

Course E- 101 Approaches to the Study of Literature I
Course Code ASL I

Objectives:

This course has been planned to provide the students with a historical perspective of the development of the English critical tradition. This would enable them to view/review the growth of literatures in English as both an art and a discipline. Contributions of the commonly accepted core thinkers in literary theory and criticism are to be studied both diachronically and synchronically.

Course Content:

Unit 1: Classical Criticism

A broad overview of the Classical literary criticism, with special emphasis on the key-concepts in Plato, Aristotle and Longinus, i.e., “mimesis,” “tragedy” and “sublime.”

Unit 2: Renaissance to Neoclassicism

- 2.1 Sidney: *An Apology for Poetry*
- 2.2 Johnson: *Preface to Shakespeare*

Unit 3: Romantic Criticism

The Romantics on:

- a) Fancy and Imagination
- b) Feelings
- c) Nature
- d) Language

Unit 4: Victorian Criticism

- 4.1 Arnold :“The Function of Criticism at the Present Time”
- 4.2 Pater : *Style*
- 4.3 Carlyle: Hero as Poet

Unit 5: Twentieth Century Criticism

- 5.1 Eliot: *The Metaphysical Poets*
- 5.2 Leavis: *Literary Criticism and Philosophy*

Prescribed Books:

Blamires, Harry. *A History of Literary Criticism*. New Delhi: Macmillan India, 2001.
Ramaswami, S et al. Ed. *The English Critical Tradition*. Vols 1 & 2. New Delhi: Macmillan India, 2007.

Reference Books:

Abrams, M. H. & Geoffrey Galt Harpham. *A Handbook of Literary Terms*. New Delhi: Cleanage, 2009.
Das, B & J.M. Mohanty. Ed. *Literary Criticism: A Reading*. 1985. New Delhi: Oxford UP, 2009.
Harland, Richard. *Literary Theory from Plato to Barthes*. London: Macmillan, 1999.

Course E – 102: The Structure of English

Course Code: SOE

Objectives:

1. To familiarize students with the key aspects of linguistic organization of English, viz., phonology, morphology, syntax, semantics and pragmatics.
2. To let them know that situational, contextual, social and cultural appropriateness is as important as grammatical correctness.

Course Content:

Unit 1: The Phonology of English

- 1.1: The physiology of speech
- 1.2: Description and classification of vowels and consonants
- 1.3: Phonemes and allophones
- 1.4: Phonemes of British Received Pronunciation
- 1.5: Word stress and stress in connected speech
- 1.6: Weak forms, assimilation, elision
- 1.7: The intonation of English

Unit 2: The Morphology of English

- 2.1: The Structure of words: morphemes and allomorphs
 - 2.1.1: Bound and free morphemes
 - 2.1.2: Roots, stems and affixes
 - 2.1.3: Inflectional and derivational morphemes
- 2.2: Processes of word formation: affixation, compounding, conversion, etc.

Unit 3: The Grammar of English

- 3.1: The elements of grammar
- 3.2: The basic noun phrase
- 3.3: The verb phrase
- 3.4: The simple sentence
- 3.5: Co-ordination and apposition
- 3.6: Focus, theme and emphasis

Unit 4: Semantics: The Study of Linguistic Meaning

- 4.1: Theories of Meaning
 - 4.1.1: The denotational theory of meaning
 - 4.1.2: Mentalist theories of meaning
 - 4.1.3: The sense theory of meaning
 - 4.1.4: The use theory of meaning
- 4.2: The difficulty of defining words (Frege's Principle of Compositionality)
- 4.3: Word meanings and the structure of the vocabulary
 - 4.3.1: Synonymy, antonymy, hyponymy, etc.

Unit 5: Pragmatics: The Study of Language Use and Communication

- 5.1: Pre-supposition and implicatures
- 5.2: Turn-taking
- 5.3: Adjacency pairs
- 5.4: Speech situation and speech event
- 5.5: Deixis
- 5.6: Constatives and performatives
- 5.7: Searle's typology of speech-acts
- 5.8: The observation and violation of co-operative and politeness principles

Prescribed Textbooks:

Akmajian, Adrian, et al. *Linguistics: An Introduction to Language and Communication*, New Delhi: Prentice Hall, 2004.

Balasubramaniam, T. *English Phonetics for Indian Students*, New Delhi: Macmillan, 2001.

Quirk R, Greenbaum S., Leech G., and Svartvik J. *A University Grammar of English*, London: Longman, 1973.

Suggested Reading:

Adams, V. *An Introduction to Modern English word formation*, London: Longman, 1973.

Crystal, David. *The Cambridge Encyclopedia of the English Language*, Cambridge: Cambridge UP, 1995.

Crystal David. *The Cambridge Encyclopedia of Language*, 2nd edn., Cambridge: Cambridge UP, 1997.

Fromkin, Victoria, et al. *An Introduction to Language*, 6th edn., Fort Worth: Harcourt, 1998.

Kreidler, Charles W. *Introducing English Semantics*. London: Routledge, 1998.

Krishnaswamy, et al. *Modern Applied Linguistics*, Madras: Macmillan, 1992.

Ladefoged, P. *A Course in Phonetics*, 3rd edn., New York: Harcourt Brace Jovanovich

Levinson, S. *Pragmatics*, Cambridge: Cambridge UP, 1983.

Trask, R. L. *Language: The Basics*, London and New York: Routledge, 1995.

Course E – 103: The Middle Ages to the Elizabethan Age 1066 to 1603

Objectives:

The objectives sought to be achieved by the course are to acquaint the students with the literature written in English during the period from the Norman Conquest to 1603. This is a period when we see the rise of major forms of literature such as narratives, lyric poetry - particularly the sonnet, the drama, and English prose including fiction. By studying representative texts students are expected to develop skills of literary criticism and an understanding of the relationship between the texts and their context.

Course Content:

Unit 1: The Cultural Context

- 1.1: The Medieval
- 1.2: The Renaissance and the Reformation

Unit 2: Narrative Poetry

- 2.1: Sir Gawain and the Green Knight
- 2.2: Geoffrey Chaucer: The Nun's Priest's Tale
- 2.3: Edmund Spenser: The Faerie Queene Book 1

Unit 3: Lyric poetry

- 3.1: Sir Thomas Wyatt: Sonnet: 'Farewell, Love'
- 3.2: Henry Howard, Earl of Surrey: 'The Soot Season'
- 3.3: Christopher Marlowe: 'The Passionate Shepherd to His Love'
- 3.4: Sir Philip Sidney: Astrophil and Stella: Sonnet No. 20, 72.
- 3.5: Edmund Spenser: Amoretti: Sonnet No. 3, 10.
- 3.6: Shakespeare's Sonnets: Nos. 18, 29, 55, 65, 73, 116.

Prescribed Text:

Sukanta Chaudhuri (ed.) (1992), *An Anthology of Elizabethan Poetry*. Delhi: Oxford University Press, 1992.

Unit 4: Drama:

- 4.1: Christopher Marlowe: *Edward II*
- 4.2: William Shakespeare: *As You Like It*

Unit 5: Prose

- 5.1: John Lyly: *Euphues: The Triumph of Wyt*
- 5.2: Richard Hakluyt: Extracts from *Principall Navigations, Voiages, and Discoveries of the English Nation*
[Selection to be prepared by the Department]
- 5.3. Sir Philip Sidney: *Arcadia* Book I

Reading List (Essential Reading):

Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Trans. Willard R. Trask. Princeton: Princeton UP, 2003.

Bradbrook, M. C. *Themes and Conventions of Elizabethan Tragedy*. 2nd ed. Cambridge: Cambridge UP, 1980.

Briggs, Asa. *A Social History of England*. 3rd ed. London: Penguin, 1999.

Eagleton, Terry. *How to Read a Poem*. Oxford: Blackwell, 2007.

Ford, Boris, ed. *Medieval Literature: Chaucer and the Alliterative Tradition*. Harmondsworth: Penguin, 1983. Vol. 1, Part I of *The New Pelican Guide to English Literature*.

Ford, Boris, ed. *Medieval Literature: The European Inheritance*. Harmondsworth: Penguin, 1983. Vol. 1, Part II of *The New Pelican Guide to English Literature*.

Kermode, Frank. *The Age of Shakespeare*. London: Phoenix: 2004.

Lever, J. W. *The Elizabethan Love Sonnet*. London: Longman, 1966.

Lewis, C. S. *The Allegory of Love*. Oxford: Oxford UP, 1936.

Salzman, Paul. *An Anthology of Elizabethan Prose Fiction* (Oxford World's Classics). USA: Oxford UP, 1998.

Trevelyan, G. M. *English Social History*. London: Penguin, 1992.

Waller, Gary. *English Poetry of the Sixteenth Century*. 2nd ed. London: Longman, 1993.

Course: 104: The Seventeenth Century

Course Code: SC

Objectives:

To enable students to have a broad understanding of the cultural context of English Literature of the period and to acquaint them with the representative poetic voices, drama, and non-fictional prose writing through the study of selected texts.

Course Content:

Unit 1: The Cultural Context

- 1.1 Jacobean Age and Caroline Age
- 1.2 Commonwealth Period
- 1.3 The Restoration

Unit 2: Narrative Poetry

- 2.1 Milton: *Paradise Lost, Book IX*
- 2.2 Dryden: *Mac Flecknoe*

Unit 3: Lyric Poetry

- 3.1 Donne: *Canonization, Exstasie, Batter My Heart*
- 3.2 Herbert: *Coller*

Unit 4: Drama

- 4.1 Ben Jonson: *Volpone*
- 4.2. Wycherley: *The Country Wife*

Unit 5: Non-Fictional Prose

- 5.1 *Genesis* (AV)
- 5.2 Bacon: Of Revenge
- 5.3. Bunyan: “Temptation” (*Grace Abounding*)
- 5.4. Thomas Spratt: “The Royal Society”
- 5.5 Locke: “The State of Nature”

Recommended Reading:

Bennett Joan. *Five Metaphysical Poets: Donne, Herbert, Vaughan, Crashaw, Marvell*. Cambridge: Cambridge University Press, 1964.

Ford, Boris, ed. *From Donne to Marvell*. Harmondsworth: Penguin, 1982. Vol. 3 of *The New Pelican Guide to English Literature*.

Ford, Boris, ed. *From Dryden to Johnson*. Harmondsworth: Penguin, 1982. Vol. 4 of *The New Pelican Guide to English Literature*.

Helen Gardner, ed. *The Metaphysical Poets*. Harmondsworth: Penguin, 1972.

Jack, Ian Robert James. *Augustan Satire: Invention and Idiom in English Poetry, 1660-1750*. Oxford: Clarendon Press, 1971.

Singh, Brijraj. *Five Seventeenth Century Poets: Donne, Herbert, Crashaw, Marvell, Vaughan*. Oxford: Oxford UP, 1992.

Sutherland, James. *English Satire*. Cambridge: Cambridge UP, 1962.

Trevelyan, G. M. *English Social History*. London: Penguin, 1992.

Course E-105: The Eighteenth century

Course Code: EC

Objective:

The units under the eighteenth century aim to develop the students’ knowledge in identifying, defining and understanding issues and attitudes, concepts and developments important in eighteenth century texts along with their contexts (philosophic, cultural, religious and social).

Course Content:

Unit 1: The Cultural Context

- 1.1 Enlightenment and reactions to it

Unit 2: Narrative Poetry

- 2.1 Pope: *The Rape of the Lock*
- 2.2 Johnson: “London”

Unit 3: Drama

- 3.1 Sheridan: *The School for Scandal*
- 3.2 Goldsmith: *She Stoops to Conquer*

Unit 4: Novel

- 4.1 Daniel Defoe: *Robinson Crusoe*
- 4.2 Fielding: *Tom Jones*

Unit 5: Prose

Selections from Addison, Steele and Wollstonecraft as in *The Norton Anthology of English Literature*, Vol. I

Recommended reading:

- Dyson, A. E., ed. *The English Novel*. Oxford: OUP, 1974.
Eagleton, Terry. *The English Novel: An Introduction*. Oxford: Blackwell, 2005.
Roberts, J.M. *The Penguin History of the World*, London: Penguin, 2004.
Sitter John E. *The Cambridge Companion to Eighteenth Century Poetry*. Cambridge: Cambridge UP, 2001.
Sutherland, James. *English Satire*. Cambridge: Cambridge UP, 1962.
Trevelyan, G. M. *English Social History*. London: Penguin, 1992.
Watt, Ian. *The Rise of the Novel*. London: Penguin, 1963.
Weinbrot, Howard D. *Eighteenth Century Satire*. Cambridge: Cambridge UP, 1988.

Note: Supplementary Reading Lists [Author/Text Specific] for each course will be provided by the teachers concerned at the beginning of the semester.

Course E-201 :
Approaches to the Study of Literature II (ASLII)

Objective: To introduce the students to the significant critical positions and issues that came up in the Twentieth century and enable them to get an access to the symbolic order of “theory” transcending the limits of “literary criticism”.

Course Content:

Unit 1: Formalism and Narratology

- 1.1. Ferdinand de Saussure: “The object of study”; Roman Jakobson: “Linguistics and poetics”, “The metaphoric and metonymic poles”
- 1.2. Mikhail Bakhtin: “From the prehistory of novelistic discourse”; Roland Barthes: “The death of the author”, “Textual analysis: Poe’s *Vladimir*”

Unit 2: Poststructuralism and Deconstruction

- 2.1. Michel Foucault: “What is an author?”; J. Hillis Miller: “The critic as a host”; Paul de Man: “The resistance to theory”
- 2.2. Jacques Derrida: “Structure, sign and play in the discourse of the human sciences”; M.H. Abrams: “The deconstructive angel”; Jean Baudrillard: “Simulacra and Simulations”

Unit 3: Feminism

- 3.1. Helene Cixous: “Sorties”; Elaine Showalter: “Feminist criticism in the wilderness”; Irigaray: “The bodily encounter with the mother”

3.2. Juliet Mitchell: “Femininity, narrative and psychoanalysis”; Eve Kosofsky Sedgwick: “The Beast in the Closet”; Gayatri Chakravorty Spivak: “Feminism and Critical Theory”

Unit 4: Psychoanalysis and Reader-response

4.1. Jacques Lacan: “The insistence of the letter in the unconscious”; Harold Bloom: “Poetic origins and final phases”; Geoffrey Hartman: “The interpreter’s Freud”

4.2 Wolfgang Iser: “The reading process: a phenomenological approach”; E.D. Hirsch Jr.: “Faulty perspectives”; Stanley Fish: “Interpreting the *Variorum*”

Unit 5: Postcolonialism and other Political Readings

5.1. Edward Said: “Crisis (in orientalism)”; Frederic Jameson: “The politics of theory: Ideological positions in the postmodernism debate”; Terry Eagleton: “Capitalism, modernism and postmodernism”

5.2. Walter Benjamin: “The Storyteller”; Stephen Greenblatt: “The circulation of social energy”; Julia Kristeva: “The ethics of linguistics”

Prescribed Text: Lodge, David. *Modern Criticism and Theory: A Reader*. Delhi: Pearson 2004.

Recommended Reading:

Abrams, M.H. & Geoffrey Galt Harpham. *A Handbook of Literary Terms*. New Delhi: Cengage, 2009.

Bertens, Hans. *Literary Theory: The Basics*. London: Routledge, 2003.

Guerin, W. et al. *A Handbook of Critical Approaches to Literature*. New York: OUP, 2005.

Selden, Raman et al. *A Reader’s Guide to Contemporary Literary Theory*. Delhi: Pearson, 2006.

Waugh, Patricia. *Literary Theory and Criticism*. New Delhi: OUP, 2006.

Wolfreys, Julian. *Introducing Literary Theories*. New Delhi: Atlantic, 2005.

Course E-202: **The Romantic Age (ROM)**

Objective: The objective of the course is to familiarise the students, through a study of texts in their contexts, with the representations in literature of an age of revolutions and change.

Course Content:

Unit 1: The Context

- 1.1. The Enlightenment and the reaction to it
- 1.2. The Revolutions: The American and the French
- 1.3. The Human condition: The country and the city
- 1.4. The Philosophical: The primacy of the self

Unit 2: Lyric poetry and the Greater Romantic Lyric

2.1. William Blake: From *Songs of Innocence*: ‘The Lamb’, ‘The Chimney Sweeper’, ‘The Divine Image’, ‘Holy Thursday’

From *Songs of Experience*: ‘The Tiger’, ‘The Chimney Sweeper’, ‘Holy Thursday’, ‘London’

2.2. William Wordsworth: ‘Resolution and Independence’

2.3. Mary Robinson, ‘Mrs Robinson to the Poet Coleridge’

2.4. John Keats: ‘When I Have Fears’, ‘Ode on a Grecian Urn’

2.5. P.B. Shelley: ‘Hymn to Intellectual Beauty’

Unit 3: Narrative Poetry

3.1. William Wordsworth: *The Excursion*, Bk. 1 / *The Prelude*, 1805, Bk.1’

3.2. Samuel Taylor Coleridge: *The Rime of the Ancient Mariner* / *Christabel*, Bk 1’

3.3. P.B. Shelley: *Adonais* / John Keats: ‘The Eve of St. Agnes’*

3.3. Felicia Dorothea Hemans: ‘Indian Woman’s Death Song’

Unit 4: Fiction

4.1. Jane Austen: *Emma*

4.2. Walter Scott: *The Heart of Midlothian*

4.3. Mary Shelley: *Frankenstein*

Unit 5: Non-Fiction Prose

5.1. Edmund Burke: ‘On Englishness’ and ‘Society is Contract’ from *Reflections on the Revolution in France*

5.2. Thomas Paine: ‘On Revolution’ and ‘Republicanism’ from *The Rights of Man*, Part 1

5.3. Mary Wollstonecraft: ‘On the Lack of Learning’ and ‘A Revolution in Female Manners’ from *A Vindication of the Rights of Woman*

5.4. Charles Lamb: ‘Witches and Other Night-Fears’

*Any one of the texts will be taught in a particular semester. Questions will, however, be set on both the texts.

Texts prescribed:

Wu, Duncan (ed.) 1998, *Romanticism: An Anthology*, 2nd edn, Blackwell Publishing, Oxford

Essential Reading:

Day, Aidan 1996, *Romanticism*, Routledge, London

Prickett, Stephen (ed) 1981, *The Romantics*, Methuen & Co, London

Curran, Stuart (ed), 1993, *The Cambridge Companion to British Romanticism*, Cambridge University Press, Cambridge

Course E-203 (Open Choice Paper)

The Use of English (UOE)

Objectives:

The course has been designed both to develop the learners' knowledge about the two modes of communication (spoken and written) in English and to equip them with communicative skills in diverse applications of the English Language, the purpose being opening up a wide spectrum of career avenues in a fast evolving knowledge society like ours.

As a consequence of taking this course, learners should be able to:

- (i) develop their speaking skills, going beyond pronunciation and focusing on the grammar and discourse features of Spoken English
- (ii) develop their writing skills, enabling them to spot their own mistakes and do their own editing,
- (iii) synthesize facts, concepts, and use the organizing principles for developing an essay,
- (iv) develop a sensitivity to language and a respect for ideas supported by evidence and logical argumentation,
- (v) differentiate between various registers across fields, tenors and modes of discourse
- (vi) differentiate between writing for practical purposes and academic writing

Course Content:

Unit 1: Spoken and Written English: Differences in Form and Function

- 1.1. The Nature of Written English: Creation of Context by the Writer, Creation of Meaning through punctuation, Clear Sentence Boundaries, Immediate Feedback not Possible, Permanence, etc.
- 1.2. The Nature of Spoken English: Spontaneity, Shared Context, Interactive, Interpersonal, Informal, etc.

Unit 2: The Grammar of Spoken English: What Language Users Need to Know

- 2.1. Complexity
- 2.2. Heads and tails
- 2.3. Grammatical incompleteness
- 2.4. Ellipsis
- 2.5. Deixis
- 2.6. Questions
- 2.7. Tense and aspect
- 2.8. Modality
- 2.9. Reporting

Unit 3: The Discourse Features of Spoken English

- 3.1. Cohesion in Spoken English
- 3.2. Interaction in Spoken English
- 3.3. Topic Management: Topic Development, Topic Change and Topic Choice

3.4. Discourse Strategies

Unit 4: The ABC of Effective Writing

4.1. Accuracy, Brevity, Clarity (Grammatical and Conceptual)

4.2. Unity and Coherence

4.3. Paragraph Construction and Development

4.3.1. Logical fallacies and clichés (These would be explained with examples drawn from 'authentic' materials)

Unit 5: Writing for Practical Purposes and Academic Writing

5.1. Registers in Written English across Fields of Discourse and Tenors of Discourse

5.2. Focus on Tenors of Discourse vis-à-vis Written English (Formal and Informal Style)

5.3. Formal Style for Practical Purposes: Official Correspondence, the CV

3.2. Academic Writing: Complexity, Formality, Precision, Explicitness, Accuracy, Hedging, Responsibility.

Recommended Reading:

Baker, Sheridan. *The Practical Stylist*. 8th ed. New York: Longman-Addison, 1998.

Biber, D, et al. *Longman Grammar of Written and Spoken English*. Harlow: Longman, 1999.

Brown, Gillian, and George Yule. *Teaching the Spoken Language*. Cambridge: Cambridge University Press, 1983.

Crews, Frederick. *The Random House Handbook*. 6th ed. New York: McGraw, 1992.

Millward, Celia M. *Handbook for Writers*. New York: Holt, 1979.

Thornbury, Scott, and Diana Slade. *Conversation: From Description to Pedagogy*. Cambridge: Cambridge University Press, 2006.

Seely, John. *The Oxford Guide to Writing and Speaking*. New Delhi: Oxford UP, 2002.

E-204

The Victorian Age (VIC)

Objectives: To enable students to have a broad understanding of the cultural context of English Literature of the period and to acquaint them with the representative poetry, fictional and non-fictional prose through the study of selected texts.

Course Content:

Unit 1: Cultural Context

1.1. The scientific and the industrial age

1.2. Victorian values: Morality, Family, Utilitarianism and reactions to it

1.3. Imperialism

Unit 2: Poetry

2.1: Lyrics:

Alfred Tennyson: 'Break, Break, Break'; 'Home they brought the warrior dead'; 'Calm is the morn'
(From *In Memoriam*)

Matthew Arnold: 'Dover Beach'; 'Shakespeare'; 'To Marguerite—continued'.

E.B. Browning: 'How do I love thee?'

2.2: Narrative:

Robert Browning: 'Andrea del Sarto'; 'My Last Duchess'; 'Porphyriya's Lover'.

Alfred Tennyson: 'Morte d' Arthur'.

Matthew Arnold: 'The Scholar Gipsy'.

D. G. Rossetti: 'The Blessed Damozel'.

Unit3: Fiction I

Robert Louis Stevenson : *Dr. Jekyll and Mr. Hyde*

Charles Dickens: *Hard Times/ Great Expectations/ Pickwick Papers**

Thomas Hardy: *Tess of d'Urbervilles/ Jude the Obscure/ The Return of the Native**

Unit4: Fiction II

Emile Bronte: *Wuthering Heights*

Charlotte Bronte: *Jane Eyre*

George Eliot: *Middlemarch/ The Mill on the Floss**

*One text will be selected from the options in a given semester by the department

Unit5: Non-Fiction Prose

5.1 Thomas Macaulay: 'Minutes on Indian Education, 1835'

5.2: Cardinal Newman: "Knowledge its own end" (from *The Idea of a University*)

5.3. J. S. Mill: *Autobiography*.

Recommended Reading:

Armstrong, J. *Victorian Poetry, Poetics and Politics*. London: Routledge, 1993.

Baker, Ernest A. *The History of the English Novel* (The Age of Dickens and Thackeray; From the Brontes to Meredith). New Delhi: Radha, 2006.

Choudhury, Bibhash. *English Social and Cultural History*. New Delhi: PHI, 2005. Eagleton, Terry. *The English Novel: An Introduction*. Oxford: Blackwell, 2005.

Ford, Boris. *The New Pelican Guide to English Literature*. Vol. of Harmondsworth: Penguin, 1982.

Hollyway, J. *The Victorian Sage: Studies in Argument*. London: Macmillan, 1953.

Houghton, W.E. *The Victorian Frame of Mind: 1830- 1870*. New Haven: Yale University Press, 1957.

Kettle, Arnold. *English Novel: An Introduction*. London: Unwin Hyman Ltd., 1967.

Trevelyan, G. M. *English Social History*. London: Penguin, 1992.

Course E-205

Twentieth Century Literature till 1945 (TCL I)

Objectives: To enable students to have a broad understanding of the cultural context of English Literature of the period and to acquaint them with the representative poetic voices, fictional and non-fictional prose writers through the study of their selected texts.

Course Content:

Unit 1: Cultural context

1.1: Modern, modernity, modernism; Surrealism; Imagism; Cubism; Dadaism; Existentialism; Expressionism.

- 1.2: Age of Conflict: Ideological, political, psychological
- Unit 2: Poetry
- 2.1: W.B. Yeats: 'Easter 1916', 'Byzantium', 'Lapis Lazuli', 'Circus Animal's Desertion'
- 2.2: T. S. Eliot: *The Waste Land*
- 2.3: W. H. Auden: 'The Shield of Achilles', 'September 1, 1939', 'In Memory of W B Yeats'
- Unit 3: Fiction
- 3.1: Joseph Conrad: *Lord Jim/ Heart of Darkness/ Nostromo**
- 3.2: D. H. Lawrence: *Women in Love/ The Rainbow/ Sons and Lovers**
- 3.2: Virginia Woolf: *To the Lighthouse*
- Unit 4: Shorter fiction/Life Writing
- 4.1: James Joyce: *Dubliners*
- 4.2: W.S. Maugham: *Summing Up*
- Unit 5: Drama
- 5.1: Shaw: *Saint Joan/ Pygmalion/ Major Barbara**
- 5.2: Eliot: *Murder in the Cathedral/ Yeats: Purgatory/Synge: Riders to the Sea**
- * One text will be selected from the options in a given semester by the department

Recommended reading:

- Bradbury, Malcolm. *The Social Context of Modern English Literature*. Oxford: OUP, 1971.
- Eagleton, Terry. *The English Novel: An Introduction*. USA: Wiley-Blackwell, 2005.
- Edel, Leon. *Modern Psychological Novel*. New York: Grosset & Dunlap Publishers, 1964.
- Faulkner, Peter. *Modernism*. London: Methuen, 1977.
- Hynes, Samuel. *The Auden Generation: Literature and Politics in England in the 1930s*. New York: Viking, 1977.
- Kenner, Hugh. *Joyce's Voices*. London: Univ. of California Press, 1978.
- Leavis, F. R. *D.H. Lawrence: Novelist*. London: Chatto and Windus, 1955.
- Levenson, Michael. *The Cambridge Companion to Modernism*. Cambridge : Cambridge University Press, 1999.
- Smith, Stan. *The Origins of Modernism: Eliot, Pound, Yeats and the Rhetorics of Renewal*. New York: Harvester Wheatsheaf, 1994.

E-301 TCL II

Twentieth Century Literature post-1945

Objectives: The objective of the course is to acquaint students, through a study of select literary texts, with the emerging ideas and perceptions since the close of the world wars. More precisely, the students are expected to grasp the search for alternative aesthetics to 'high' modern with reference to the prescribed texts.

Unit 1: Cultural Context

- 1.1. English intellectual tradition post 1945
- 1.2. Discarding elitism, modernist 'high art' by recourse to the models of 'mass culture'

Unit 2: Poetry

- 2.1. Ted Hughes: Hawk in the Rain; Thrushes; Pike
- 2.2. R. S Thomas: Postscript; Petition
- 2.3. Thom Gunn: My Sad Captains; Faustus Triumphant
- 2.4. Seamus Haeney: Requiem for the Croppies; Traditions

2.5. Philip Larkin: *Water; Days*

Prescribed Text: *The Faber Book of Modern Verse*. Ed. M. Roberts, Faber and Faber, 2009.

Unit 3: Fiction

3.1. Graham Greene: *The Heart of the Matter*

3.2. William Golding: *Lord of the Flies*

3.3. Kingsley Amis: *Lucky Jim* / John Fowles: *The French Lieutenant's Woman*

Unit 4: Drama

4.1. Harold Pinter: *Birthday Party*

4.2. Osborne: *Look Back in Anger*

4.3. Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

Unit 5: Essays

5.1. Frank Kermode: From 'Dissociation of Sensibility'

5.2. Helen Gardner: 'The Sceptre and the Torch'

5.3. Wayne C. Booth: From 'The Rhetoric of Fiction'

5.4. Northrop Frye: 'Criticism, Visible and Invisible'

5.5. Jonathan Culler: 'Structuralism and Literature'

Prescribed Text: *The English Critical Tradition: An Anthology of English Literary Criticism* (Vol II). Eds. Ramaswamy and Sthuraman. Macmillan (2004 reprint).

Recommended Reading:

Waugh, Patricia. *Harvest of the Sixties: English Literature and its Background, 1960-1990*. London: OUP, 1995.

Sinfield, Alan. *Literature, Politics and Culture in Post-War Britain*. London, 1989.

Bradbury, Malcolm. *The Modern British Novel*. OUP, 1993.

Bradbury, Malcolm. *The Novel Today: Contemporary Writers on Modern Fiction*. OUP, 1997.

Corcoran, Neil. *English Poetry since 1940*. Longman: 1993.

Morrison, Blake. *The Movement: English Poetry and Fiction of the 1950s*. OUP, 1980.

Bigsby, C. W. F. *Contemporary English Drama*, 1981.

Hayman, Ronald. *British Theatre Since 1955: A Reassessment*. OUP: 1979.

McGowin, Kevin. *Graham Greene, The Major Novels: A Centenary*. Electica

Babb Howard, S. *The Novels of William Golding*. Columbus, Ohio State University Press, 1970.

Bergonzi, Bernard. *A Study in Greene: Graham Greene and the Art of the Novel*. OUP, 2006.

E- 302 AL I : American Literature I: Up to 1900

Objectives:

This course has been designed to provide the students with a historical perspective of the development of American literature from the Pre-Colombian period up to 1900. This would enable them to view/review the growth of American literature as a discipline in relation to its context. The 'canon' has been shifted to give space to the indigenous voices and texts selected for study are to be studied both diachronically and synchronically in relation to their contexts.

Course Content:

Unit 1: The Cultural Context

- 1.1.Pre-Colombian Americas
- 1.2.Colonial America
- 1.3.American Revolution and Independence
- 1.4.American Civil War and Emancipation

Unit 2: Poetry

- 2.1.. Anne Bradstreet: Here Follows Some Verses upon the
Burning of Our House
- 2.2..Phyllis Wheatley: On Being Brought from Africa to America
- 2.3.Lydia Howard Huntley Sigourney: Our Aborigines
- 2.4. Edgar Allan Poe: The Raven
- 2.5. Walt Whitman: When Lilacs Last in the Dooryard Bloom'd
- 2.6.Emily Dickinson: [The Soul selects her own Society -], [Because I could not stop for Death -
]
- 2.7. Paul Laurence Dunbar: We Wear the Mask
- 2.8..Native American Chants and Songs

Unit 3: Short Stories

- 3.1.Native American stories of the beginning of the world
- 3.2.Native American trickster tales
- 3.3.African American folk narratives
- 3.4.E A Poe: 'The Purloined Letter'
- 3.5Henry James: 'The Turn of the Screw'

Unit 4: Novels:

- 4.1.James Fenimore Cooper: *The Last of the Mohicans* / Mark Twain:
The Adventures of Huckleberry Finn
- 4.2.Herman Melville: *Billy Budd, Sailor* / N Hawthorne: *The Scarlet
Letter*
- 4.3. Kate Chopin: *The Awakening* / Harriet Beecher Stowe: *Uncle Tom's Cabin*

Unit 5: Non-fiction

- 5.1.Christopher Columbus: From Letter to Luis de Santangel
Regarding the First Voyage (February 15, 1493)
- 5.2.Benjamin Franklin: Remarks Concerning the Savages of North
America
- 5.3.Ralph Waldo Emerson: 'Nature' / 'The American Scholar' / 'Self-
Reliance'
- 5.4. Henry David Thoreau: Walden or Life in the Woods
- 5.5Sojourner Truth: 'Ar'n't I a Woman?' from the *Anti-Slavery Bugle*,
June 21,1851 and from *The Narrative of Sojourner Truth*, 1878
- 5.6. Frederick Douglass: What to the Slave Is the Fourth of July?
- 5.7 Zitkala Sa (Gertrude Simmons Bonnin): From *Impressions of an Indian Childhood* / Black Hawk:
from *Autobiography*
- 5.8 Frederick Jackson Turner: from *The Significance of the Frontier in American History*

Texts prescribed:

Baym, Nina, Wayne Franklin, Philip F. Gura and Arnold Krupat (editors). *The Norton Anthology of American Literature, Vol A: American Literature Beginnings to 1820*, Seventh Edition, New York: W.W. Norton, 2007.

Baym, Nina, Arnold Krupat and Robert S. Levine (editors). *The Norton Anthology of American Literature, Vol B: American Literature 1820-1865*, Seventh Edition, New York: W.W. Norton, 2007.

Baym, Nina, Arnold Krupat and Jeanne Campbell Reesman (editors). *The Norton Anthology of American Literature, Volume C: American Literature 1865-1914*, Seventh Edition, New York: W.W. Norton, 2007.

Gates, Henry Louis and Nellie Y McKay (editors). *The Norton Anthology of African American Literature*, Second Edition, New York: W.W. Norton, 2004.

Kearns, Frances E. *Black Identity: A Thematic Reader*. New York: Holt, Rinehart and Winston, 1970.

E-303 WLT (Open Choice Paper)

World Literature in Translation

Objective: The course has been designed to acquaint students with literary representation of cultures beyond English literature through the study of a few selected texts originally written in languages such as Greek, Sanskrit, Roman, Norwegian, French, German, Italian, Spanish, Egyptian, Turkish, Chinese and Japanese that have been passed into the literary canon.

Unit 1: Greek/ Roman/Sanskrit

1.1 Sophocles: *Oedipus Rex*/ Aristophanes: *The Frogs*

1.2 Plautus: *Epidicus*

1.3 Kalidasa: *Meghadutam*/ Shudraka: *Mricchakatika* (The Little Clay Cart)

Unit 2: Russia/ France/ Germany

2.1. Dostoevsky: *Crime and Punishment*/ Chekhov : *Cherry Orchard*

2.2. Kafka : *The Trial*/ Baudelaire: Poems to be selected by teacher / Rimbaud: Poems to be selected by teacher.

2.3. Goethe: *Faust-Part-I*/ Brecht : *Galileo*

Unit 3: Norway/ Sweden/ Italy

3.1. Henrik Ibsen: *An Enemy of the People*

3.2. Luigi Pirandello: *Six Characters in Search of an Author*

3.3. Johan August Strindberg: *The Ghost Sonata*/ Dario Fo: *Accidental Death of an Anarchist*

Unit 4: Latin America

4.1. Octavio Paz (Mexico): Poems to be selected by the teacher

4.2. Gabriel Garcia Marquez (Colombia): [*One Hundred Years of Solitude*](#) (1967) / [*Love in the Time of Cholera*](#) (1985)

4.3. Pablo Neruda (Chile): Poems to be selected by the teacher/ [*Miguel Ángel Asturias*](#) (Guatemala): *The President*

Unit 5: Middle East/ China/ Japan

- 5.1. Naguib Mahfouz (Egypt): *Palace Walk*
 5.2. Ferit Orhan Pamuk (Turkey): *My Name is Red*
 5.3. Gao Xingjian (Chinese): *Soul Mountain*/ Osamu Dazai (Japan): *The Setting Sun*

Recommended reading:

- Auerbach, Erich. *Dante: Poet of the Secular World* Trans. Ralph Manheim. New York: NYRB Classics, 2007.
- _____ *Mimesis: Representation of Reality in Western Literature*, Princeton, New Jersey: Princeton University Press, 1954.
- Bownas, Geoffrey and Anthony Thwaite (eds). *The Penguin Book of Japanese Verse*, Harmondsworth: Penguin, 1977 (For Basho)
- Curtius, Ernst Robert. *European Literature and the Latin Middle Ages*, Princeton, New Jersey: Princeton University Press, 1990
- Domorsch, David. *What is World Literature?* Princeton University Press, 2003.
- Ellmann, Richard (ed.). *The Modern Tradition: Backgrounds of Modern Literature*. New York: Oxford University Press, 1992.
- Gassner and Quinn ed. *The Reader's Encyclopedia of World Drama*. Dover Publications 2002.
- Jacobus, Lee A. *Bedford Introduction to Drama*. New York: St. Martin's Press, 1989.
- John D. Yohannan ed. *A Treasury of Asian Literature*. New York: Penguin Publishers, 1994.
- Loilee, Frederic ed (Trns. By Power, M. Douglas) *A short History of Comparative Literature: From the Earliest Times to the Present Day*. Hodder and Stoughton, 1906.
- Raymond Williams. *Drama from Ibsen to Brecht*. London: Chatto and Windus, 1968.

E-304 (a) TSTP : Translation Studies: Theory and Practice

Objective: The course is designed to familiarise students with the theoretical concepts and practice of translation in the western and eastern traditions and to help them to get exposure to the dynamics of translation and enable them to understand the process of translation and appreciate linguistic, cultural and philosophical issues involved in this process through the study of some theoretical positions and the translation of a few important literary texts.

Unit 1: Translation: Concepts and History

- 1.1 Development of the concept of translation and a brief history of translation theory
- 1.2 Fidelity and Transparency; Relevance; Function and Reception; Formal Equivalence and Dynamic Equivalence; Types of Translation; Loss and Gain: Decoding and Recoding; Correspondence and Identity; Untranslatability; Translation Shifts; Metaphors and Idioms in Translation; Transcription; Transliteration; Transcreation; Translation and Ethics;

Translation, Imitation, Adaptation and Parody, etc. (Susan Bassnett : *Translation Studies*)

Unit 2: Theories of Translation-I

- 2.1. Roman Jakobson (4.7)*
- 2.2. Jiri Levy (4.8)*
- 2.3. Eugene Nida (4.9)*

Unit 3: Theories of Translation-II

- 3.1. Walter Benjamin (4.4)*
- 3.2. Andre Lefevere (5.5)*
- 3.3. Gayatri Chakravorty Spivak (5.11)*

(* Unit 2 & 3 Chapters selected from Daniel Weissbort & Astradur Eysteinnsson (ed.): *Translation – Theory and Practice: A Historical Reader*, OUP, 2006.)

Unit 4: Poetry and Drama in Translation

- 4.1. 'A Certain Sense – Poems by Jibanananda Das', Translated by Various Hands, 1998, Sahitya Akademi, Kolkata.)
- 4.2. Badal Sarkar: *Evam Indrajit: Three-act Play*. (tr. by Girish Karnad. Oxford University Press. 1975.)
- 4.3 Tagore's poetry in translation/ *Raktakarabi*

Unit: 5: Fictional prose in Translation

- 5.1. Rabindranath Tagore: *Gora* (tr. Sujit Mukherjee, Sahitya Akademi, India. 1998)/ *Pather Panchali*
- 5.2. Mahasweta Devi: 'Breast Giver' (in *Breast Stories*, tr Gayatri Chakravorty Spivak, Seagull Books; Calcutta; 1997.)

Recommended reading:

- Kelly, L.G. (1979). *The True Interpreter: a History of Translation Theory and Practice in the West*. New York, St. Martin's Press. ISBN 0-312 – 82057-7.
- Bassnett Susan, Andre Lefevre and Andre Lefevere (Ed) *Translation, History and Culture*. Continuum International Publishing Group. 1996
- Catford J. C.: *A Linguistic Theory of Translation*, London OUP, 1965.
- Chaudhuri Sukanta, *Translation and Understanding*, New Delhi: OUP, 1999.
- Holmes, James (ed.): *The Nature of Translation: Essays on the Theory and Practice of Literary Translation*, The Hague Mouton, 1970.
- Kelly L. G. *True Interpreter : A History of Translation Theory and Practice in the West*, Oxford, Blackwell, 1979.
- Jakobson, Roman (ed.): 'On Linguistic Aspects of Translation', in R. Brower (ed.) *On Translation*, Cambridge Mass Harvard UP, 1959.
- Levy Jiri : 'Translation as a Decision Process' in *To Honour Roman Jacobson II*, The Hauge, Mouton, pp. 1111-1182.
- Mukherjee, Sujit: *Translation as Discovery And Other Essays: On Indian Literature In English Translation*, Paperback, Orient Longman. 1994.
- Nida, Eugene Anwar Dil, (ed.), *Language Structure and Translation*, Stanford University Press, 1975.
- Steneir George: *After Babel: Aspects of Language and Translation*, OUP, London, 1975.
- Parks Tim, *Translating Style: A Literary Approach to Translation—A Translation Approach to Literature*, Manchester, St. Jerome, 2007, ISBN 1-905763-04-2.
- Rainer Schulter and John Biguenet, eds., *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Chicago, 1992.

Susan Bassnett and Harish Trivedi, eds. *Post-Colonial Translation: Theory and Practice* (London & New York: Routledge, 1999).

E-304 (C)

Principles of English Language Teaching (PELT)

Objectives: The course intends to give students theoretical orientations to basic concepts in ELT. Seeking to theorise on practice, the course aims at updating students on methodological issues, crystallizing their own opinion on the rationale underlying learner independence and learner training. The course also intends to orient students towards various schools of psychology and their influence on language teaching methodology, and give them an understanding of classroom interaction, the objective being to introduce them to the nature and types of interaction modes in the language classroom.

Course Content:

Unit 1 – Methods: Integrating Theory and Practice

- 1.1. The concept of method in ELT
- 1.2. Theories affecting method
- 1.3. Design (method) and Syllabus
- 1.4. The Participants and the Instructional Materials
- 1.5. Procedure

Unit 2 – Psychology for Language Teachers (I)

- 2.1. Cognitive Development
 - 2.1.1. Piaget's theory of Cognitive Development
 - 2.1.2. Educational implications of Piaget's theory
 - 2.1.3. Bruner and Constructivism
 - 2.1.4. Vygotsky's theory of Social Interactionism
- 2.2. Humanism
 - 2.2.1. Origins of Humanism and its basic principles
 - 2.2.2. Some exponents: Erikson, Maslow, Carl Rogers

Unit 3 – Psychology for Language Teachers (II)

- 3.1. Memory
 - 3.1.1. Memory and Language Learning
 - 3.1.2. Stages in Memory, its structure and organization
- 3.2. Motivation
 - 3.2.1. The meaning of Motivation
 - 3.2.2. Psychological views of Motivation
 - 3.2.3. Motivation in Language Learning

Unit 4 – Understanding Classroom Interaction

- 4.1. Meaning of Interaction
- 4.2. Interaction in the classroom
- 4.3. The roles of teachers and learners in Classroom Interaction

Unit 5 – Analysing Classroom Interaction

- 5.1. Interaction analysis framework
 - 5.1.1. Flanders' Interaction Analysis Categories (FIAC)
 - 5.1.2. Moskowitz's Foreign Language Interaction Analysis (FLINT)

- 5.2. Classroom language analysis
- 5.3. Issues in Classroom Interaction
 - 5.3.1. The role of questions in Classroom Interaction
 - 5.3.2. Feedback and error correction

Recommended Reading:

- Chaudron, Craig. *Second Language Classrooms*. Cambridge: Cambridge U P, 1988.
- Larsen-Freeman, D. *Techniques and Principles in Language Teaching*. Oxford: Oxford U P, 2004.
- Malamah-Thomas, A. *Classroom Interaction*. Oxford: Oxford U P, 1987.
- Richards, J. C., and T. S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge, Mass: Cambridge U P, 1986.
- Williams, Marion, and Robert L. Burden. *Psychology for Language Teachers*. Cambridge: Cambridge U P, 1997.

Course E: 305 SHKP

Shakespeare

Objective: Shakespeare's corpus that has been found endlessly fascinating on different levels – linguistically, historically, politically, socially, and culturally – received sustained attention through successive generations and was reconstructed and reinvented through the ages through diverse institutions in specific contexts. The Course aims at exploring the ways in which Shakespeare has been "reinvented" since the 17th century to the present and seeks to explore the dynamics of contemporary Shakespeare studies realised in terms of the multipolar contexts of Shakespearean texts as well as the plurality of the Shakespearean critical discourses. The students are expected to develop a thorough idea of the Elizabethan stage and staging conditions. In addition to Shakespeare-criticism down the ages and selected texts, the course also attempts to acquaint the students with the analysis of a few film adaptations of Shakespearean plays.

Unit 1: Tradition

- 1.1 The Elizabethan Stage
- 1.2 Shakespeare criticism down the ages

Unit 2: Comedies

- 2.1 *The Taming of the Shrew / A Midsummer Night's Dream*
- 2.2 *Much Ado About Nothing / As You Like It*.

Unit 3: History plays/ Tragedies

- 3.1 *Richard III*
- 3.2 *Julius Caesar/ Hamlet*
- 3.3 *King Lear*

Unit 4: Dark Comedies/Problem plays

- 4.1 *Measure for Measure*
- 4.2 *The Merchant of Venice*
- 4.3 *The Tempest*

Unit 5: Shakespeare Adaptation: Film and Theatre

5.1. *Macbeth/Othello*

5.2. *A Midsummer Night's Dream/ Comedy of Errors*

Recommended reading:

Students are expected to use the New Cambridge Shakespeare or Arden / New Arden Shakespeare for the prescribed texts.

Bevington, David. *The Norton Anthology of Renaissance Drama*. NY: Norton, 1998.

Beja, Morris. *Film & Literature, an introduction*, Longman, 1979.

Bradley, A. C. *Shakespearean Tragedy* London, Macmillan, 1905.

Brown, John Russell. *Shakespeare and his Comedies*. Routledge, 1957.

----. *Shakespeare's Plays in Performance*. (New and Revised) Paperback, 2000.

Dowden, Earnest. *Shakespeare: A Critical Study of His Mind and Art*, Atlantic Publishers & Distributors, 2003.

Gurr, Andrew, *The Shakespearean Stage, 1574-1642* CUP, 1992

Horowitz, David. *Shakespeare: An Existentialist View*, Hill and Wang, 1965.

Leech, Clifford, ed., *Shakespeare : The Tragedies : A Collection of Critical Essays*, Chicago : University of Chicago Press, 1966.

Lerner, Laurence ed. *Shakespearean Tragedy*. Harmondsworth: Penguin Paperback, 1999.

Lerner, Laurence ed. *Shakespearean Comedy*. Harmondsworth: Penguin Paperback, 1999.

Kott, Jan, *Shakespeare, Our Contemporary*, London, Methuen, 1967.

McDonald, Russ Ed., *Shakespeare: An Anthology of Criticism and Theory 1945-2000*. Wiley-Blackwell, 2004.

Peter Saccio, *Shakespeare's English Kings: History, Chronicle and Drama*, OUP, 1977.

Tillyard, E. M. W. *Shakespeare's Problem Plays*. Univ of Toronto Pr. 1949.

Wells, Stanley. *The Cambridge Companion to Shakespeare Studies*, CUP, 1986.

E- 401 AL II: American Literature II: From 1901

Objectives:

This course has been designed to familiarize the students with the development of American literature from 1900 to the present. The 'canon' has been expanded to accommodate texts that are to be studied both diachronically and synchronically to enable the students to critically review the multiculturalism of the twentieth century American society and culture.

Course Content:

Unit 1: Poetry

1.1. African American Ballad: 'Sinking of the *Titanic*' (version presented by L. Hughes and Arna Bortemps in *The Book of American Folklore*, 1958)

1.2. Robert Frost: 'The Road Not Taken', 'Once by the Pacific', 'After Apple Picking'

1.3. Langston Hughes: 'The Negro Speaks of Rivers', 'Harlem'

1.4. Dudley Randall: 'Booker T. and W.E.B.'

1.5. Sylvia Plath : 'Daddy'

1.6. Maya Angelou: 'Still I Rise'

1.7. Joy Harjo (b. 1951): 'When the World As We Knew It Ended'

Unit 2: Fiction: Short stories

- 2.1.O' Henry: 'The Cactus' from *Waifs and Strays*
- 2.2.Ernest Hemingway: 'The Snows of Kilimanjaro'
- 2.3. Carlos Bulosan: 'Be American'
- 2.4. Alice Walker: 'Everyday Use'
- 2.5.Ralph Ellison: 'The Black Ball' / 'Boy on a Train' / 'That I Had the Wings' from *Flying Home and Other Stories*

Unit 3: Fiction: Novels

- 3.1. F. Scott Fitzgerald: *The Great Gatsby* / William Faulkner: *The Sound and the Fury*
- 3.2.Pearl S. Buck: *The Good Earth* / Margaret Mitchell: *Gone with the Wind*
- 3.3.Toni Morrison: *Paradise* / Bharati Mukherjee: *Jasmine.* / N. Scott Momaday: *The Way To Rainy Mountain*

Unit 4: Drama

- 4.1.Tennessee Williams: *A Streetcar Named Desire*/ Eugene O'Neill: *Long Day's Journey into Night*
- 4.2.Arthur Miller: *Death of a Salesman*/ *All My Sons*
- 4.3.August Wilson: *Fences* / Lorraine Hansberry: *A Raisin in the Sun*

Unit 5: Non-Fiction

- 5.1.Black Elk and John G. Neihardt: 'Black Elk Speaks - III. The Great Vision'
- 5.2. Martin Luther King Jr.: 'I Have a Dream Address'/Richard Wright: 'Our Strange Birth'
- 5.3.Ronald Sukenick: 'Innovative Fiction/ Innovative Criteria'
- 5.4.Alice Walker: 'In Search of Our Mother's Garden' / Toni Morrison: 'Unspeakable Things Unspoken: The Afro-American Presence in American Literature'
- 5.5.John Updike: [Comment] from *The New Yorker*

Texts prescribed:

Baym, Nina, Arnold Krupat and Jeanne Campbell Reesman (editors). *The Norton Anthology of American Literature, Volume C: American Literature 1865-1914*, Seventh Edition, New York: W.W. Norton, 2007.

Baym, Nina, Jerome Klinkowitz, Arnold Krupat, Mary Loeffelholz and Patricia B. Wallace (editors). *The Norton Anthology of American Literature, Vol D: American Literature 1914-1945*, Seventh Edition, New York: W.W. Norton, 2007.

Baym, Nina, Jerome Klinkowitz, Arnold Krupat and Patricia B.Wallace (editors). *The Norton Anthology of American Literature: Volume E: American Literature since 1945*, Seventh Edition, New York: W.W. Norton, 2007.

Gates, Henry Louis and Nellie Y McKay (editors). *The Norton Anthology of African American Literature*, Second Edition, New York: W.W. Norton, 2004.

Kearns, Frances E. *Black Identity: A Thematic Reader*. New York: Holt, Rinehart and Winston, 1970.

E—402 PL Postcolonial Literatures

Objectives: This course aims at introducing to the students the literatures written in English from the erstwhile British colonies (except the Indian subcontinent, which comes in E-403), with the chief contention that more than a politically oppressive or economically exploitative structure,

colonialism/imperialism has been a process of subject formation. Along with suitably selected texts to this effect, it also takes note of the shifting horizons of postcolonial literatures. . This is proposed to be done taking into consideration key-concepts like colonialism, nationalism, subject formation, identity, hybridity, mimicry, ambivalence and diaspora.

Unit 1: Background to postcolonial literatures

- 1.1 Chinua Achebe “The Novelist as Teacher”
- 1.2 Edward Said : “Empire, Geography and Culture” and “Connecting Empire to Secular Interpretation” (from *Culture and Imperialism*), “Reflections on Exile”
- 1.3 Ngugi Wa Thiong: “On Abolition of the English Department”
- 1.4 Margaret Atwood *Survival: A Thematic Guide to Canadian Literature*
- 1.5 Wilson Harris From “Tradition and the West Indian Novel” (as in Thieme)

Unit 2: Poetry

- 2.1 A. D. Hope
- 2.2 Judith Wright
- 2.3 Archibald Lampman
- 2.4 Derek Walcott

(the poems selected in *An Anthology of Commonwealth Poetry*, e Narasimhaiah)

Unit 3: Fiction (African and Caribbean)

- 3.1 Chinua Achebe *Things Fall Apart*
- 3.2 Ngugi Wa Thiongo *The Devil on the Cross*
- 3.4 V.S. Naipaul *India: A Million Mutinies Now*
- 3.5 Ama Ata Aidoo *No Sweetness Here*

Unit 4: Fiction (from the settler colonies)

- 4.1, Margaret Atwood: *The Edible Woman*
- 4.2, Margaret Laurence : *A Jest of God*
- 4.3 Patrick White: *The Eye of the Storm*
- 4.4 Katherine Mansfield: “The Daughters of the Late Colonel” and “The Garden Party”

Unit 5: Drama

- 5.1 Wole Soyinka : *The Lion and the Jewel*
- 5.2 Ray Lawler : *Summer of the Seventeenth Doll*

Recommended Reading

Abrams, M.H. and Stephen Greenblatt. Ed. *The Norton Anthology of English Literature*. Vol 2. New York: Norton, 2000.

King, Bruce. *New National and Postcolonial Literatures: An Introduction*. Oxford: OUP, 1996.

Loomba, Ania. *Colonialism/Postcolonialism*. 2nd ed. Oxon: Routledge, 2005.

Loomba, Ania, et al, ed. *Postcolonial Studies and Beyond*. Durham: Duke UP, 2005.

McLeod, John. *Beginning Postcolonialism*. Manchester: Manchester UP, 2007.

Narasimhaiah, C.D. *An Anthology of Commonwealth Poetry*. Chennai: Macmillan, 1990.

Patke, Rajeev S. *Postcolonial Poetry in English*. New Delhi: OUP, 2007.

Said, Edward. *Culture and Imperialism*. New York: Alfred A. Knopf, 1993.

---. *Orientalism*. 1978. New Delhi: Penguin, 2001.

----. *Reflections on Exile*. New Delhi: Penguin, 2001.

Thieme, John. *The Arnold Anthology of Post-Colonial Literatures in English*. London: Arnold, 1996.

Walsh, William. *Readings in Commonwealth Literature*. Oxford: OUP, 1973.

Literatures in English from the Indian subcontinent

Objective: This course seeks to complement the Postcolonial Literatures course by introducing students literatures in English from the Indian subcontinent, especially India, Pakistan, Bangladesh and Sri Lanka. To the extent possible, it would also try to explore the linkages as well as disruptions between postcolonial writings from the subcontinent and its indigenous traditions of writing. Texts would be explored as sites of exchange between the self and the other, which is crucial to all processes of self-fashioning or subject formation. Naturally, this paper also focuses on narratives that interweave into their texture issues like colonialism, nationalism, subject formation, identity, hybridity, mimicry, ambivalence and diaspora. Given the sheer abundance of output as well as our location, the greater part of the course will be focusing on Indian English literature. The course will primarily introduce to the students the development of the canon of Indian English literature within the greater structure of postcolonial literatures in English.

Unit 1: Prose

- 1.1 Raja Rammohun Roy: "Rights of Women to Property"
- 1.2 Swami Vivekananda: "My Life and Mission"
- 1.3 Mahatma Gandhi: *Hind Swaraj*
- 1.4 Rabindranath Tagore: *Crisis in Civilisation*
- 1.5 Sri Aurobindo: "Sources of Poetic Inspiration and Vision"

Unit 2: Poetry

- 2.1 Nissim Ezekiel
- 2.2 Kamala Das
- 2.3 Jayanta Mahapatra/ Kaiser Haque
- 2.4 Arun Kolatkar
- 2.5 Vikram Seth
- 2.6 Faiz Ahmad Faiz

(the poems selected in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah)

Unit 3: Fiction

- 3.1 Anita Desai: *Cry, The Peacock*
- 3.2 Amitav Ghosh: *The Shadow Lines/ Hungry Tide/ Glass Palace*
- 3.3 Salman Rushdie: *Shame/Midnight's Children*
- 3.4 Arundhati Roy *The God of Small Things/* Jhumpa Lahiri: *Interpreter of Maladies*

Unit 4: Fiction

- 4.1 Bapsi Sidhwa: *Ice-Candy-Man*
- 4.2 Shyam Selvedurai: *Funny Boy*
- 4.3 Adib Kahan: *Seasonal Adjustments*
- 4.3 Siddhartha Deb: *The Point of Return*

Unit 5: Drama

- 5.1 Girish Karnad: *The Fire and the Rain*
- 5.2 Mahesh Dattani: *A Muggy Night in Mumbai*

Recommended Reading

- Abrams, M.H. and Stephen Greenblatt. Ed. *The Norton Anthology of English Literature*. Vol 2. New York: Norton, 2000.
- King, Bruce. *New National and Postcolonial Literatures: An Introduction*. Oxford: OUP, 1996.
- Iyengar, K.R. Srinivasa. *Indian Writing in English*. 1962. New Delhi: Sterling, 2001.
- Mehrotra, Arvind Krishna, ed. *A Concise History of Indian Literature in English*. Ranikhet: Permanent Black, 2008.

- Naik, M.K. *A History of Indian English Literature*. 1982. New Delhi: Sahitya Akademi, 2008.
- Naik, M.K & Shyamala A. Narayan. *Indian English Literature 1980—2000: A Critical Survey*. Delhi: Pencraft, 2007.
- Narasimhaiah, C.D. *An Anthology of Commonwealth Poetry*. Chennai: Macmillan, 1990.
- Patke, Rajeev S. *Postcolonial Poetry in English*. New Delhi: OUP, 2007.
- Thieme, John. *The Arnold Anthology of Post-Colonial Literatures in English*. London: Arnold, 1996.
- Walsh, William. *Readings in Commonwealth Literature*. Oxford: OUP, 1973.

Course: 404 (A): Indian Literature in English Translation

Course Code: ILET

Objectives: Emerging out of a context of vast cultural and lingual diversities Indian literature is acknowledged as one of the oldest literatures in the world. The course has been designed to enable students to have a broad understanding of the tradition of Indian Literature down the ages as available in English Translation and to acquaint them with major ancient, medieval and modern movements in Indian thought as reflected in the translated representative texts in different genres/forms.

Course Content:

Unit 1: Classical

6. Kalidasa: *Sakuntala* (Trans. Romila Thapar)/ *Meghadutam*

7. Shudrak: *Mricchakatika* (*The Little Clay Cart*. Trans., Arthur William Ryder)

Unit 2: Poetry

2.1 Dohas of Kabir *Kabir* (to be selected by concerned teacher)

2.2. Ghalib: *Wine of Passion* : The Urdu Gajals of Ghalib (Trans. Sarfaraz K. Niazi)

2.2. Tagore's poetry in Translation: (to be selected by concerned teacher)

Unit 3: Drama

3.1. Vijay Tendulkar: *Kamla / Silence, The Court is in Session* (trans. Priya Adarkar)

3.2 Mohan Rakesh: *Halfway House (Adhe Adhure) / Mahashweta Debi: Hajar Churashir Maa*

Unit 4: Fictional Prose

4.1. Quratalain Hyder : *River of Fire*. 1951. New York: New Directions, 1998.

4.2. Bhisham Sahni: *Tamas* . (Translated by Jai Ratan. New Delhi: Penguin, 1988.)

4.3. Birendra Kumar Bhattacharya: *Mrityunjay*. Sterling, 1983/ Katha Translation of

Assamese Short Stories

Unit 5: Non-Fictional Prose

5.1 Kautilya : 'Duties of the King' from *Arthashastra*,

5.2 Rabindranath Tagore: *Letters from Russia*

Recommended Reading:

Ahmed, Aijaz. *Indian Literature – Notes Towards a Definition of Category*. London: Verso, 1992.

Das, Sisir Kumar. *A History of Indian Literature: 1800-1910: Western Impact, Indian Response*, Sahitya Akademi. 2005.

Dharwadker, Vinay and A. K. Ramanujan (Eds.) "Modern Indian Poetry and Its Contexts", *The Oxford Anthology of Modern Indian Poetry*.

France, Peter ed. *The Oxford Guide to Literature in English Translation*. London: OUP, 2000.

Maurice Winternitz, Moriz Winternitz, V. Srinivasa Sarma, *A History of Indian Literature*, Volume 1 Motilal Banarsidass Publishers Private Limited, Delhi 2003
Mukherjee, Sujit. *Translation as Discovery*, Hyderabad, Orient Longman, 1994.
Indian Literature, New Delhi, a journal periodically published by the Sahitya Akademi.

E-404 (C)

ELT: CURRENT PRACTICES (ELTCP)

Objectives: The course intends to give students an insight into the current approaches, issues and practices in ELT within tertiary educational institutions where English is taught as a 'second' language or a 'foreign' language. Following a grounding in the principles of ELT in Course E-304 (C), this exposure is expected to enhance the students' understanding of both the drawbacks of the traditional methods and approaches of ELT and the advantages of the 'learner-centred' methodological innovations like multiple intelligences, learner strategy training, and cooperative learning.

Course Content:

Unit 1 – Background and Orientation

1.1ELT: A brief historical overview

1.2The role of ELT in a changing Global Scenario: The emergence of new paradigms

1.3ELT in the 'Post-Method' Era: Implications for the language teacher, the learner and the teaching-learning process.

Unit 2 – Communicative Language Teaching: Teaching Language for Communication

2.1. Introduction and historical background

2.2. Principles underlying the procedure in CLT

2.3. Classroom techniques and Materials: Use of Information gaps, role play, games, and authentic materials

2.4. Advantages and disadvantages

Unit 3 – Alternative Participatory Approaches: Teaching Language through Communication

3.1. The notion of Participatory Instruction: Introduction and history

3.2. Content-Based Instruction

3.3. Task-Based Instruction

Unit 4 – Cooperative Learning, Learner Strategies and Multiple Intelligences

4.1. Cooperative Learning

4.2. Developing Learner Strategies

4.2.1. Listening Strategies through verbal reports

4.2.2. Tackling Reading Strategy related problems of weak learners

4.3. Multiple Intelligences

Unit 5 – Some Recent Advances: Technologies in the Language Classroom

5.1. Computer-Aided Language Learning

5.2. The Internet for English Language Teaching

Recommended Reading:

Brumfit, C. J., and K. Johnson. *The Communicative Approach to Language Teaching*. Oxford: Oxford U P, 1979.

Larsen-Freeman, D. *Techniques and Principles in Language Teaching*. Oxford: Oxford U P, 2004.

Richards, J. C., and T. S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge, Mass: Cambridge U P, 1986.

Richards, J. C., and Willy A. Renandya. *Methodology in Language Teaching: An Anthology of Current Practice*. Cambridge: Cambridge U P, 2002.