the creative ability of those interested in honing their creative writing skills, following a professional career as a freelance writer or completing the requirements for the MA English Course of the University.

The curriculum would be structured to impart instruction in progressive stages so as to ensure that a learner can assimilate information about a writer's art and develops his/her creative ability.

This Programme could include training in imaginative writing skills in relation to writing short stories, novellas or writing poetry.

| | |
|---------|--|
| Unit 1. | General Principles of Writing |
| 1.1 | Narrative: Voice and position. |
| 1.2 | Imagination: Reality and Research |
| 1.3 | Plot & organisation, beginnings and endings. |
| 1.4 | Dialogue |
| 1.5 | Style & Imagery |
| 2 | Writing Short Story |
| 2.1 | Charles Morgan: Creative Imagination |
| 2.2 | Edgar Allan Poe: The Philosophy of Composition |
| 2.3 | Mridula Garg: "Craft of Story Writing". |
| 3. | Writing Poetry |
| 3.1 | Daruwalla: Poetry : The Best Words in the Best Order |
| 3.2 | Syntax, rhyme and prosody |
| 3.3 | Imagery – Strangeness and familiarity |
| 3.4 | Stanzas |
| 3.5 | Narrative poetry |
| 4. | Projects and Practice |
| 4.1 | Short narratives OR |
| 4.2 | Poetry OR |
| 4.3 | Autobiography/Diary OR |
| 4.4 | Novella/Travelogue |

Suggested Readings:

Bell, Julia and Paul Margs. *The Creative Writing Course Book*

Bhattacharya, Debiprasad. *A Textbook of Creative Writing*, 2009.

Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. HarperCollins, 1992.

Laplante, Alice. *The Making of a Story* (Norton Guide to Creative Writing)

Roethke, Theodore. *On the Poet and His Craft: Selected Prose of Theodore Roethke*. Ed. Ralph J. Mills. Seattle: U of Washington P, 1965. .

Shelley, Percy Bysshe. *Shelley's Critical Prose*. Ed. Bruce R. McElderry, Jr. Lincoln: U of Nebraska P, 1967.

Susan Lohafer, *Coming to Terms with the Short Story*. Louisiana State University Press, Baton Rouge and London, 1983.

Wordsworth, William. *The Prose Works of William Wordsworth*. Vol.1. Ed. W. J. R. Owen and Jane Worthington Smyser. Oxford: Clarendon

MAEN 401: Post War Literature

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

Marks the shifts in literary movements both in subject and forms. The course proposes to examine the impact of the two World Wars and the socio economic revolutions of this period on literary forms. It further problematises the overlappings between the different art forms as they deal with the aftermath of colonialism and cultural encounters.

| | |
|--------|--|
| Unit 1 | Prose |
| 1.1 | Malcolm Bradbury: "Introduction" to Modernism |
| Unit 2 | Fiction |
| 2.1 | William Golding: <i>Lord of the Flies</i> (1954) |
| 2.2 | V. Woolf: <i>Mrs. Dalloway</i> (1925) |
| Unit 3 | Poetry |
| 3.1 | W.B. Yeats: "The Second Coming" |
| 3.2 | Wilfred Owen: "Strange Meeting" |
| 3.3 | Dylan Thomas: "A Refusal to Mourn A Death" |
| 3.4 | T.S. Eliot: "The Wasteland" (1922) |
| 3.5 | Philip Larkin: "Church Going" (1955) |
| Unit 4 | Drama |
| 3.1 | John Osborne: <i>Look Back in Anger</i> (1956) |
| 3.2 | Harold Pinter: <i>The Birthday Party</i> (1957) |

Suggested Readings

- Woolf, V. "Elizabeth Barrett Browning" in *The Common Reader*.
Moers, Ellen. *Literary Women*. London, The Women's Press, 1978.
Scholes, Robert and Robert Kellogg, *The Nature of Narrative*. Oxford U. Press, 1966.
Auerbach, Eric. *Mimesis* (Trans. 1953).
Cox, C.B. *The Free Spirit* (1963).
Harvey, W.J. *Character and the Novel* (1965)
Styan, J.L., *Modern Drama in Theory and Practice*, 3 vols. 1981.
Contemporary Theatre. Stratford - Upon -Avon Studies – 4 : 1962
Watt, Ian. *Rise of the Novel*, Univ. of California Press, 1960.
Bakhtin, M. 'Forms of Time and the Chronotope in the Novel' in *The Dialogic Imagination*. Ed. Michael Holquist, Trans. Caryl Emerson and Michael Holquist.
Forster, E.M. *Aspects of the Novel*.
Fraser, G.S. *The Modern Writer and His World*, 1964.
Holbrook, D. *Lost Bearings in English Poetry*, 1977.

MAEN 402: Contemporary Critical Theory II

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs.for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description:

Provides an introduction to current critical theories and problematises the slide of literary criticism into critical theory and interdisciplinarity. It further looks at ideological and economic interventions into literary writing and its analysis. Contemporary critical theory moves across various disciplines: anthropology, linguistics, philosophy, sociology, psychology, ecology, spatial metaphors and history.

| | |
|---------|--|
| Unit 1. | Psycho-Analytical Theory |
| 1.1 | Sigmund Freud: Relationship between Art and Human Psyche |
| 1.2 | JaquesLacan: Emergence of Human Subjectivity and Art |
| 1.3 | Julia Kristeva: Relationship between Psychoanalysis and Feminism |
| Unit 2. | Post-Structuralism |
| 2.1 | Jaques Derrida (The Technique of Deconstruction) |
| 2.2 | Michel Foucault: On Discourse and Power |
| 2.3 | Helene Cixous: Poststructuralist Feminism |
| Unit 3. | Postcolonialism |
| 3.1 | Edward Said: Introduction to <i>Orientalism</i> |
| 3.2 | Homi K. Bhabha: Only 05-07 pages from <i>Location and Culture</i> (The ones relating to Hybridity and Nationalism) |
| 3.3 | GayatriSpivak: 'Can the Subaltern Speak?' From V.S. Seturaman Anthology |
| Unit 4. | New Historicism |
| 4.1 | Stephen Greenblatt: About Context and Interpretation |
| 4.2 | Dollimore and Alan Sinfield: Foreword to <i>Political Shakespeare: New Essays in Cultural Materialism</i> |

Suggested Reading:

Greenblatt, Stephen. *Renaissance Self-Fashioning*.U Chicago P, 1980.

Murfin, R. & Ray, S 1998, *The Bedford glossary of critical and literary terms*, Bedford Books, St Martins.

Veesser, H. Aram (Ed.). *The New Historicism*.Routledge, 1989.

Barry ,Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*.

Culler, Jonathan. (1997) *Literary Theory: A Very Short Introduction*. Oxford: Oxford University Press.

Eagleton, Terry. *After Theory*.

Eagleton, Terry. *Literary Theory: An Introduction*.

Jean-Michel Rabaté. *The Future of Theory*.

Leitch, Vincent B. *American Literary Criticism 1930s to 1980s*.

Levenson, Michael, ed. *The Cambridge Companion to Modernism*. (1999), 2003.

Lodge, David and Nigel Wood. (ed.) *Modern Criticism and Theory: A Reader*.

MAEN 403: African Writing in English

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

The objective of this Course is to familiarize students with African Literature written in English. African Writings in English has burgeoned both in quantity and recognition. This course will look into Africa's past and present and its literary engagement with the themes of colonialism, liberation, independence, tradition, modernity, individualism, community, socialism and capitalism. The following works would be taken up for study.

| | |
|---------|---|
| Unit 1. | Theory |
| 1.1 | NgugiWaThiong'o: <i>The Language in African Literature(Decolonizing the Mind)</i> |
| 1.2 | Wole Soyinka: "Theatre in African Traditional Cultures: Survival Patterns". (<i>Art, Dialogue & Outrage</i>) |
| 1.3 | Frantz Fanon: "National Culture" (<i>The Wretched of the Earth</i>) |
| 2 | Fiction |
| 2.1 | Chinua Achebe: <i>Things Fall Apart</i> |
| 2.2 | Ama Ada Aidoo: 'Everything Counts', 'Something to Speak About on the Way to Funeral' (from <i>No Sweetness Here</i>) |
| 2.3 | Nadine Gordimer: <i>My Son's Story</i> |
| 2.4 | Chimamanda Ngozi: two stories (from <i>Things Around Your Neck</i>) |
| 3. | Drama |
| 3.1 | Wole Soyinka: <i>Death and the King's Horseman</i> |
| 3.2 | Athol Fugard: <i>The Blood Knot</i> |
| 4. | Poetry |
| 4.1 | Richard Nturu: "The Shapes of Fear" |
| 4.2 | Dennis Brutus: "A Common Hate Enriched Our Love & Us" |
| 4.3 | Christopher Okigbo: "Heaven's Gate" |
| 4.4 | Gabriel Okara: "The Mystic Drum" |
| 4.5 | David Rubatiri: "A Negro Labourer in Liverpool" |
| 4.6 | Noemia DeSousa: "If You Want to Know Me" |
| 4.7 | David Diop: "Africa" |

Suggested Readings

Ashcroft, Bill, Gareth Griffiths & Helen Tiffin, Eds. *The Postcolonial Studies Reader*. New York & London: Routledge (1995) 1997.

Diop, Cheikh Anta. *Precolonial Black Africa*.

Clark, J. Desmond. *The Prehistory of Africa*.

Davidson, Basil. *The African Past*.

Owomoyela, Oyekan. *The African Difference*, New York: Peter Lang & WUP, 1996

Soyinka, Wole. *Art, Dialogue and Outrage: Essays on Literature and Culture*, London: Methuen, 1988.

Benson, Mary, ed. *Notebooks 1960/1977 Athol Fugard*, Faber, 1983

MAEN 404: Postcolonial Writings II

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

It is intended to understand postcolonial theory both in its ideological and aesthetic aspects, looking at the different interpretation of the term. Probing through a deeper engagement with the concepts of hegemony, exploitation and resistance, it extends the geographical boundaries of postcolonial literature. It imparts a close look to diverse postcolonial issues featured in the new literature from different geographical locations other than South Asia.

| | |
|---------|--|
| Unit 1. | Issues: Identity, Language and Aesthetics |
| 1.1 | Arunprabha Mukherjee: 'The Vocabulary of the Universal: The Cultural Imperialism of the Universalist Criteria of Western Literary Criticism', <i>Oppositional Aesthetics</i> . Toronto: Tsar, 1994 |
| 1.2 | Werner Sollers: "Who is Ethnic". <i>The Postcolonial Studies Reader</i> (Ashcroft et al.) |
| Unit 2 | Australia |
| 2.1 | A.D. Hope: 'Australia' |
| 2.2 | Sally Morgan: <i>My Place</i> |
| Unit 3 | Canada |
| 3.1 | Margaret Atwood: <i>Surfacing</i> |
| 3.2 | Rudy Wiebe: one story from <i>Collected Stories, 1955-2010</i> . |
| Unit 4 | Caribbean |
| 4.1 | Jamaica Kincaid: <i>A Small Place</i> |
| 4.2 | Derek Walcott: 'Ruins of a Great House' |

Suggested Readings

Ashcroft, Bill, Gareth Griffiths & Helen Tiffin. Eds. *The Postcolonial Studies Reader*. New York & London: Routledge (1995) 1997.

Gandhi, Leela. *Postcolonial Theory*. Edinburgh: Edinburgh Univ. Press.

Boehmer, Elleke. *Colonial & Postcolonial Literature* (1995). New Delhi: OUP, 2006.

Punter, David. *Postcolonial Imaginings: Fictions of a New World Order*. Rowman & Littlefield, 2000.

Narogin, Mudrooroo. *Writing from the Fringe: A Study of Modern Aboriginal Literature in Australia*. South Yarra: Hyland House, 1990.

MAEN 405: Script Writing for Films

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

A skill-oriented course meant to draw out the creative potential of prospective writer. Its seeks to give an analysis, theory and practice of script writing with a view to audience receptions, logical thinking and projected reality.

| | |
|---------|--|
| Unit 1. | Introduction to Script Writing |
| 1.1 | Introduction and interactive session |
| 1.2 | What is story, screenplay and dialogue |
| 1.3 | Camera as a Story Teller |
| 1.4 | Real Time and Screen versus Time Frame |
| 2 | Working with Scripts |
| 2.1 | Characters and backstory |
| 2.2 | Plotpoints and dramatic twists and turns |
| 2.3 | Screenplay on-line |
| 2.4 | Dialogue and its importance |
| 2.5 | Climax |
| 2.6 | Analysing film-scripts (from <i>Little Magazine</i>) |
| 3. | Adaptations |
| 3.1 | What is adaptations ? Adaptations from books |
| 3.2 | Processes of Adaptations and analysis of adaptations. |
| 3.3 | Working with Audience Perspective |
| 3.4 | Building up details. Explaining omissions and additions. |
| 3.5 | Practicals: Movie Viewing |
| 4. | Producing a Short Script |
| 4.1 | Discussing plots |
| 4.2 | Working with completed scripts |
| 4.3 | Peer-reviewing and discussions |

Suggested Readings

- Cobley, Paul. *Narrative* : New Critical Idiom Series, Routledge.
- Sanders, Julie. *Adaptation and Appropriation*, New Critical Idiom Series, Routledge, 2007.
- Morris, Pam : *Realism*. New Critical Idiom, 2003.
- Braudy, Leo and Marshall Cohen. *Film Theory & Criticism : Introductory Readings*.
- Bordwell & Thompson : *Film Art and Film History Ideology of Indian Films*
- Boyum, Joy Gould. *Double Exposure : Fiction & Film* : Calcutta : Seagull, 1989.
- Kolker, Robert. *Film, Form and Culture*.
- Ray, Satyajit. *Our Films, Their Films*. Orient Black Swan (1976), 2009.
- Nandy, Ashis and Viney Lal. *Fingerprinting Popular Culture*, Delhi : OUP (2006) 2010
- Nandy, Ashis. *The Secret Politics of Our Desires*. 1998.

MAEN 406: Adaptations and Relocations

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course examines the concepts of continuity in cultures, across cultures and across genres. It engages with the idea of interaction between social events, interpretation, art forms and audience reception.

| | |
|---------|--|
| Unit 1. | Theory |
| 1.1 | "What is Adaptations?" <i>Adaptations</i> . (Critical Idiom series) |
| 1.2 | Critical Essay on Transformations. |
| 1.3 | Adaptations Across Medium: From Text to Image. |
| 1.4 | Intertextuality |
| 1.5 | Counter Discourses: J.M. Coetze's ' <i>Foe</i> OR Jean Rhys's <i>Wide Sargossa Sea</i> . |
| 2 | Myth and Newness : Across Cultures |
| 2.1 | Sashi Tharoor: The Great Indian Novel |
| 2.2 | Thomas Mann: "The Transposed Head" & Girish Karnad's <i>Hayavadana</i> |
| 3. | Indian Reworkings: The Yayati Story |
| 3.1 | V.S. Khandekar: <i>Yayati</i> |
| 3.2 | Girish Karnad: <i>Yayati</i> |
| 3.3 | Adya Rangacharya: <i>Sanjeevni</i> . |
| 3.4 | Raj Gopalachari: Some Chapters on Yayati |
| 4. | Western Reworkings: The Hamlet Narrative |
| 4.1 | Tom Stoppard: <i>Rosencrantz and Guildenstern are dead</i> |
| 4.2 | Hamlet : The Film (BBC Production) |

Suggested Readings

Beja, Morris. Ed. "Adaptation' from the Anthology". *Film and Literature*.

Bluestone, Bernard. "Introduction" *Novels into Films*. Indiana University Press.

MAEN 407: Resistance Literature

The contact hours for each course shall not exceed 60. Adjustment of time to be made within the units as per requirement else 15 hrs. for each credit inclusive of sessionals and tutorials. This holds good for each course.

Course Description

This course explores the nature of social, political, and cultural resistance. This course will examine meaning, motivation and causes for different kinds of resistance; and the questioning of hegemonic forces, class, social and political changes.

| | |
|---------|--|
| Unit 1. | Understanding Resistance |
| 1.1 | J.P. Sartre: "Freedom and Responsibility" |
| 1.2 | Karl Marx: Any 05-07 pages on Resistance in his writings |
| 2 | Living Resistance |
| 2.1 | Martin Luther King: "I have a Dream" August 28 th , 1963 |
| 2.2 | Bhagat Singh: "What is Revolution?" |
| 2.3 | Nelson Mandela: "I am Prepared to Die" April 20 th , 1964 |
| 3. | Reflections in Literature |
| 3.1 | Rohinton Mistry: <i>Such a Long Journey</i> (1991) or Toni Morrison: <i>Beloved</i> (1987) |
| 3.2 | Sharan Kumar Limbale: <i>The Outcaste: Akkarmashi</i> (2008) or Nadine Gordimer: <i>July's People</i> (1981) |
| 4. | Resistance in Poetry |
| 4.1 | Bhakti Women Poets from <i>Manushi</i> , Special number of Bhakti Women Poets. |
| 4.2 | Claude McKay: "If We Must Die" |
| 4.3 | Langston Hughes: "Dream Deferred" |

Suggested Readings

Nandy, Ashis. *The Illegitimacy of Nationalism*, Delhi, OUP (1994), 1996.

Burke, Edmund. *The French Revolution*.

Koestler, Arthur. *Darkness at Noon*.

Chandra, Sudhir. *Enslaved Daughters: Colonialism, Law and Women's Rights* OUP (1998) 2nd ed. 2008.

Dickens, Charles. *A Tale of Two Cities*.

Crossman, Richard. ed. *The God That Failed*.

MAEN 408: Dissertation

Credits: 08

The students are required to choose topics pertaining to language, literature or cultural studies for writing a dissertation on. It is mandatory for the students to meet their supervisors on a regular basis.

Scheme of Evaluation:

In tune with other courses, this course will also be evaluated on the pattern of CCE. This requires two-tier evaluatory exercise.

Internal Assessment:

| | | |
|-------------------------------|---|---|
| Synopsis Submission | : | 40 Marks: 20% weightage (equivalent to I Internal) |
| Content Analysis of the Topic | : | 40 Marks: 20% weightage (equivalent to II Internal) |
| Presentation | : | 20 Marks: 10% (equivalent to Internal Assessment) |

External Assessment: For this, the student is required to write a 60-80 pages long dissertation on the topic chosen for research. The dissertation must be written in accordance with Standard Style Sheet requirements.

Dissertation, Presentation, Viva-Voce: 100 Marks: 50% (equivalent to End of Semester)

This shall be done only by an External Examiner.

Bridge Course

An Intensive Bridge Course:
Introduction to English Literary Studies

| | | |
|---------|---|----|
| Unit 1. | History | 10 |
| 1.1 | History of English Literature according to Boris Ford', division. | |
| 1.2 | Emphasizes on shifts of literary movements and significance of social history | |
| 1.3 | Renaissance. | |
| 1.4 | Neo-classicism. | |
| 1.5 | Romanticism and realism | |
| 1.6 | Victorianism and Modernism. | |
| 2 | English Literary Studies | 5 |
| 2.1 | English Literary Studies in India | |
| 2.2 | Macaulay: Minutes | |
| 2.3 | Colonialism | |
| 2.4 | The Language Question | |
| 2.5 | Globalization | |
| 3. | Genre | 5 |
| 3.1 | Genre-division Fiction. | |
| 3.2 | Poetry | |
| 3.3 | Drama | |
| 3.4 | Prose | |
| 3.5 | Literary Theory | |
| 4. | Literary Term & Appreciation | 5 |
| 4.1 | Literary terms. | |
| 4.2 | Reading poetry | |
| 4.3 | Reading fiction | |
| 4.4 | Reading non-fiction | |
| 4.5 | Dramatic segments | |

Suggested Readings

1. Daiches, David. *A Short History of English Literature*.
2. Hudson, W.H. *Introduction to Literature*
3. Legouis & Cazamian. *History of English Literature (Study the Movements and the Forms)*

Abrams, M.H. *Literary Terms*.