# CENTRE FOR ENGLISH STUDIES

**SYLLABUS AT A GLANCE**

## Semester I

<table>
<thead>
<tr>
<th>Course Type</th>
<th>Course No.</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core</td>
<td>ENG 403</td>
<td>Literature of the British Renaissance</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 404</td>
<td>Literature of the Neoclassical Period</td>
<td>4</td>
</tr>
<tr>
<td>Optional</td>
<td>ENG 421</td>
<td>Indian Writing in English</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 422</td>
<td>Introduction to Linguistics</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 426</td>
<td>Social Movements and Literature</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 427</td>
<td>Graphic Narrative</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 428</td>
<td>Life Writing</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 429</td>
<td>Theory and Practice of Women’s Writing</td>
<td>4</td>
</tr>
<tr>
<td>Project</td>
<td>ENG 441</td>
<td>Project Work I</td>
<td>2</td>
</tr>
</tbody>
</table>

**Total Required Number of Credits Per Semester**

18

## Semester II

<table>
<thead>
<tr>
<th>Course Type</th>
<th>Course No.</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core</td>
<td>ENG 453</td>
<td>Literature of the Romantic Period</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 454</td>
<td>Literary Criticism</td>
<td>4</td>
</tr>
<tr>
<td>Optional</td>
<td>ENG 471</td>
<td>Modern Indian Literature in English Translation</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 472</td>
<td>Introduction to ELT</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 474</td>
<td>Nation and Literature</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 476</td>
<td>Visual Culture</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 477</td>
<td>Traditions of Republicanism: Ideas, Practices, and Institutions</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 478</td>
<td>Multiculturalism and Canadian Literary Imagination</td>
<td>4</td>
</tr>
<tr>
<td>Project</td>
<td>ENG 491</td>
<td>Project Work II</td>
<td>2</td>
</tr>
</tbody>
</table>

**Total Required Number of Credits Per Semester**

18
### Semester III

<table>
<thead>
<tr>
<th>Course Type</th>
<th>Course No.</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core</td>
<td>ENG 503</td>
<td>Literature of the Victorian Period</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 504</td>
<td>Key Directions in Literary Theory</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 526</td>
<td>Comparative Literary Studies</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 527</td>
<td>Discourse Analysis</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 528</td>
<td>Literatures of the Margins</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 529</td>
<td>Film Studies</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 530</td>
<td>Literary Historiography</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 531</td>
<td>Race in the American Literary Imagination</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 532</td>
<td>Asian Literatures</td>
<td>4</td>
</tr>
<tr>
<td>Optional</td>
<td>ENG 541</td>
<td>Project Work III</td>
<td>2</td>
</tr>
</tbody>
</table>

**Total Required Number of Credits Per Semester**: 18

### Semester IV

<table>
<thead>
<tr>
<th>Course Type</th>
<th>Course No.</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core</td>
<td>ENG 553</td>
<td>Modernism and Beyond</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 554</td>
<td>Critical Theory for English Studies</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 571</td>
<td>Translation Studies</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 576</td>
<td>Literature in the Language Classroom</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 577</td>
<td>Trauma and Literature</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 578</td>
<td>Digital Cultures</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 579</td>
<td>Urban Spaces in Literature</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 580</td>
<td>Settler Narratives and Aboriginal Counter-narratives of Australia</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>ENG 581</td>
<td>Cultural Studies</td>
<td>4</td>
</tr>
<tr>
<td>Project</td>
<td>ENG 591</td>
<td>Project Work IV</td>
<td>2</td>
</tr>
</tbody>
</table>

**Total Required Number of Credits Per Semester**: 18
Core Paper: ENG 403: Literature of the British Renaissance

Outline:
This course is meant to impart knowledge of the literature, thought and culture of the Renaissance period in England to students. The Renaissance marks the transition from the medieval to the modern which meant radical changes in all spheres of life. The decline of religion and the dissolution of the feudal system impacted culture and literature as a whole. The attributes of early modernity are visible in the literary texts of the period, making this period foundational to subsequent literary developments. It is assumed that students will grasp the larger significance of the period with the help of the texts chosen.

Objectives:

a) To introduce students to the making of the Renaissance and its repercussions on the cultural, political and literary fields
b) To initiate students into understanding the nature of debates engaging the idea of Humanism and counter Humanism
c) To enable students to study the recommended texts in order to understand the intellectual discourse of Renaissance through the literary idiom.

Unit 1: Beginnings of Renaissance
Geoffrey Chaucer. *Canterbury Tales* (Extracts) (1387-1400/1478)
Thomas More. *Utopia* (Extracts) (1516)

Recommended reading:
Baldassare Castiglione. *The Book of the Courtier* (1528)
Unit 2: Early Renaissance
Christopher Marlowe. Dr Faustus (1592)
Edmund Spencer. Selected Sonnets (1595)
Recommended reading:
Edmund Spenser. The Faerie Queen (1590)

Unit 3: High Renaissance
William Shakespeare. Hamlet (1599-1602) and The Winter’s Tale (1611/1623)
Recommended reading:
William Shakespeare. The Tempest (1610-11)

Unit 4: Late Renaissance
Francis Bacon. Selected Essays (1597)
Ben Jonson. Volpone (1605-06)
John Donne. Selected Poems (1610-11/1633)
Recommended reading:
Richard Burton. Anatomy of Melancholy (1621)

Suggested Readings:
Core Paper: ENG 404: Literature of the Neoclassical Period

Outline:
The course covers the literature, thought and culture of the Neoclassical period in English literature. The literature of the period will be studied through the different political and cultural transformations of English society in the Commonwealth, Restoration, and the Augustan periods, and going up to the Age of Johnson. The long 18th Century, as it has come to be known, is notable for the rise of the novel, the periodical, and the essay, and for the revival and imitation of the classics of Greece and Rome. The prose writing that appears in the periodicals is constitutive of the democratized public sphere.

Objectives:

a) To introduce students to the key debates in literature, culture and politics that shaped the institutions of modern democracies and nation states
b) To provide a historical perspective to students on the Enlightenment as a European intellectual movement of the late 17th and 18th centuries
c) To initiate an understanding of the spread of colonialism as another feature of the period that would have far-reaching consequences
d) To enable students to see the emergence of new genres and styles during this historical span as distinct forms of response to the changing socio-economic, legal and political structure of England, especially with the rise of print capitalism
e) To make students aware of how Industrial Revolution begins to recast the relation between the village and the city

Unit 1: Puritanism during the Commonwealth and Restoration Periods

Texts:
Recommended Edition:
John Bunyan, Selections from *The Pilgrim’s Progress*. (1678)
Recommended Edition:

Critical Readings:

Unit 2: Royalist Fiction and Restoration Comedy

Texts:
Aphra Behn, Oroonoko: or, the Royal Slave. (1688)
Recommended Edition:
Recommended Edition:

Recommended Readings:
Samuel Pepys, The Diary of Samuel Pepys. (1665)

Critical Readings:

Unit 3: Satire and Parody in the Augustan Age

Texts:
Jonathan Swift, Gulliver’s Travels, Part IV (1726)
Recommended Edition:
Alexander Pope. Epistle to Dr. Arbuthnot. (1735)
Henry Fielding, Joseph Andrews, Books I and II. (1742)
Recommended Edition:

Recommended Readings:
Jonathan Swift, A Tale of the Tub. (1704)
---. “A Description of a City Shower” (1710)
---. “A Modest Proposal For Preventing the Children of Poor People From being a Burthen to Their Parents or Country, and For making them Beneficial to the Publick” (1729)
John Gay, “Trivia, or The Art of Walking the Streets of London” (1714)
Alexander Pope, The Dunciad Book II. (1728-43)

Critical Readings:

**Unit 4: The Public Sphere, the Periodical Essay, and the Rise of Print Capitalism**

**Texts:**
Richard Steele, Selections from *The Tatler* (1709/ later revivals)
Society of Ladies, Selections from *Female Tatler* (1709-10)
Joseph Addison, Selections from *The Spectator* (1711/ later revivals)
Eliza Haywood, Selections from *The Female Spectator* (1744-46)

**Critical Readings:**


---

**Optional Paper: ENG 421: Indian Writing in English**

**Outline:**
The course offers a survey of Indian Writing in English. Literature written in English in India has a history of about 150 years, during which period it was first categorized as Indo-Anglian, Indo-English, and more recently, as Indian Writing in English. Indian Writing in English reflects the multicultural, multilingual society of modern India.

**Objectives:**
The primary objective of this course is to expose students to the corpus of Indian Writing in English, and acquaint them with socio-political and cultural contexts in which the works were written and received. The course is designed to provide the historical framework for understanding and examining the category of Indian Writing in English. Unit I introduces and contextualizes the prose writings in Indian English Writing, which in the longer run define their role in the larger project of nationalism in India. Units II & III incorporate the texts in the genres of Poetry, Drama and Novel. The critical readings of the texts will enable students to examine the formations of the texts as part of the dialectic between the writer and society within the larger framework of social, political and cultural contexts.

**Unit 1: Prose**


Sri Aurobindo. *Essays on Gita*. [1922] (Selected)

Rabindranath Tagore. [1861-1941] (Selected Essays)

Unit 2: Poetry
Selections from *The Oxford India Anthology of Twelve Modern Indian Poets*. A K Mehrotra (ed.), New Delhi: Oxford University Press, 1992

Unit 3: Drama

Unit 4: Novel (any two)

Suggested Readings:
King, Bruce: *Modern Indian Poetry in English*. Oxford University Press, New Delhi, 2005.
Optional Paper: ENG 422: Introduction to Linguistics

Outline:
This course deals with questions such as what is language and what does knowledge of a language consist of. It takes into consideration the following: how languages are learnt and whether language is unique to humans; why there exist several languages; how languages change; whether any language or dialect is superior to another; and whether speech and writing are related. A basic examination of the internal organization of sentences, words, and sound systems provides the driving force for these and similar questions.

Objectives:
a) To introduce students to the core concepts in linguistics with reference to English Language Studies;
b) To bring together in a meaningful way both the theory and practice of linguistics;
c) To enable students to use the concepts taught during the course in their contexts of language-use.

Unit 1: Language and Signs
A. Language as a sign system: structure of linguistic sign; the sign within the structure of language
B. Features of language: operative nature of the sign across different domains of language

Unit 2: Morphology
A. Basic concepts in lexical formation: word, word-forms, lexemes, morphemes, allomorphs
B. Word inflection/derivation, affixation, blends

Unit 3: Syntax and Semantics
A. Clause structure: Nominal group, Verbal group, Finites, Complements, Adjuncts, Modifiers
B. Structure manifestations: Generative structures with special reference to Chomsky

Unit 4: Phonetics and Phonology
A. Segmental and supra-segmental features
B. Phonology in a multilingual context

Essential Readings:

Recommended Readings:
Optional Paper: ENG 426: Social Movements and Literature

Outline:
This paper seeks to cross disciplines keeping literature as the focus, as a vehicle of that reflection that society can bring about. The course seeks to examine how social realism and transitions in movements within society are brought about. There is a deliberate India focus in this course as the multitude of languages and communities within India need to be interrogated as the challenges to the ideas of the Indian nation and the idea of personal identity is constantly under threat. How the Indian writers address the challenges of society is the larger thrust of this course.

Going into the short lyric forms, confessions and the short story, this course seeks to bring about the voices within the multitude, especially the voices that have been silenced through the centuries or the voices that bring about the modern predicament within a changing society. The subjects within the course range from the silenced adivasis to the predicaments of the Dalits within Indian society to the common man beset by a changing scenario.

These texts need to be read within disciplines that range from sociology, political science to cultural anthropology. A reading list of critical secondary readings will be made available by the course instructor.

Objectives:

a) Understanding the formation of society and groups
b) To explore the pluralities of expressions and formations of resistance
c) Understanding the self, people and social movements
d) Analysing the nature of social movements

Unit 1: Social Movements in India: An Introduction
Shah, Ghanshyam. (2004) Social Movements in India (Chapters 3-6)
(Edited by Mulk Raj Anand. 1999)
Phule, Jotirao. Selected Writings of Jotirao Phule. (Compiled by G.P. Deshpande 2012)
(Selections)
Khullar, Mala (Ed) (2005) Writing the Women’s Movement: A Reader. (Selections)

Unit 2: Adivasi and Dalit Movements
Devy, Ganesh. (2002) Painted Words: An Anthology of Tribal Literature. (Selections)
Stories from:
Life Narratives:
Drama:
Datta Bhagat, “Routes and Escape Routes” translated by Maya Pandit. in Mee, Erin B. Drama Contemporary: India. (2005)
Selected Poems:
Namdeo Dhasal, Siddalingaiah, Meena Kandasamy, Vijila Chirappadu

Recommended Readings:

Unit 3: Progressive Writers Movement
Selected stories of Munshi Premchand, Rabindranath Tagore, Rajinder Singh Bedi
Poems by Kaifi Azmi, Faiz Ahmed Faiz, Sahir Ludhianvi

Recommended Readings:

Unit 4: Women’s Movement
Stories of Ismat Chughtai, Krishna Sobti, Lalithambika Antharjanam, Amrita Pritam, Mahasweta Devi, Maitreyi Pushpa

Recommended Readings:
Menon, Nivedita. (2012) Seeing Like a Feminist (Selections)

Suggested Readings:
Desai, A. R. (ed.) (1979)Peasant Struggle in India, Bombay, OUP
Dhanagare, D. N. (1983)Peasant Movements in India 1920 – 50, Delhi, Oxford
Optional Paper: ENG 427: Graphic Narrative

Outline:
Eric Rabkin suggests that "Graphic Narrative is a general term for Comic Books, Graphic Novels, Manga, Bandes Dessinées, Novelas Em Quadrinhos, Sequential Art..." Comprising narrative that interweaves the visual and the verbal, graphic narratives are a genre of a form that operates in a multimodal framework. Focusing on both, the visual and the verbal, the course offers an entry into the graphic narrative from across diverse historical contexts.

Objectives:
The course intends to equip the student with the ability to

a) Analyse formally a range of graphic narratives, both verbally and visually
b) Locate graphic narratives in historical and ideological contexts
c) Map the broad contours of the theoretical field in which graphic narratives are located

Unit 1: Theorizing the Visual


**Unit 2: Holocaust and the Graphic Narrative**

**Unit 3: Identity and the Graphic Narrative**

**Unit 4: Graphic Narrative and the Margins of India**

**Recommended Reading:**


Optional Paper: ENG 428: Life Writing

Outline:
The course aims at introducing students to different modes/genres of Life Writing; the field is rapidly proliferating with forms like the biography, autobiography, diary, memoir, letter, journals, etc. Through examining these different modes of writing the course aims at understanding the collision between self and world. It also opens up avenues of thinking about the collision between self and world and their modes of representations in the context of Postmodern and Postcolonial tenets of thinking. The course aims at engaging students with the close analytical reading of the texts recommended here and examining how they are informed by the context in which they were written and received.

Objectives:

a) To introduce students to the genres of life writing in their diversity, flexibility and complexity
b) To acquaint students with the main theoretical constructs relating to life writing
c) To develop students’ critical and analytical skills in analysing the intricacies of different positions in the field of life writing

Unit I: Theorizing Life Writing

Recommended Reading:
Carl Thompson. “Writing the Self: Travel Writing’s Inward Turn”. In Travel Writing. Critical Idiom, 2011.

Unit II: Orality, History and Life Writing
Recommended Readings:

Unit III: Gender, Power and Life Writing

Recommended Readings:

Unit IV Intersecting forms of Life Writing

Recommended Readings:

Suggested Readings:
Narmad’s Mari Hakikat (Autobiography in English translation)
William Wordsworth, Prelude.
Paul de Man. “Time and History in Wordsworth” (Reader)
Paul de Man, “Autobiography as Defacement” (Reader)
Optional Paper: ENG 429: Theory and Practice of Women’s Writing

Outline:
This paper seeks to provide an understanding of women’s writing in conjunction with feminist thought. Reading the entry of women’s writing into the literary canon as an effect of the changing contours of the women’s movement in general and feminist thought in particular, the paper seeks to integrate women’s writing with feminist perspectives. More specifically, the paper also offers a cross-cultural perception on women’s writing and feminist theory with its focus on writings both Indian and Western.

Objectives:
The course intends to equip the student with the ability to
a) Analyse thematically a range of women’s writing, both canonical and contemporary
b) Locate women’s writing in historical and ideological contexts of the women’s movement in general and feminist thought in particular
c) Map the broad contours of the theoretical field in which feminist narratives are located

Unit 1: Theory: Feminism and the Literary Canon

Unit 1: Practice:
Elizabeth Barrett Browning. *Aurora Leigh*.

Unit 2: Theory: Women Writing and Race

Unit 2: Practice:
Unit 3: Theory: Women Writing in the Third World


Unit 3: Practice:


Unit 4: Theory: Women Writing and the Subcontinent


Unit 4: Practice:


Suggested Readings:


---

### Semester II

<table>
<thead>
<tr>
<th>Course Type</th>
<th>Course No.</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core</td>
<td>ENG 453</td>
<td>Literature of the Romantic Period</td>
<td>4</td>
</tr>
<tr>
<td>Core</td>
<td>ENG 454</td>
<td>Literary Criticism</td>
<td>4</td>
</tr>
<tr>
<td>Optional</td>
<td>ENG 471</td>
<td>Modern Indian Literature in English Translation</td>
<td>4</td>
</tr>
<tr>
<td>Optional</td>
<td>ENG 472</td>
<td>Introduction to ELT</td>
<td>4</td>
</tr>
<tr>
<td>Optional</td>
<td>ENG 474</td>
<td>Nation and Literature</td>
<td>4</td>
</tr>
<tr>
<td>Optional</td>
<td>ENG 476</td>
<td>Visual Culture</td>
<td>4</td>
</tr>
<tr>
<td>Optional</td>
<td>ENG 477</td>
<td>Traditions of Republicanism: Ideas, Practices, and Institutions</td>
<td>4</td>
</tr>
<tr>
<td>Optional</td>
<td>ENG 478</td>
<td>Multiculturalism and Canadian Literary Imagination</td>
<td>4</td>
</tr>
<tr>
<td>Project</td>
<td>ENG 491</td>
<td>Project Work II</td>
<td>2</td>
</tr>
</tbody>
</table>

**Total Required Number of Credits Per Semester** 18

---

**Core Paper: ENG 453: Literature of the Romantic Period**

**Outline:**

The Romantic period was path-breaking in several respects. As “an age of revolution” (The French Revolution and the Industrial Revolution altered the course of human history), this period radicalized artistic expression and emancipated human mind. Imagination was a key word in the discourse of Romanticism. Perhaps no other period of English literature has had so much influence on Indian writers. Further, the rise of industrial capitalism, of the natural sciences, and nationalism mark this period as particularly significant.

**Objectives:**

a) To introduce students to some of the basic issues in the literature and social thought of the period.

b) To initiate them into understanding the discourse of Romanticism.
c) To enable them to understand the literature of the period in the light of the broader framework of Western intellectual discourse.

**Unit 1: Age of Transition**
Edward Young. Selected Poems [*The Poetic Works of Edward Young. Forgotten Books 2017]*
William Cowper. “The Diverting History of John Gilpin” (1782)
William Blake. Selected Poems and Paintings (1790’s)
**Recommended reading:**
Oliver Goldsmith. *The Deserted Village* (1770)

**Unit 2: Early Romanticism**
Mary Wollstonecraft. *A Vindication of Rights of Woman* (Extracts) (1792)
Olaudah Equiano. *The Interesting Narrative of the life of Olaudah Equiano* (1789)
**Recommended reading:**

**Unit 3: High Romanticism**
Anna Letitia Barbauld (1770-80’s), Felicia Hemans (1810-20’s), Joanna Baillie (1820-30’s) – Selected Poems
S. T. Coleridge. *The Rime of the Ancient Mariner* (1798); “Kubla Khan” (1816)
William Wordsworth (1790-1850), P. B. Shelley (1810-1822), John Keats (1815-1820), – Selected Poems
**Recommended reading:**
S.T. Coleridge. *Road to Xanadu*
Lord Byron. *Childe Harold’s Pilgrimage*

**Unit 4: Late Romanticism**
Thomas De Quincey. Selected essays (1820-40’s)
Mary Shelley. *Frankenstein* (1818)
Jane Austen. *Emma* (1815)
**Recommended reading:**
William Hazlitt. Selected essays (1810-1825)

**Suggested Readings:**
Core Paper: ENG 454: Literary Criticism

Outline:
The course will historically locate the development of English (and European) literary criticism and related concepts within western frameworks. It will also try to look at the interrelationships between the critical concepts and their philosophical underpinnings.

Objectives:

a) To introduce students to literary criticism
b) To provide a historical perspective to students on the development of literary criticism
c) To initiate an understanding of genre and literary criticism to students
d) To enable students to relate the concepts taught during the course to critical theory

Unit 1: Classical Theory

A. Plato, Ion; Chapter III, VIII and X of The Republic
B. Aristotle, Poetics
C. Longinus, On the Sublime (Selections)

Recommended Reading:
Horace, Ars Poetica.

Unit 2: Enlightenment and Romanticism

A. Philip Sidney, The Defence of Poesy (1595)
B. John Dryden, Essay of Dramatic Poesy (1668)
C. Samuel Johnson, Preface to Shakespeare (1765)
D. Immanuel Kant, “What is Enlightenment” (1784)
E. Jean-Jacques Rousseau, Excerpts from The Confessions (1789)
F. William Wordsworth and S T Coleridge, Preface to The Lyrical Ballads (1802) and Appendix (1802)

Recommended Readings:
David Hume, “Of the Standard of Taste” (1757)
Friedrich Schiller, “On the Sublime” (1793)
Samuel Taylor Coleridge, Selections from Biographia Literaria (1817)
P.B. Shelley, “Apology for Poetry” (1840)

Unit 3: Victorian

A. Walter Pater, ‘Conclusion’ in Studies in the History of Renaissance (1873); “Aesthetic Poetry” (1889)
B. Emile Zola, “The Experimental Novel” (1893)
C. Benedetto Croce, Selections from Aesthetic as Science of Expression and General Linguistic (1902)
Recommended Readings:
John Ruskin, Excerpts from Modern Painters (1843)
T.E. Hulme, “Imagist Manifesto”

Unit 4: Later Victorian and Modern
A. Matthew Arnold, Culture and Anarchy (1867-1866) (Selections)
B. T.S. Eliot, “Tradition and Individual Talent” (1919) & ” The Metaphysical Poets” (1921)
C. F.R. Leavis, The Great Tradition (Selections) (1948)
D. I.A. Richards, Practical Criticism (Selections) (1930)

Recommended Readings:
Matthew Arnold, Function of Criticism at the Present Time (1865)
T.E. Hulme, “The Imagist Manifesto”
William Empson. Seven Types of Ambiguity (1930)

Suggested Readings:
Optional Paper: ENG 471: Modern Indian Literature in English Translation

Outline:
Profound sociological changes in the half century following India’s independence, with English continuing its hold as the socially privileging language, have made Indian Literature in English Translation an indispensable component of literary and cultural studies in India. The course will examine a selection of texts from a variety of Indian languages available in English translation. The translated texts will be studied with reference to issues of resistance and representation. Attention will be given to the contextualization, theorization and canonization of Indian literature in English translation.

Objectives:
To introduce the works of some of the significant Indian writers which are available in English translation and also to create an awareness of subcultural variations in translated works. To open up the treatment of different themes and styles in the genres of fiction, poetry and drama as reflected in the prescribed translations.

Unit 1: Poetry

Suggested Readings:

Unit 2: Novel

Suggested Readings:

Unit 3: Drama
Suggested Readings:

---

Optional Paper: ENG 472: Introduction to ELT

Outline:
The course will introduce communicative approaches to English language teaching and the theories and methodologies that underpin them. Students will explore core components of communicative language teaching.

Objectives:
- a) To introduce students to the nature of English language learning and its theoretical implications;
- b) To enable students to evaluate a variety of language learning methods and approaches;
- c) To enable students to situate ELT in their contexts of language learning;
- d) To introduce to students the ideology operative within the domain of ELT.

Unit 1: Historical Perspective
- A. ELT and its beginnings: development of reading approach, oral method and audio-lingual method
- B. ELT and post WWII developments: the structural turn

Unit 2: Contemporizing ELT
- A. Communicative Language Teaching (CLT): the concept of ‘communicative competence’; approaches within CLT
- B. ELT and India: a historical trajectory and recent developments

Unit 3: Linguistics and English Language Teaching
- A. Systemic Functional Linguistics and ELT: Halliday’s notion of ‘transitivity’ and ‘metafunctions’
- B. Corpus Linguistics and ELT: corpus studies and how it can be used for language teaching

Unit 4: ‘World Englishes’ and ELT
- A. Model of the ‘concentric circles’ and its impact on ELT
- B. The concept of ‘linguistic imperialism’: problematizing ELT

Essential Reading:

Suggested Readings:
Optional Paper: ENG 474: Nation and Literature

Outline:
This course examines contemporary literatures from across the world that inquire into and resist formations and sentiments of nationalism through an in-depth analysis of diverse literatures. The selections address the complexities of nation and nation-formation involving issues of language, community, otherness, power/privilege, and inequality. The course has been divided into four sections genre-wise. A wide range of texts from India, Africa, Australia, Canada and America have been included.

Objectives:
a) To help students gain an understanding of the development of key themes and images in literature and culture and their role in the shaping and critiquing of the national identity in the 20th and the 21st centuries
b) To familiarize students with the critical and theoretical frameworks which help illuminate the texts at hand

Unit 1: Non-Fiction

Unit 2: Poetry
Extracts from:

Recommended Readings:
Unit 3: Fiction
(First published by William Hienemann Ltd. 1967)
(First published by William Hienemann Ltd. 1980)
Coetzee, J.M. *Disgrace*. Great Britain: Martin Secker & Warburg, 1999

Recommended Readings:

Suggested Readings:
C. L. R. James ‘Beyond a Boundary’, in *The Arnold Anthology of Post-Colonial Literatures in English*.

Optional Paper: ENG 476: Visual Culture

Outline:
In this course we will explore the significant role of visual forms such as photography, poster art, advertisements, and paintings in framing our experience of ways of seeing. The course will address the concept of visuality as the process through which different ways of looking organizes our life-worlds. It will enable students to engage with the productive relationship between print and visual cultures since the Renaissance to the present.

Objectives:
The course will enable students to develop critical skills to analyse

   a) the form of visual representations such as photographs and advertisements,
   b) the history of development and circulation of these popular cultural forms,
   c) the key theoretical concepts and frameworks in visual culture studies.

Unit 1: Unpacking the Concept of Visuality
**Recommended Reading:**

**Unit 2: Photography, Poster-Art and Advertising**

**Recommended Reading:**

**Unit 3: Visuality, Power and Realism**
Anne McClintock, “The Lay of the Land: Genealogies of Imperialism”. In *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest* (excerpt), 1954.
Michael Foucault, *Episteme* (excerpt from *The Order of Things*)

**Recommended Reading:**

**Unit 4: Art as Visual**
Cubism--new ways of seeing in the early 20th century; case study: Picasso’s Demoiselles d’Avignon
Debating the role(s) of public art—case study: Serra, Tilted Arc Read: Caroline Levine, “The Paradox of Public Art: Democratic Space, the Avant Garde, and Richard Serra’s Tilted Arc”

**Recommended Reading:**

**Suggested Readings:**

Outline:
The tradition of republicanism is articulated around certain central concepts – citizenship, virtue, sovereignty, self-determination, suspicion of commerce, and freedom from domination. The course examines both historical figures (like Aristotle, Cicero, Machiavelli, Harrington, Milton) and ideas (about liberty, citizenship, self-determination and critique of monarchy), to investigate how the literary and political debates in 17th and 18th century England drew upon the earlier strands of classical and Italian republicanism. The course readings will attend to philosophical treatments of republican government, re-interpretations of juridical institutions, historical investigations into the emergence of monarchies and other forms of governance, revival of humanistic practices and corresponding pedagogical genres.

The course traces the history of republicanism through the Greek, Roman, Italian and the English Commonwealth periods. Questions include: What is the role of virtue in a republic, and in a sovereign republic? Is it possible for representative institutions to promote such virtue while simultaneously empowering the people? How can republican ensure the “rule of the wise” without fostering autocratic power? How does republicanism differ from classical liberalism? Does republicanism provide a constructive solution or a coherent set of arguments to the paradoxes of liberalism which would enable us to see the limits of liberalism?

Objectives:
To introduce students to the theory and practice of republicanism; to provide a historical perspective on the sources, development and relevance of republican ideas; to introduce students to the significance of the civic humanists’ rediscovery of Cicero and the development of interest in the classical theories of rhetoric, and further, an examination of the mediums through which these ideas and modes of argument are circulated in Italy and England; to enable students to relate the trajectory of republicanism that is examined in the course to the federalism in America

Unit 1: Classical Republicanism

Texts:
Aristotle Politics Book III (350 BC)
Polybius, Histories, Volume III, Book VI (in Fragments), Sections 2 through 18 (c. 146 BC)
Selections from Cicero, On the Commonwealth, (54-51 BC)
On the ends of good and evil (45 BC)
Selections from Sallust, The War with Catiline. (c. 40-44 BC)
Selections from Livy, History of Rome, Books I-X (29-9 BC)
Selections from Tacitus, Annals (c. 116 AD)
Selections* from The Digest (Compendium of Roman Law) (530-33 AD)
*Note: Only short extracts from each of these texts will be assigned as course readings.
Critical Readings:

Unit 2: Republicanism in Italy
Texts:
Dante, Selections* from *De Monarchia* Book III (1312-21)
Selections from Marsilius (Marsiglio) of Padua, *Political Writings of Marsilius Padua: Defensor pacis* (1324)
Leonardo Bruni, *Panegyric on the City of Florence* (c. 1403-1404)
Michelangelo Buonarroti, *David* (1501-1504)
Machiavelli, *Prince*, Chapter 25 (1513/32); *Discourses on Livy; Book I Chapters 1-7, 9, 11-14, 24-30, 34-44; Book II, Chapters 1-3, 7-8. (c. 1517)
*Note: Only short extracts from each of these texts will be assigned as course readings.

Critical Readings:


**Unit 3: Republicanism in England**

**Texts:**
Selections* from Thomas Elyot, *The Book of the Governor* (1531)
Selections from Roger Ascham, *The Schoolmaster* (1563-70)
Selections from May’s Translation of Lucan’s *Pharsalia* (1627)
John Milton, “John Milton an Englishman His Defence of the People of England” (1651); and “The readie and easie way to establish a free Commonwealth” (1660)
Gerrard Winstanley, *The Law of Freedom* (1652)
Selections from James Harrington, *The Commonwealth of Oceana* (1656)

*Note: Only short extracts from each of these texts will be assigned as course readings.

**Recommended Readings:**
John Milton, “Areopagitica,” (1644); “The Tenure of Kings and Magistrates” (1649); “Eikonoklastes” (1649);
Levellers’ Manifestos. *An Agreement of the People*. (1647-49)
Selections from Thomas Hobbes, *Leviathan* (1651)

----. *Mercurius Politicus* no. 92, March 1652
Poems by Edmund Waller, John Hall and George Wither (1640-1660)

**Critical Readings:**
Optional Paper: ENG 478: Multiculturalism and Canadian Literary Imagination

Outline:
An important aspect of the “idea” of Canada is its policy of multiculturalism, which was adopted in the 1970s and then became official state policy with the passing of the Multiculturalism Act in 1988. This course will examine the hopeful, and somewhat sentimentalized, view of Canada as a multicultural nation that is ‘tolerant’ of people of diverse ethnic and minority groups. This popular perception of Canada is complicated by the writings of Canadian writers of various ethnicities, among them those from the many different First Nations.

In this course we will examine the “official” discourse of Canadian Multiculturalism through the study of literary texts and selected works of literary criticism. Questions to be explored include the following: When did Canada become multicultural? What does the oft-repeated metaphor of the multicultural “mosaic” mean? Are Native Canadians a part of the mosaic? How and when do immigrants become Canadian? How do Canadians from within specific cultural contexts write about their communities and their experiences? The course will also historically contextualize the debates about multiculturalism in Canada and forge an understanding of the role literature plays in those ongoing debates.
Objectives:
   a) To focus on Multiculturalism and its representation in Canadian Literature through major
      literary forms like fiction, poetry, drama
   b) To have an overview of the significant writing of Canada, viz., English, French, Immigrant,
      Native and Women
   c) To familiarize students with Canadian cultural and literary history as well as the important
      cultural and literary issues and concepts
   d) To understand the discourse on cultural pluralism through political/historical/literary positions
   e) To relate texts to socio-political contexts and cultural processes

Unit 1: Fiction
Aritha Van Herk, No Fixed Address: An Amorous Journey (1986)
(Or)
Dionne Brand, What We All Long For: A Novel (2005)
Eden Robinson, Monkey Beach (2000)
Alice Munro, “Eskimo” in The Progress of Love (1986)

Unit 2: Drama
Sharon Pollock, The Komagata Maru Incident (1992)
Tomson Highway The Rez Sisters (1986)

Unit 3: Poetry
Sherman Alexie, Selections from The Summer of Black Widows and First Indian on the Moon
Cyril Dabydeen, “Multiculturalism”
Leah Lakshmi Piepzna-Samarasinha, Selections from Bodymap
Dionne Brand, Selections from Land to Light On
Lillian Allen, “Colors,” “I Fight Back,” “Unnatural causes”, “Stereotype Friggin”— The
Ethnic and the Visible Minority … in Stereo-Typed to Fit,” “In these Canadian Bones”
Ahdri Zhina Mandiela, “ice culture,” “afrikan by instinct”
Nilofar Shidmehr, “Without English”

Unit 4: Essays
Daniel David Moses, “One Generation from Extinction”

Suggested Readings:
1. The Canadian Multiculturalism Act (available online at http://laws.justice.gc.ca/en/C-18.7:
   especially the “Multiculturalism Policy”)
2. Bannerji, Himani. The Dark Side of the Nation: Essays on Multiculturalism, Nationalism and
5. Davey, Frank. Surviving the Paraphrase: Eleven Essays on Canadian Literature. Winnipeg:
   Turnstone, 1983.
Core Paper: ENG 503: Literature of the Victorian Period

Outline:
The course will introduce students to the major aspects of British literature and culture during Queen Victoria's long reign. The Victorian period was one of immense social, ideological and cultural change: urbanization, steam power, class conflict, religious crisis, imperial expansion, information explosion, bureaucratization, and changing notions of femininity and domesticity were just some of the many concerns addressed in texts of the period. The advent of narrative genres such as detective and fantasy fiction has been linked to specific cultural and social anxieties fuelled by these changes. Experimentation with form in poetry is seen in the dramatic monologue which drew upon romantic models, and the ballad that revives medieval cultural sources.

Objectives:

a) To familiarise students with canonical and more obscure Victorian texts, and contextualise them within the social, political, economic and cultural shifts that take place

b) To facilitate an understanding of the relationship of the Victorian novel to empire, political history, gender, industrialization and bourgeois capitalism

c) To introduce students to the satires of bourgeois social institutions and manners that emerged from the Aesthetic Movement

d) To introduce students to the specific notions of high vs. low art/ culture that begin to permeate English society during this period

e) To introduce students to the realist and naturalist styles and their politics of representation

Unit 1: Early Victorian

Texts:
Thomason Carlyle. “Signs of the Times.” (1829)
Alfred Lord Tennyson, “Ulysses,” (1833/42) “Lady of Shalott” (1833/42) Selections from “In Memoriam” (1850)
Robert Browning, “My Last Duchess,” (1842) “Andrea Del Sarto” (1855)
John Henry Newman, Selections from The Idea of a University. (1852)
**Unit 2: Mid Victorian**

**Texts:**
Charlotte Bronte, *Jane Eyre*. (1847)

**Recommended Edition:**

Charles Dickens, *Hard Times*. (1854)

**Recommended Edition:**

Robert Lowery, Articles from *The Temperance Weekly Record* (1856/7)
J.S. Mill, Selections from *Utilitarianism*. (1861)

**Recommended Readings:**
Benjamin Disraeli, *Sybil*. (1845)


Elizabeth Gaskell, *Mary Barton* (1848): *North and South*(1855).


**Unit 3: Late Victorian I**

**Texts:**
Dante Gabriel Rossetti, “The Blessed Damozel” (1850/56/70/73)
Christina Rossetti, “Goblin Market” (1862)
Mathew Arnold, “Dover Beach” (1867)
Lewis Carroll, Through the Looking Glass (1871)
Recommanded Edition:

Recommended Readings:
Charles Darwin, The Descent of Man (1871).
Patmore, Coventry. “1867.” In The Unknown Eros. London: George Bell, 1878.

Unit 4: Late Victorian II
Texts:
Oscar Wilde, “Ballad of Reading Gaol” (1898).

Recommended Readings:
Walter Pater, Extracts: “La Gioconda” (1668-9) and “Conclusion” from The Renaissance: Studies in Art and Poetry(1877).
Michael Field, "La Gioconda" (1892), “A Girl” (1893)
Lord Alfred Douglas, “Two Loves” (1894)
Victoria Cross, Anna Lombard (1901)
Olive Custance, “Statues” (1905)
Oscar Wilde, De Profundis. (1905)

Suggested Readings:
Core Paper: ENG 504: Key Directions in Literary Theory

Outline:
The course introduces students to the debates in the twentieth-century: What is the nature, function, and value of literature? What is the function of the artist, the critic, and of criticism and theory itself? Can we know the artist’s true intentions in a work? How do we account for multiple interpretations of a text? What is the relationship between the content and the form of a literary work? Does literary language differ from ordinary language? The course traces the history of twentieth-century theory across various frameworks involving concepts like reader, history, text, and the self.

Objectives:
   a) To introduce students to the concepts in literary theory;
   b) To initiate students into the idea of the interdisciplinary nature of current debates in literary theory;
   c) To enable students to use the concepts taught during the course to interrogate ideas like the ‘literary’, the ‘political’ etc.

Unit 1: New Criticism and Reader Response Criticism
A. Ransom, John Crowe. “Criticism, Inc.” (1937)
B. Wimsatt, William K. and Monroe Beardsley, “The Intentional Fallacy” and “The Affective Fallacy” (1946)

**Recommended Reading:**

**Unit 2: Structuralism**

**Recommended Reading:**
Bakhtin, Mikhail. “From the Pre-history of Novelistic Discourse” from *The Dialogic Imagination* (1981)

**Unit 3: Marxist Critical Theory**
A. Benjamin, Walter. “On Some Motifs in Baudelaire” (1940)
C. Eagleton, Terry. Selections from *Marxism and Literary Criticism* (1976)

**Recommended Reading:**

**Unit 4: Psychoanalytic Theory**

**Recommended Reading:**

**Suggested Readings:**
Optional Paper: ENG 526: Comparative Literary Studies

Outline:
The course will introduce students to the methods of comparative literary studies by defining the concepts and analyzing the theoretical frameworks that contribute towards the making of the discipline. It also intends to explore the ideological vicissitudes of comparative literary studies in processing post-colonial identities, and thereby examining alter-natives of understanding comparison as a tool. The selected texts and essays will acquaint students with the methods of comparative literary studies and with the concerns which are addressed by the discipline in current debates about the literary studies at large.

Objectives:

a) To introduce students to the concepts and models of comparative literary studies
b) To initiate students into understanding the role of comparative literary studies in orientating ideological underpinnings in the making of post-colonial identities
c) To enable students to engage with the nature of issues and debates which define the discipline at large.

Unit 1: Paradigms of Comparative Literary Studies


Recommended Readings:


Unit 2: Comparative Literary Studies in Indian Context


Amiya Dev. ‘Comparative Literature in India.’ Purdue University, 2000. (CLCWeb: Comparative Literature and Culture 2.4 (2000): http://docs.lib.purdue.edu/clcweb/vol2/iss4/10


**Recommended Readings:**

**Unit 3: Genealogy**

**Recommended Readings:**

**Unit 4: Methodology in Comparative Literary Studies**
Study of selected poems by Narsinh Mehta, Surdas, Lal Ded and Akka Mahadevi

**Recommended Readings:**
C M Bowra. ‘Composition and Performance’. In *Primitive Song*. Weidenfeld and Nicolson.
C M Bowra. ‘Technique’. In *Primitive Song*. Weidenfeld and Nicolson.

**Suggested Readings:**
Optional Paper: ENG 527: Discourse Analysis

Outline:
The course will offer a linguistic and interdisciplinary perspective on the concept of ‘discourse’ by tracing the developments in discourse theory. The course will endeavour to engage, through its readings, with discourse analysis, sociolinguistics, and qualitative research methodologies. The course, thus, is a mix of theory and actual data analysis.

Objectives:
a) To provide a theoretical grounding in the field of discourse studies/analysis which will enable students to analyse written and spoken text for various teaching and research related purposes;
b) To equip students with an awareness of text features which are necessary for creating cohesion and coherence;
c) To enable students to explore features of spontaneous conversational discourse;
d) To enable students to identify characteristic features of longer texts, genres, registers and the rhetorical devices used in prepared discourse;
e) To train students to critically reflect on the uses of discourse analysis in language teaching contexts.

Unit 1: An Introduction to Text and Discourse
   a. ‘Text’, ‘Discourse’ and Cultural Practices
      Readings:
   b. Genre, utterance and narrative
      Readings:
   c. Poetics and discourse
      Readings:

Unit 2: Discourse, Speech Acts, Pragmatics
   a. The theory of speech acts
      Readings:

**b. Pragmatics and discourse**

Readings:

**c. Discourse and Conversation Analysis**

Readings:

**Unit 3: Intertextuality, Cohesion and Interaction**

**a. Intertextuality and cohesion**

Readings:

**b. Interaction in discourse**

Readings:

**c. Identity and social participation**

Readings:

**Unit 4: Critical Discourse Analysis (CDA)**

**a. The ‘critical’ in CDA**

Readings:

**b. Ideology, power, discourse**

Readings:

**c. CDA and the classroom**

Readings:
Suggested Readings:

---

Optional Paper: ENG 528: Literatures of the Margins

**Outline:**
The course introduces a whole range of texts that deal with marginality. It aims to develop sensitivity amongst students towards the underprivileged and deprived sections of society. The course examines a wide range of texts from different countries and communities. These texts deal with different issues related to marginalized sections such as caste, gender, indigeneity and race.

**Objectives:**
1. To introduce students to the concept of margins and marginality
2. To study literatures of the margins
3. To develop a sensitivity and a sensibility towards the underprivileged sections and their representations in literature
4. To critically evaluate issues related to representation and resistance.

**Unit 1: Prose**
(Selected portions)

**Unit 2: Poetry**
Unit 3: Life-Narrative and Play

Unit 4: Fiction

Suggested Readings:

Optional Paper: ENG 529: Film Studies

Outline:
This course will explore the specificities and significance of the medium of cinema and the critical skills required to analyse cinema. It will give an outline of the emergence of cinema as a popular cultural form in the early 20th century and the impact this form has in defining our experience of modernity.

Objectives:
a) To introduce students to some of the main components such as mise-en-scene, camera, editing and sound that should be paid attention to in order to analyse films.
b) Students will engage with some of the key concepts of film studies such as genre and spectatorship.
c) Students will explore the process of adaptation and come to an understanding of how cinema interacts with other cultural forms such as theatre and fiction.

Note: In the case of the films listed below film clips or complete films may be used according to the need of the course.

Unit 1: The Medium of Cinema


**Reference film texts:**

*Pather Panchali*. 1955. Dir. Satyajit Ray  
*Sita Sings the Blues*. 2008. Dir. Nina Paley  
*Film before Film*. 1986. Dir. Werner Nekes.

**Unit 2: Elements of Cinema**

*Mise-en-scene*


**Reference film text:**  

**Camera**


**Reference film texts:**  
*Citizen Kane*. Dir. Orson Welles. 1941.

**Editing**

*Battleship Potemkin*. Dir. Sergei Eisenstein. 1925.  

**Reference film text:**  

**Sound**


**Reference film text:**  

**Unit 3: Film and Genre**


**Reference film texts:**


_Aaranya Kaandam.** Dir. Thiagarajan Kumararaja. 2011.

_West Side Story.** Dir. Robert Wise and Jerome Robbins. 1961


**Unit 4: Adaptation**


**Reference film texts:**


_Throne of Blood._ Dir. Akira Kurosawa 1957.

**Suggested Readings:**


Ashish Rajadhyaksha and Paul Willemen, ed. _Encyclopaedia of Indian Cinema._ London: British Film Institute.


Etherington-Wright, Christine & Doughty, Ruth. _Understanding Film Theory._ London:

Palgrave, 2011


Optional Paper: ENG 530: Literary Historiography

Outline:
Literary historiography deals with the defining and the making of the ‘literary’ and ‘history’. The course hinges on the interdisciplinary collision of the two disciplines. The course aims at introducing students to the nature of this collision and the relevance of it in understanding any “literary phenomenon”. As the making of the “literary” and of “history” are intricately related to questions of ideology, identity and representation, the course explores these issues to understand the nature of the discipline in the context of contemporary scholarship.

Objectives:

a) To acquaint students with the making of discipline of literary historiography
b) To familiarize them with the ideological premises and the theoretical frameworks engaging the discipline of literary historiography
c) To equip students with the critical tools to engage with the issues related to literary historiography

Unit 1: History and Literary History
Recommended Reading:

Unit 2: Issues in Ideology, Identity and Representation
Recommended Reading:
Unit 3: Literary Historiography in India
Recommended Reading:

Unit 4: The Region and Literary History: A Case for Gujarati Literary Culture
A. K. Forbes. Ras Mala (4 Volumes), Richardson Brothers, 1856.
Recommended Reading:

Suggested Readings:
Optional Paper: ENG 531: Race in the American Literary Imagination

Outline:
The course will introduce students to the idea of history as agency by examining how race relations in the shadow of the institution of slavery have shaped American national and literary imagination in the 19th and the 20th centuries. Texts include first-person accounts written by fugitive ‘negro’ slaves who were forbidden from learning to read or write, both programmatic as well as creative works of poetry and fiction that aim to debunk negative cultural stereotypes and reclaim art forms synonymous with the survival of the race, and finally, works that resist classification as they attempt to come to terms with the legacies of slavery and ‘double-consciousness’. The course looks at a historical continuum that covers the crucial decades of Civil War and Reconstruction, Jim Crow in the South, the migration to the North, the period between the two World Wars, Civil Rights and Black power, and Women’s writing.

Relevant issues for consideration while reading the course texts include: the construction of race and gender in 19th century American social, political, and legal discourse and how it seeks to reinforce and maintain an exclusive model of citizenship, the extraordinary kinds of suffering and deprivations experienced and witnessed by African-Americans in their struggle against the injustices of slavery, and the complex interconnections between the past and present in terms of the continuing legacies of slavery. Also, importantly, if confronting those legacies is a first step towards a “reparative history,” then what does this do to the historical narratives which have structured those pasts? If, in other words, there is a history to be reclaimed, how do the literary endeavours of the African-American writers on this course undertake this task? While doing so, are they capable of disrupting the liberal narrative structures that seek to contain the radical histories of resistance to white supremacy?

Objectives:

a. To familiarise students with the institution of slavery and its ideological hold over American politics and culture in the 19th century
b. To introduce students to key issues and debates in African-American writing in the 20th century
c. To introduce the complexities of race as it manifests in the course texts within a specific historical and theoretical framework
d. To encourage students to re-think these distinctions: biological vs. cultural, literary vs. non-
literary, standard vs. dialect, the past vs. the present, individual vs. collective models of creativity, etc.

Unit 1: Slavery and Abolitionism
Texts:
Child, “The Quadroons” (1842)
Douglass, Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself (1845)
Sojourner Truth, “Ain’t I a Woman” (1850)
Jacobs, Incidents in the Life of a Slave Girl (1861)
Harper, Iola Leroy, or, Shadows Uplifted (1892)
Critical Readings:
James Munro McPherson (1997), Drawn With the Sword: Reflections on the American Civil War.

Unit 2: Post Reconstruction Era, Harlem and the ‘Negro Problem’
Texts:
Du Bois, Selections from The Souls of Black Folk (1903)
Dunbar, “”Dreams” “A Warm Day in Winter” “Sympathy” (1892-1905)
Toomer, Selections from Cane (1923)
Locke, Selections from The New Negro (1925)
Du Bois, “Criteria of Negro Art” (1926)
Hughes, “The Negro Speaks of Rivers” “I, too, sing America” “Weary Blues” “Cross” “Mulatto” (1921-26)
Larsen, Passing (1929)
Hurston, Their Eyes Were Watching God (1937)
Critical Readings:


Cedric J. Robinson (2007). *Forgeries of Memory and Meaning: Blacks and the Regimes of Race in American Theater and Film Before World War II.*


**Unit 3: World War II, Civil Rights and Black Power/Arts**

**Texts:**

Wright, Extract from *Native Son* (1940)

Ellison, *Invisible Man* (1952)

Hansberry, *A Raisin in the Sun* (1959)

**Recommended Readings:**

Baldwin, *Notes of a Native Son* (1955); *The Fire Next Time* (1963)
Ellison, *Shadow and Act* (1964)  

Critical Readings:  
Houston A. Baker, Jr. (1972). *Twentieth Century Interpretations of Native Son.*  

**Unit 4: Women re-telling History**

**Texts:**  

**Critical Readings:**  
Hazel Carby (1987).*Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist.*  
bell hooks (1981). *Ain't I a Woman?: Black women and feminism.*  
---- (1989).*Talking Back: Thinking Feminist, Thinking Black.*  
---- (1999).*Yearning: Race, Gender and Culture Politics.*  
Claudia Tate (1992).*Domestic Allegories of Political Desire: The Heroine's Text at the Turn of the Century.*  

**Reference Websites:**  
MAPS: [http://www.english.illinois.edu/maps/criticism.html](http://www.english.illinois.edu/maps/criticism.html)  
National Museum of African American History and Culture: [https://nmaahc.si.edu/](https://nmaahc.si.edu/)

**Additional Resources:**  
Music/ Performance: Jump Jim Crow, Blackface Minstrelsy, Vaudeville, Blues, Jazz, Folk, Work Songs; Artists: Ma Rainey, Bessie Smith, Louis Armstrong, Duke Ellington, Billie Holiday, Hedy West, Tracey Chapman  
Films:  
*The Birth of a Nation* (1915) Dir: D.W. Griffith  
*The Spider's Web* (1926); *Veiled Aristocrats* (1932); *Murder in Harlem* (1935) Dir: Oscar Micheaux
Optional Paper: ENG 532: Asian Literatures

Outline:
This course offers a comprehensive introduction to the diverse literatures in Asia with special reference to South Asia, Southeast Asia and the Far East, geo-political categories that themselves can be problematized within the narrow confines of ‘regional’ or ‘area’ literatures. The course explores the genres of fiction and drama primarily and does not essentially subscribe to the neat categories of ‘nation’ or ‘region’ but is structured around concepts that govern the flow of such literatures.

Objectives:
a) To familiarize students with the diversity of literatures in Asia
b) To define the social and historical contexts out of which major Asian genres emerged and trace the development of these genres over time and across cultures
c) To enable students to identify the major themes of representative Asian fictional and dramatic works
d) To compare and contrast writing styles and generic forms of different Asian cultures

Unit 1: Imagining Asia: ‘Ethnicities’ and the ‘political’
1. Pramoedya Ananta Toer, This Earth by Mankind (1980), Penguin (1996 ed.) Trans. Max Lane

Recommended Readings:

Recommended Viewing:
Farewell my Concubine (1993). Dir. Chen Kaige. (China)

Unit 2: Identity/Self/Roots

Recommended Readings:
Recommended Viewing:
2046 (2004). Dir. Wong Kar Wai (Hong Kong)
Sepet (2004). Dir. Yasmin Ahmad (Malaysia)

Unit 3: The Gendered Space
Or

Recommended Readings:

Recommended Viewing:
The Forsaken Land (2004). Dir. Vimukthi Jayasundara (Sri Lanka)

Unit 4: Theatre of Mobility/ Globalized Gaze

Recommended Readings:

Recommended Viewing:
Kagemusha (1980). Dir. Akira Kurosawa (Japan)

Suggested Readings:


Jose, Nicholas *Chinese Whispers, Cultural Essays* Wakefield Press, Adelaide, 1995


*South and Southeast Asian Literature in English*. Alexander Street Press.
Core Paper: ENG 553: Modernism and Beyond

Outline:
The dawn of the twentieth century saw the implosion of Victorian certainties regarding English culture along with the diminishing of the role of Britain as an imperial power. The course is designed to introduce the cultural and political re-alignments of the turn-of-the-century decades leading to the crisis years of World War I and their manifestation in the various genres: modernist trends in the novel and short story (Conrad, Joyce, Woolf); the poetry of the war-generation (Owen, Sassoon, Brooke and Lawrence); modernism and its antecedents in poetry (Yeats, Eliot); dramatic revival on the British Isles and the theatre of the absurd (Synge, Beckett); and dystopic visions of the future that signal the new world order (Orwell). It thus highlights the major genres, oeuvres and individual works of the first half of the 20th century.

Objectives:
To introduce students to the literature of modernism; to familiarize them with the major intellectual debates of the period; to attend to the crisis in European modernity and empire as reflected in the literature of the first half of the twentieth century.

Unit 1: Romance, Empire and Irony
Texts:
Rudyard Kipling, *Kim* (Penguin) (1901)

Critical Readings:
Unit 2: Myth, Modernity, and Masculinity in Crisis

Texts:
James Joyce, “Araby,” “The Counterparts” from *Dubliners* (The Viking Critical Library) (1914)

Recommended Readings:
Jessie L. Weston, *From Ritual to Romance* (1920)
Sigmund Freud, 'Civilization and its Discontents' (1930)

Critical Readings:


**Unit 3: Dying in the Trenches**

**Texts:**

Wilfred Owen, “Anthem for Doomed Youth” (1917) “Disabled” (1917) “Dulce et Decorum Est” (1920)

Siegfried Sassoon, “Attack” “Counter-Attack” “Base Details” (1918)

Rupert Brooke, “Retrospect” (1914) “The Soldier” (1915)

D.H. Lawrence, “How Beastly the Bourgeois Is” (1917) “Birthday” (1921-22)


**Recommended Readings:**

Woolf, Virginia. “Modern Fiction” (1919/21) “Mr. Bennett and Mrs. Brown” (1923/24)

----. *A Room of One's Own* (1929)

----. *Three Guineas* (1938)

----. “Thoughts on Peace in an Air Raid” (1940)

----. *Moments of Being* (1907-36/72)

**Critical Readings:**


Unit 4: Unsovereign Life

Texts:
George Orwell, 1984 (1949)

Recommended edition:

Critical Readings:

Suggested Readings:
Core Paper: ENG 554: Critical Theory for English Studies

Outline:
The course locates the significance of critical theory in the field of English Studies. Since the 1970s, ‘theory’ has been seen as intrinsic to opening up the field of literary studies. The course thus explores the dynamics, interconnectedness and various criss-crossing of ideas that have had a profound influence in the forming of the field of English Studies. Specifically, the course introduces the key thinkers as well as the key ideas that shaped the field and how they can be seen to intervene in our study of literature.

Objectives:

a) To introduce students to ideas like ‘authorship’, ‘event’ and the ‘subject’;
b) To explore interdisciplinarity within the field of literary studies;
c) To enable students to use concepts like ‘history’, ‘simulation’ and ‘power’ to interrogate literary texts.

Unit 1: Poststructuralism
A. Foucault, Michel. “What is an Author?” (1969)

Recommended Reading:
Deleuze, Gilles and Felix Guattari, "What is a Minor Literature?" (1983)

Unit 2: Postmodernism
A. Hassan, Ihab. “Toward a Concept of Postmodernism” from The Postmodern Turn (1987)
B. Lyotard, Jean-François. "Answering the question: what is the postmodern?" (1992)

Recommended Reading:

Unit 3: New Historicism

Recommended Reading:
Unit 4: Feminism

**Recommended Reading:**  
hooks, bell. Selections from *Ain’t I a Woman?: Black Women and Feminism* (1981)  
Helene Cixous, “The Laugh of the Medusa” (1975)

**Suggested Readings:**
Optional Paper: ENG 571: Translation Studies

Outline:
The course deals with the systematic study of the theory, description and application of translation, interpreting, and localization. As an interdiscipline, Translation Studies borrows from the various fields of study that support translation. These include history, comparative literature, linguistics, philology, philosophy, semiotics, and computer science.

Objectives:
   a) To introduce students to the concepts in Translation Studies;
   b) To initiate a practical and analytical ability in both Translation and Translation Studies
   c) To enable students to grasp the historical growth of the discipline
   d) To develop an understanding of methodology and approach in translation.

Unit 1: 1900-1950s: Introduction and Approach
Walter Benjamin, ‘The Task of the Translator’
Jose Ortega y Gasset, ‘The Misery and Splendour of Translation’
Vinay and Darbelnet, ‘A Methodology for Translation’
Roman Jakobson, ‘On Linguistic Aspects of Translation’

Unit 2: 1960s-1970s: Principles and Meaning in Translation
Eugene Nida, ‘Principles of Correspondence’
J.C. Catford, ‘Translation Shifts’
George Steiner, ‘The Hermeneutic Motion’

Unit 3: 1980s: Functions and Effects of Translation
Hans. J. Vermeer, ‘SKOPOS and Commission in Translation Action’
Philip E. Lewis, ‘Measure of Translation Effects’
Lori Chamberlain, ‘Gender and The Metaphorics of Translation’

Unit 4: 1990s: Cultural Translation
Annie Brisset, ‘The Search for a Native Language: Translation and Cultural Identity’
Gayatri Spivak, ‘The Politics of Translation’
Lawrence Venuti, ‘Translation, Community, Utopia’

Recommended Reading: Venuti, Lawrence, The Translation Studies Reader. Routledge.

Suggested Readings:
During, S. Culture Studies Reader. Routledge.
Gaddis Rose, Marilyn. Translation and Literary Criticism: Translation as Analysis.
Optional Paper: ENG 576: Literature in the Language Classroom

Outline:
The course will provide a methodological and theoretical understanding of teaching language through literature. The course will comprise of the use of literature (both with a capital ‘L’ and a small ‘l’) for engaging with linguistic and discourse features of language in the classroom. It would also expose students to devise language materials in different genres of literature and create opportunities for trying them out.

Objectives:
a) To equip students with an understanding of the mechanics of teaching language through literary texts
b) To create opportunities for students to comment, justify and mirror themselves
c) To illustrate the shift from the traditional grammar-translation method to the communicative method of teaching language through literature

Unit 1  Theoretical Background
a. Reasons for using literature in the language classroom
b. The importance of response and literature teaching
c. A historical overview of teaching literature in India
d. Communicative Language Teaching and Teaching of Literature

Unit 2  Teaching Poetry
a. ‘Reading’ poetry
b. Cognitive and affective methods of teaching poetry
c. Poetry as ‘gap-filling’
d. Teaching ‘voice’ in poetry

Unit 3  Teaching Fiction
a. Teaching the points of view
b. Using dialogues for teaching character
c. Using adaptation and simplification as teaching tools
d. Using pop fiction for language teaching
Unit 4  Teaching Drama
  a. Drama techniques for language learning
  b. Using dialogues for fluency
  c. Using role play for language learning
  d. Using adapted texts for performance

Suggested Readings:
Duff, Alan and Alan Maley. 1990. Literature. OUP.

Optional Paper: ENG 577: Trauma and Literature
Outline:
The course introduces to students the concepts of trauma and violence and the role literature plays in expressing experience. It offers an inquiry into the experience emerging out of political conflicts and an examination of the life of survivors of the mass-violence. It highlights the importance of archiving oral narratives and testimonies.
Objectives:
  a) To introduce to students concerns related to violence, trauma and memory
  b) Importance and method of archiving experiences
  c) Evolve an understanding of reading various forms of articulation/expression like oral narratives, memoirs, interviews etc.

Unit 1: Theory

Recommended Reading:
Unit 2: Oral Narratives and Interviews
Chakravarti, Uma and Nandita Haksar. Delhi Riots: Three Days in the Life of a Nation (Selections)(1987)
**Recommended Reading:**

Unit 3: Short Fiction and Memoir
Frank Stewart (Editor), Sukrita Paul Kumar (Editor) Crossing Over: Stories of Partition from India, Pakistan, and Bangladesh (Selections) (2007)
**Recommended Reading:**
Hoening, Patrick and Navsharan Singh. Landscapes of Fear: Understanding Impunity in India. (2014)

Unit 4: Novels and Play
**Recommended Reading:**

**Suggested Readings:**


### Optional Paper: ENG 578: Digital Cultures

**Outline:**

This course will focus on the cultural and sociological aspects of digital media. The course will look at some key concepts in cyberculture studies that would include ‘identity’, ‘body’, ‘community’ and ‘mobility’. It would also look into textual and visual practices that are produced in contemporary culture and how these productions are themselves circulated, disseminated and ‘virtualised’ within that space.

**Objectives:**

a) To introduce to students the cultural and sociological dimensions of digital media

b) To interrogate the changing manner in which text and image are produced and consumed

c) To understand the many forms of digital culture and their profound effects by looking at concepts such as ‘identity’, ‘body’, ‘community’ and ‘mobility’

**Unit 1: The ‘digital’ in digital culture**

a. The evolution of the ‘digital’

---

Page 70


**Recommended Reading:**


**b. The ‘real’ and the ‘digital’**


**Recommended Viewing:**


**Unit 2: ‘Community’ and ‘Identity’ and Digital Cultures**

**a. Sense of a community**


**Recommended Reading:**


**b. Virtual ‘selves’ and ‘Identity’**


**Recommended Viewing:**


**Unit 3: Body, Gender and Sexuality in Cyberspace**


**Recommended Reading:**

**Recommended Viewing:**

**Unit 4: Dominance and Cybercolonization**

**Recommended Reading:**

**Suggested Readings:**
Optional Paper: ENG 579: Urban Spaces in Literature

Outline:
This course examines the meeting point of the literary and the urban but also seeks to understand this meeting as a place of displacement, suffering and exile. The course, therefore, focuses on issues of centrality/marginality, multiculturalism, destruction of cultures, memory and history. It also relates to other fields—such as geography, architecture, philosophy or sociology—in order to analyze the spatial in literature.

Objectives:
  a) To familiarize students with the representation of space in literature.
  b) To sensitize students to the various aspects of urban landscape and its implications for reading literature, particularly modern literature
  c) To make students relate to the issues of socio-political change in the context of the city as reflected in the questions of communal living, violence in the city, crowd and alienation etc.

Unit 1: Inner/Outer Landscapes: Private/Public Spaces
a. Poetics of Space:

Recommended Reading:
1. Selections from Kafka’s *Contemplation* (1912-13)
2. Saadat Hasan Manto’s stories on Lahore and Bombay (“Wild Cactus,” “The Gift” etc)

Unit 2: City and the modern
a. Commodification, Alienation and the City:
2. Text: Excerpts from *Flowers of Evil* by Baudelaire.
3. Selections from Joyce’s *Dubliners*.

b. City and the Other/Outcasts:

Recommended Viewing:
*Innocent Sorcerers* (1960), dir. by Andrzej Wajda

Unit 3: Postcolonial City
a. Imperialism and Metropolis:
1. Fanon, “Concerning Violence” in *The Wretched of the Earth*
b. From Bombay to Mumbai:
2. Selections from Namdeo Dhasal’s Golpitha
3. Selected poems of Nissim Ezekiel on Bombay

Suggested Readings

Optional Paper: ENG 580: Settler Narratives and Aboriginal Counter-narratives of Australia

Outline:
The course offers a comprehensive study of Australian Literature to students exploring the white-stream texts vis-à-vis Aboriginal Literatures. It juxtaposes the traditional canonical writings with the Aboriginal Literatures in order to provide an elaborate understanding of the contemporary contexts to students.

Objectives:
1) To introduce students to a focused study of Australian Literature
2) To bring forth the contemporary debates and contexts in Australia and Australian Literature
3) To study Aboriginal Literatures along with canonical texts.

Unit 1: Poetry
Selected poems of Kenneth Slessor, Judith Wright

Recommended Reading:

Unit 2: Novel
White, Patrick. The Tree of Man (1955)

Recommended Readings:

Unit 3: Aboriginal Poetry
Selected poems of Kath Walker and Ali Cobby Eckermann
**Recommended Readings:**

**Unit 4:**

**a. Aboriginal Fictional Writings**

**Recommended Reading:**

**b. Aboriginal Life-Narrative**

**Recommended Reading:**

**Suggested Readings:**


---

**Optional Paper: ENG 581: Cultural Studies**

**Outline:**

This course aims at introducing to students the field of Cultural Studies which has immense possibilities for further study along with literature. The course follows up the directions provided by the emerging field of Cultural Studies in the 1980s in England and the West and allows students, through the study of the last unit, to test these directions in the field of Indian Culture. The course contents are chosen with a view to clarifying the main thrust of Cultural Studies, namely the examination of the processes by which “culture” is determined in history and with relation to the notion/s of power. The course is divided into four units and covers the examination of various fields of culture such as media, film, material culture and literature.

**Objectives:**

a) To give an overview of the important transformations in the field of Cultural Studies.
b) To prepare students to handle critical concepts and theories for the development of a critical attitude.
c) To allow students to critically understand the processes of appropriations and ex-propriations involved in the making of “culture” and to inculcate in them concepts of secularism, reason and critical inquiry.
d) To open for students directions for further research and critical inquiry.

**Unit 1: Beginnings and Early Perspectives**


**Unit 2: Critique of Modernity**


Unit 3: Culture, Gender, Post-colonialism and Globalization

Unit 4: Some Examples from India

Background and Further Reading for Unit One
Ranajit Guha, Relevant Extracts from Elementary Aspects of Peasant Insurgency in Colonial India ( Delhi: OUP, 1983).
Dipesh Chakrabarty, Relevant Extracts from Re-thinking Working Class History: Bengal 1890-1940 (Princeton and Delhi 1989).

Background and Further Reading for Unit Two
Hegel, The concept of “Dialectical Materialism.”
Jürgen Habermas, relevant chapter on ‘Public Sphere’ from the Structural Transformations of the Public Sphere.

Background and Further Reading for Unit Three
Michel Foucault, Two Lectures
Judith Butler, relevant extracts from Bodies that Matter
Partha Chatterjee, Relevant extracts from Nation and Its Fragments and The Political Society
Christopher Pinney, relevant extracts from Photos of God
Herman and Chomsky, Relevant extracts from Manufacturing Consent (2002)

Select General Bibliography
• Theory, Culture and Society, 21(1), 2004.